

2006

Direction of the Play: Bocon

Amber Mae Peoples
Central Washington University

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Direction of the Play Production ¡Bocón!

A Project Report
Presented to
the Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Amber Mae Peoples

May, 2007

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Amber Mae Peoples

B.A. Concordia College, 1999

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Christina Barrigan

Professor George Bellah III

Professor Elise Forier

McConnell Hall

Room 117

Friday, May 11, 2007

1:00 PM

Amber Mae Peoples

Courses presented for the Master's degree

| Course No. | Course Title | Number of Credits | Instructor | Quarter Completed |
|-------------------|--------------------------------------|--------------------------|-------------------|--------------------------|
| TH 539 | Directing & Teaching Young Actors | 3 | Van Tassel | Summer 2004 |
| TH 540 | Graduate Directing 1 | 3 | Hubbard | Summer 2005 |
| TH 541 | Graduate Directing 2 | 3 | Hubbard | Summer 2006 |
| TH 542 | Musical Theatre Directing | 4 | Smith | Summer 2002 |
| TH 501 | Intro to Grad Studies | 1 | Bellah | Summer 2005 |
| TH 510 | Studies in Dramatic Lit | 4 | Van Tassel | Summer 2005 |
| TH 511 | Analysis and Criticism | 4 | Hubbard | Spring 2007 |
| TH 544 | Acting Styles | 3 | Hubbard | Summer 2002 |
| TH 596 | Acting Shakespeare | 4 | Van Tassel | Fall 2005 |
| TH 596 | Shakespeare Performance | 4 | Van Tassel | Winter 2006 |
| TH 520 | Exploring Drama in the Classroom | 3 | Barrigan | Fall 2006 |
| TH 584 | Puppetry in the Classroom | 3 | Hawkins | Summer 2005 |
| TH 565 | Creative Costuming | 3 | Robinson | Fall 2005 |
| TH 568 | Lighting Techniques | 3 | Barrigan | Spring 2006 |
| TH 580 | Scenic Techniques | 3 | Barrigan | Summer 2004 |
| TH 533 | Stage Combat for Teachers | 3 | Bellah | Winter 2006 |
| TH 700 | Thesis Project | 3 | Barrigan | Fall 2006 |
| TH 700 | Thesis | 1 | Barrigan | Winter 2007 |
| TH 700 | Thesis | 2 | Barrigan | Spring 2007 |

Total Credits - 57

BIOGRAPHICAL INFORMATION

Amber Mae Peoples

Undergraduate Study:

Concordia College, 1995-1999

Graduate Study:

Central Washington University, 2002-2007

Professional Experience:

Teacher: North High School, Eau Claire, WI, 1999-2001

Teacher: LaCreole Middle School, Dallas, OR, 2001-2003

Teacher: Leslie Middle School, Salem, OR, 2003-2005

Graduate Teaching Assistant: Central Washington University,
Ellensburg, WA, 2005-Present

ABSTRACT

PROJECT REPORT

Direction of the Play Production ¡Bocón!

Central Washington University

Directed by

Amber Mae Peoples

Performance November, 2006

This project entailed the selection, background research and documentation, design, casting, direction, technical direction, workshop facilitation, tour management, and post-production analysis of the production of ¡Bocón!. Documentation includes research and analysis of the play, workshop artifacts, and an evaluation of the play as a production vehicle for the Theatre Arts Department and the Bridges Project at Central Washington University. The analysis also includes a discussion as to the process-based vision of this production.

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MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE ¡Bocón!

PLAYWRIGHT(S) [If musical, list lyricist/composer] Lisa Loomer

NUMBER OF ACTS 1 APPROXIMATE TOTAL PLAYING TIME 0 HOURS 55 MIN.

CAST (fill in with the appropriate numbers)

MEN 3-4 WOMEN 4-5 CHILDREN 1 OVER 40 0

ROLES REQUIRING PEOPLE OF COLOR flexible ROLES COULD DOUBLE many

TOTAL NUMBER OF CAST 8

OTHER CASTING CONCERNS:

Child role will be a college student

Several represent mythological characters

Cast will come from CWU Theatre Dept and Bridges

Wish to make this show as multi-cultural as possible

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR _____ DANCE CHOREOGRAPHER yes

FIGHT CHOREOGRAPHER yes DIALECT COACH yes SPECIALTY HIRE _____ (specify what kind)

ORCHESTRA/BAND (specify what size) 1

Will you be fulfilling any of the above? Yes If so, which?

Dance Choreographer, Fight Choreographer, and Dialect Coach

Will seek guidance from CWU faculty and Bridges mentors

Will a guest artist be fulfilling any of the above? yes If so, which?

Musician

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? YES NO (CIRCLE ONE) NUMBER OF SETTINGS 3 major and 5 minor

HISTORICAL PERIOD present and folkloric GEOGRAPHICAL LOCATION Mexico and United States

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

Set will be mostly made of fabric to represent Miguel's memory unfurled and Magic Realism.

Props will represent place.

Fabric used to create highlights and shadows with lights.

Fabric will hide props.

APPROXIMATE NUMBER OF PROPS 30-40 PERIOD present and folkloric

DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE:

Quetzal feather

Making tortillas by hand

guitar

"Refugee runs by, carrying her house on her back"

Box full of voices that can open

Net full of shells

WEAPONS OR FIREARMS? HOW MANY 3 DESCRIBE:

machetes

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 1

HISTORICAL PERIOD present and folkloric SEASON summer

SPECIAL REQUIREMENTS:

7 masks, Spanish Conquistador military uniform, La Calavera (skeleton with military jacket and boots), Dance of Quetzal ceremonial dress

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? YES NO (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:
NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

This beautifully written coming of age story provides a solid base to develop new projects, outreach and audiences. My process and thesis documentation can provide guidance for similar future projects either in Central Theatre Ensemble or Masters Theses. Also, the exposure to acting in a Latino show, will provide Central Theatre Ensemble members a resume building experience and students not in the department a valuable theatrical involvement. The nature of the project provides wonderful well-rounded experience for theatre generalist, youth drama and K-12 majors. Workshops offered to Bridges students before and after the show, will advance the personal and academic skills for all involved. Seeing the joys and struggles of the characters in ¡Bocón! can help bring about discussions related to serious human rights and political issues. Finally, this play begins to tap into the monies we can possibly acquire by selling shows specifically geared to Latino audience.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

Finding outside money resources, and then working with the donating organizations.
Finding alternative ways and places to complete the tech work and rehearsals.
Many people fear plays with non-European "cultural" themes. For example, we will not be allowed to bring the show or any workshops related to it to Tonasket because the principal feels the play will start cultural tensions between the students.
Several serious subjects are told in an unflinching yet poetic manner.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) _____ Date Submitted: _____

(Signature) _____

Thesis Chair Approval: _____ Date Approved : _____

Thesis Committee Members Approval: _____ Date Approved : _____

Graduate Coordinator Approval: _____ Date Approved : _____

¡Bocón! Play Synopsis

¡Bocón!, a fable filled with humor and mysticism and song, tells the story of 12-year-old Miguel who flees a repressive military regime in Central America for Los Angeles. A natural storyteller and irrepressible “big mouth” or bocón, Miguel loses his voice when his parents are taken and begins a metaphorical journey north to the City of Angels. Along the way he meets up with an unusual traveling companion, La Llorona, the legendary “Weeping Woman” of Central American and Mexican mythology. Through their magical friendship, Miguel finds his voice and the courage to cross the border to a new life. Miguel’s story is relevant to immigrant children from all parts of the world . . . and to any child who is learning the many meanings of finding one’s own “voice.”

Student

GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY

(Submit the original and three copies)

This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit the original and three copies to the Office of Graduate Studies in Barge 305.

Student Name Amber Peoples Birth Date [redacted]
Mailing Address [redacted] Student ID [redacted]
City, State, Zipcode [redacted] Date 04/10/2006

Check option: Indicate credits to be received for the thesis or option:
 Written Exam* TH 700 Masters' Thesis Project 6
 Non-Thesis Project Course No. Title Credits
 Creative Project GRADUATE COM
 Studio Project Course No. Title Credits
 Portfolio Review MLA
 Thesis Style Manual for Thesis or Project

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title: Direction of the Play Production ¡Bocón!

2. Purpose of Study: The direction of the play ¡Bocón! serves as the culminating experience in theatre graduate studies.

3. Scope of Study: Documentation based upon the preparation of pre-production research and designs, the implementation of theatre workshops, the direction of the production, and post-production evaluation shall benefit the student, the Theatre Arts Department, and the Bridge's Project.

4. Procedure to be used: Three phases of study shall be included: 1. Pre-production research, workshops, and thesis documentation in MLA style 2. Rehearsal and direction of the production 3. Post-production evaluation and documentation

5. Does the procedure involve collection of data obtained from
Human Subjects (including use of surveys)? Yes** No
Use of Animals? Yes** No

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Professor Christina Barrigan Committee Chair (typed or printed) [signature] Committee Chair (signature) 4-10-06 Date
Professor Elise Forier Committee Member (typed or printed) [signature] Committee Member (signature) 04-10-06 Date
Professor George Bellah Committee Member (typed or printed) [signature] Committee Member (signature) 4/10/06 Date
Approved by: Scott Robinson 4/10/06 Date
Approved by: W.S. Quirk 4-21-06 Date
Chair/Designee (signature) Date Associate VP of Graduate Studies Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.



CENTRAL WASHINGTON UNIVERSITY

May 10, 2006

To Whom It May Concern:

Amber Peoples will be directing ¡Bocón! as the 2006 fall quarter Studio Project for Central Washington University's Theatre Arts Department while fulfilling the role of a Graduate Teaching Assistant.

Sincerely,

Scott R. Robinson
Department Chair
Theatre Arts
Central Washington University

Please note:

This signature has been redacted due to security reasons.

Theatre Arts

400 East University Way • Ellensburg WA 98926-7460 • Office: 509-963-1766 • Fax: 509-963-1767

EEO/AA/TITLE IX INSTITUTION • TDD 509-963-2143



CENTRAL WASHINGTON UNIVERSITY

May 10, 2006

To Whom It May Concern:

Amber Peoples will be directing ¡Bocón! and providing theatrical experiences for middle school students from the region through The Bridges Project at Central Washington University. In exchange for creating these opportunities, the production costs of ¡Bocón! will be funded by Bridges through its GEAR UP grant.

Sincerely,

Lois Breedlove
Communication Department Chair
Bridges Project Director

Please note:

This signature has been redacted due to security reasons.

Project Parameters

1. Play

- ¡Bocón! by Lisa Loomer
- 55 minutes
- Setting
 - Blend of present and folkloric
 - Mexico

2. Class

- Precedent setting
- Fall slot of TH 202 Studio Project
- I teach/lead as a portion of fall quarter's GTA load and 3 thesis credits
- Ensemble 8 person cast, Stage Manager, Workshop Assistant
- Rehearsals Tuesday-Friday night with some possible Saturdays
 - Traditional rehearsal components such as blocking, character development, etc.
 - Develop language and culture skills
 - Prepare and execute Bridges workshops
 - Complete technical work
 - Production Meetings

3. Performances

- November 17, 2006 at CWU in Hertz Auditorium
 - CWU campus and Ellensburg Community
 - Select Bridge's Project students
 - Opening night event

- Lunch with the actors
- Workshops
 - Improv with High Impact
 - Stage Combat with George Bellah
 - Make-up bruises with Paulette Bond
- Dinner with Bridges mentors
- Watch production
- Backstage Tour
- November 18, 2006 at CWU
 - For CWU campus and Ellensburg community
- November 20, 2006 at CWU in McConnell Auditorium
 - TH 101
- Tour
 - Created a workshop that was never used
 - Emphasized theme of the play: “Tell your story”/Find your voice
 - Considering the many misinterpretations of what the theme was, this would have been good to happen
 - Royal City (November 27, 2006 @ 9:00am)
 - Prosser (December 1, 2006 @ 9:00am and 10:30am)
 - Othello (December 12, 2006 @ 9:15am)
 - Oroville (December 13, 2006 @ 10:30am)
 - Bridgeport (December 14, 2006 @ 2:00pm)
 - Highland (December 15, 2006 @ 1:00pm) Cancelled due to snowstorm

4. Design work

- 3 summer Bridges employees
- 4 summer theatre department interns

5. Performance/Storage/Construction/Rehearsal Space

- Puppet Lab for Construction and storage
- At Bridges schools in spring for construction and cohort events on campus in fall
- Rehearse in Hebel 118
- Rehearse last 2 weeks in Hertz Auditorium
- Lock box
- McConnell 110 for storage in fall
- Puppet lab closet as storage

6. Hertz Auditorium

- Floorplan attached as separate sheet
- House = 390 seats
- Two movable staircases connect stage floor to house floor
- Three movable black accordion flats to mask backstage area
- Dressing Rooms
 - Backstage storage
 - Classrooms
 - Public bathrooms
- Linda Mahaney: Academic Facilities Planning Space Analyst
 - Need her permission to store production items in Hertz
- House lights and sound system controlled from backstage

- Theatrical lights controlled from booth in back of house
- Josh Baulch is in charge of Hertz technical systems and must supervise for \$15/hour
- Edison outlets along the back wall
- Microphone jacks along the front of the stage
- Wing space
 - Downstage doors lead to little alcoves with stairs into audience
 - Cannot block with curtains due to emergency exit regulations
 - Downstage left has another door leading to the hallway
 - Upstage doors lead to a hallway that crosses backstage

7. 10 Passenger Van

- Dimensions attached in a separate sheet
- All scenery and costumes must fit inside van when bench seats are taken out
- Must have a 15-45 minute training and test to drive
- Motor pool

8. Cast

- Sign up for TH 202
- Auditions
 - Recruited outside of the theatre department
 - 3 Bridges mentors agreed to participate
 - I offered preparation help during the 2 weeks before
 - All ignored my offers
 - None auditioned
 - Open audition on Wednesday, September 20, 2006

- Callbacks on Thursday, September 21, 2006
- Discuss choices with other directors Terri Brown and Brenda Hubbard
- 8 cast (three with talent, one dancer/body awareness, others are workable)
 - Males
 - Miguel (talent)
 - Kiki, Voice Keeper, Calavera (dancer)
 - Luis, Duende, Dog
 - Females
 - La Llorona (talent)
 - Ana and Viejita or Voice Picker (talent) or Dog
 - Cecilia and Viejita or Voice Picker (talent) or Dog
 - Rosita and Viejita or Voice Picker (talent) or Dog
 - Either
 - Border Guard and Judge—sit in audience
- Would like the Judge to have many technical talents to be able to work on needs since won't be called for rehearsal as much
- Important to cast the ensemble
- Musician—percussionist
 - A percussionist student agreed to participate in the spring 2006
 - We conducted a few meetings and exchanged several emails
 - At the end of summer he backed out
 - Tried to find a replacement in community without success
 - 2 cast members took on the role of being Foley artists

9. Set

- Backdrop of fabric that morphs and forms and swallows and reveals
- Minimalistic
- Locations
 - 3 main: pueblo, forest, border
 - 6 extensions: plaza, house, coffee fields, gate outside a palace, ocean, US courtroom

10. Lights

- Josh Baulch gave me plots for Hertz but plan on doing very little designing
- Simple
 - Judge's desk lamp (cut from design)
 - highlight from below
 - battery or extension cord?
 - Border
 - reflective mylar
 - Lamps thru backdrop to create highlights and shadows (cut from design)
 - need extension cord issue

11. Costumes

- Mexican folkloric
- Masks made of paper mache
- The 5 actors drape the Border of Lights on their bodies
- Poor campesinos for Miguel, Ana, Luis, Cecilia, Rosita, extras, and chorus
- Judge (traditional black gown)

- Kiki (Dance of the Quetzal outfit and headdress)
- Refugee (distressed campesino, “house on back,” mask)
- La Calavera (skeleton chest and hands, Voice Keeper pants and jacket, military boots, mask)
- Duende/coyote (distressed campesino, green skin, mask)
- Two Viejitas (black campesinio, masks)
- Voice keeper (Rurales, mask)
- Dogs (red and blue, masks)
- Voice picker (symbolically split. mask)
- La Llorona (flowing white, blank mask, lifted shawl to be scary) (drops shawl and is pretty under mask when drops the ghost act)

12. Sound

- Voices
 - Sexy shell (recorded voice in pouch)
 - Miguel floats away (fabric)
 - Miguel in shell (live with actor’s back to audience)
 - Dad (live backstage)
 - Mom (live backstage)
 - La Llorona (live backstage)
 - Voice Box’s captured voices (live backstage)
- Foley effect performed by ensemble
 - Helicopter (live stomping feet behind border)
 - Kiki’s Dance (maraca)

- Crickets (cricket instruments by coffee pickers)
- Guitar (guitar played by Miguel)
- Refugee house (loose items that clank together)
- Duende (jingle bells on poncho and jingly necklace in hand)
- Wind (clay flute)
- Flamenco rhtym (castanets)
- Ocean (bead filled drum)
- Boot and judge's gavel (bass drum)
- Dream (castanets and cabasa)
- Final song (shakers, clave,
- Villager scene (clave, shaker, seed rattle)

13. Props

- Fairly extensive but representative
- List
 - Plaza effect
 - 2 covered baskets
 - Market stand with bananas, avocados, apples
 - Rebozo with flowers
 - Tray with aguas frescas
 - Bag with firecrackers
 - Quetzal feather
 - 1 petate (woven mats)
 - 1 chair

- Embroidery
- House altar/table with flower fabric covering and candles
- 1 blanket
- Coffee picking baskets
- 1 guitar for Miguel
- Fabric to represent Miguel's voice flying away
- Letter with envelope
- "a Refugee runs by, carrying her house on her back" (Loomer, ¡Bocón! 21)
- Box full of voices—needs to open
- Shiny metal coin to hypnotize with
- Net full of shells and seaweed
- Pouch for saved shell
- One shell needs to shatter (sugar, meringue powder, and water)
- Pouch of same material as Miguel's voice for La Llorona to pick up the shattered shell

14. Special Skills

- Foley Effects
- Music
 - The musician will write and play the music (cut)
 - Miguel plays guitar
- Fight Choreography
 - Uses boot vs quetzal feather in a nightmare sequence
 - Will seek George Bellah's input

- Dialect
 - Pronunciation tape with booklet used to teach Spanish to US government diplomatic personnel
 - All standard American Spanish with Voice Keeper speaking Castilian
 - Staged reading with people with real accents speaking the lines

15. Thesis

- Hodge Model

16. Director's Mexico trip

- August 15-30 in Mexico City and Oaxaca
- Practice Spanish Language Skills/Dialect
- Purchase props/costumes
- Research 5 senses/culture/mannerisms/play settings

17. Connections and Money Sources

- Bridges Project for set/costume/props/lights supplies and construction
- Grad Research Grant to send me to Mexico
- Bridges Project for royalties for CWU Bridges performances
- Latino and Latin American Studies Center for royalty on 11/18
- Theatre Department for TH 101 royalty
- GEAR UP \$400 or \$600 to bring tour to school
- Linda Waters manages budget paperwork
- Match forms

18. Total Production Budget (minus tour): \$7158.10

- Royalty: \$60 per performance X 12 = \$720

- Sets: \$1,000
- Props: \$1,000
- Costumes: \$1000
- Laundry: \$200
- Masks: \$400
- Theatre Cleaning: \$150
- Lights: \$500
- Sound: \$500
- Publicity: \$750
- 20 Scripts for Bridge's teachers: \$138.10
- Workshop materials: \$300
- Contingency: \$500

19. Total Tour Budget (needs revision based on performance dates): \$6500.20

- Paid by each Bridges' schools GEAR-UP budget
- Lodging in Omak: 6-7 (depends on casting genders) rooms per event X 5 events X \$50 = \$1750
- Total for 2 ten passenger vans: \$2470.20
 - Ellensburg to Omak to Ellensburg = 330 miles X \$0.46 per mile= \$151.80 X 2
 - Ellensburg to Mason to Ellensburg = 230 miles X \$0.46 per mile = \$105.80 X 2
 - Ellensburg to Omak to Bridgeport to Ellensburg=350 miles X \$0.46 per mile=\$161.00 X 2
 - Ellensburg to Omak to Brewster to Ellensburg=330 miles X \$0.46 per mile=\$151.80 X 2

- Ellensburg to Omak to Oroville to Ellensburg=420 miles X \$0.46 per mile=\$193.20 X 2
- Ellensburg to Omak to Tonasket to Ellensburg=385 miles X \$0.46 per mile=\$177.10 X 2
- Ellensburg to Mattawa to Ellensburg= 100 miles X \$0.46 per mile=\$46.00 X 2
- Ellensburg to Prosser to Ellensburg= 180 miles X \$0.46 per mile=\$82.80 X 2
- Ellensburg to Highland (Coviche) to Ellensburg= 110 miles X \$0.46 per mile=\$50.60 X 2
- Ellensburg to Royal City to Ellensburg= miles 100 X \$0.46 per mile=\$46.00 X 2
- Ellensburg to Othello to Ellensburg= 150 miles X \$0.46 per mile=\$69.00 X 2
- Flat rate of \$32 X 2 vans for 17 days = \$768
- Per Diem: \$2280
 - \$10 for dinners for overnight suppers X 12 people X 5 meals = \$600
 - Breakfast free at hotel for Northern Grant = \$0
 - Group breakfast for southern grant and Manson = 6 days X \$60 = \$360
 - Lunch for North and South = \$10 X 12 people X 11 = \$1320
- Logistics
 - No overnight to Manson
 - This is the most expensive it can get with separate trips to all of the northern schools—this greatly affects per diem and mileage
 - This is based on only needing the 12 member ensemble which includes director, production manager, musician, 8 member cast, and a final member for the workshop after the performance

20. Saturday Festivals Spring and 7th Grade Cohorts Fall '06

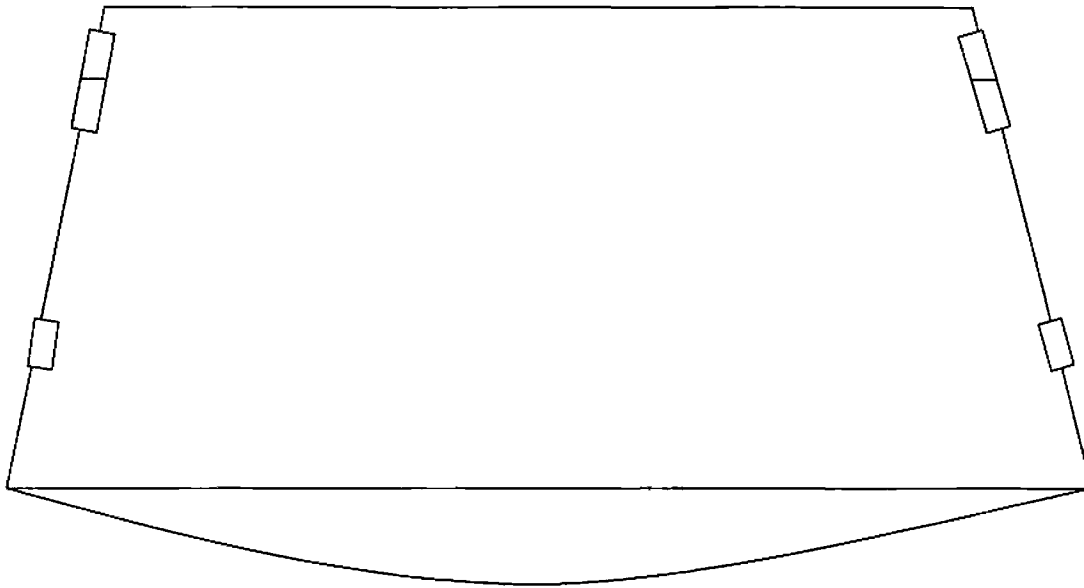
- Dates
 - Brewster: April 21-22 at Brewster
 - Bridgeport: May 20 at Bridgeport
 - Highland: September 29 at CWU
 - Royal City: October 2 at CWU
 - Mattawa: October 12 at CWU
 - Prosser: October 19 at CWU
 - Othello: October 20 at Othello
- Use what the students create in the show
- Set/props/masks stations
 - Paint backdrop
 - Make net, paint shells, distress seaweed
 - Make plaza goods
 - Turn PVC into wood
 - Turn PVC into iron bars
 - Make flowers and firecrackers
 - Make envelope/letter
 - Paint brick pillars
 - Design voice box symbol
 - Draw judge's emblem
 - Border of Lights
 - Trees

- Paper Mache Masks
- Effects Station
 - Foley Effects and water fabric to bring a story alive
- Publicity Station
 - Create big posters to take back to their school and hang on walls
- Acting Stations
 - Block out opening of the show pages 7-8
 - Reading or blocking of pages 20-25
 - Pantomime
 - Flamenco
 - Stage combat
- Assessment of Arts EALR's

21. Arts EALR's

- 1.1.1 Understands arts concepts and vocabulary: Elements: character, setting, dialogue, conflict
- 1.1.2 Understands arts concepts and vocabulary: Principles of Organization: plot, design, theme
- 1.4 Applies audience skills in a variety of arts settings and performances
- 2.1 Applies a creative process in the arts
- 2.2 Applies a performance process in the arts
- 3.2 Uses the arts to communicate for a specific purpose

Hertz Auditorium Floorplan



Measurements are rough estimates based on 9" X 9" floor tiles

- Back Wall = 34' 6"
- Straight Back Line of Apron = 42' 9"
- Center Line from Back Wall to Back Line of Apron = 30' 9"
- Center Line from Back Line of Apron to Edge of Apron = 3'

KEY

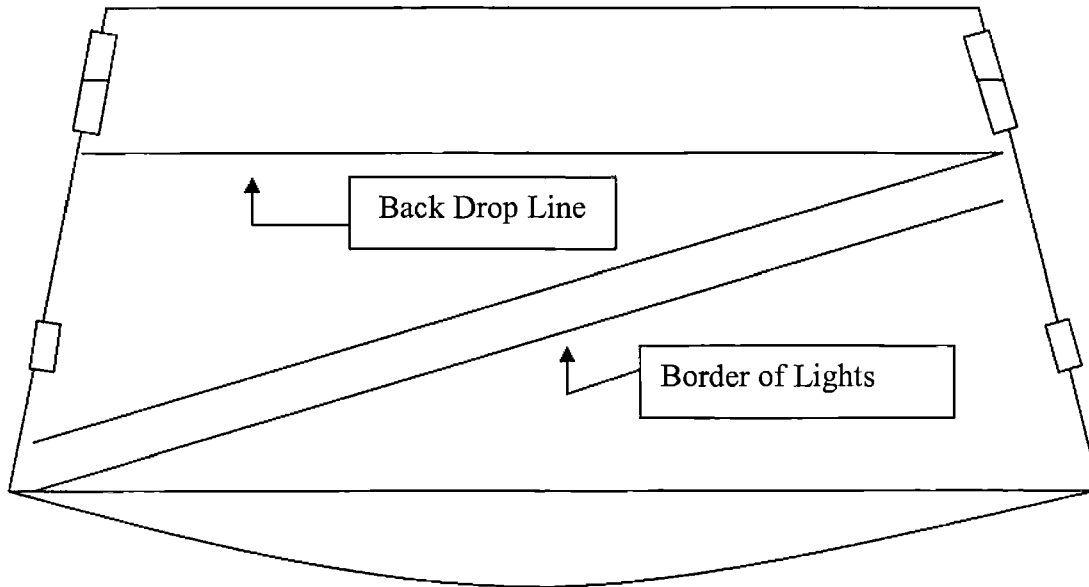


Double door to hallway



Single door to "wings" and audience and hallway

¡Bocón! Floorplan to Determine Set Sizes



Measurements are rough estimates based on 9" X 9" floor tiles

- Back Drop Line = 36' 9"
- Center Line from Back Drop to Back Line of Apron = 21'
- Border of Lights = 45' X 45"

KEY



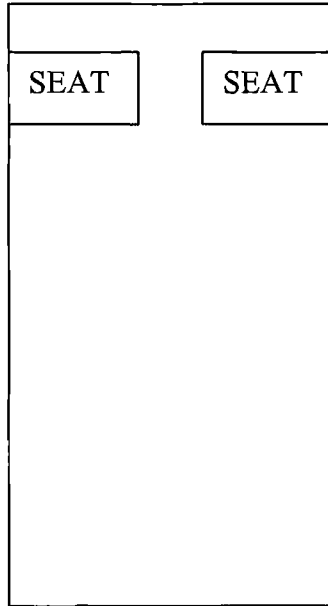
Double door to hallway



Single door to "wings" and audience and hallway

CWU's Motor Pool 10 Passenger Van

Bench Seats Removed to Pack ¡Bocón! Supplies

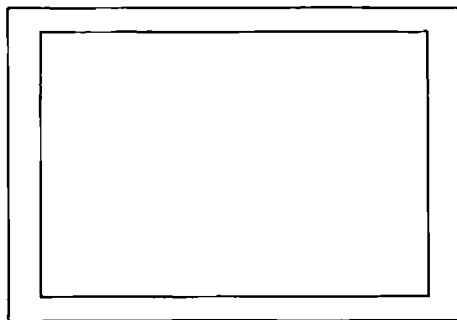


Length from back of seats to
back door of van = 11' 8"

Width inside most of van due
to panels and tires = 4' 2"

Width inside van where no
panels or tires = 5' 0"

Height Inside the Van = 4' 0"



BACK DOOR

3' 11" tall

4' 7" wide

Production Schedule

2005

- October 24 Submit Proposal for small tour to CWU Theatre Arts Dept staff
- Dec 5 Submit ¡Bocón! and Two Donuts for small tour with Elise Forier

2006

- January 30 Michael Smith proposes ¡Bocón! as fall Studio Project
- March 6 Present Studio Project Plan to Scott Robinson with Tina Barrigan
- March 10 Meet with Bridges Directors Lois Breedlove and Veronica Gomez-Vilchis
- March 17 Meeting with Breedlove, Gomez-Vilchis, and Robinson
- April 4 Meeting with Bridges directors and lead mentors
- April 14, 18, 25 Bridges mentors theatre training
- April 21-22 Brewster Saturday Festival
- April 28 Omak pre-activity
- May 4 Omak Saturday Festival (cancelled)
- May 12 Bridgeport high school leadership training
- May 17 Section I due
- May 20 Bridgeport Saturday Festival
- August 15-30 Mexico research trip
- September 6 Section II due
- September 20 Classes begin and Auditions
- September 21 Callbacks
- Sept. 26-Nov 16 Rehearsals Tuesday-Saturday
- September 29 7th Grade Cohort Event at CWU for Highland
- October 2 7th Grade Cohort Event at CWU for Royal City

| | |
|--------------|--|
| October 12 | 7 th Grade Cohort Event at CWU for Mattawa |
| October 19 | 7 th Grade Cohort Event at CWU for Prosser |
| October 20 | 7 th Grade Cohort Event at Othello |
| November 17 | Public performance with Bridges workshop |
| November 18 | Public performance |
| November 20 | TH 101 performance |
| November 27 | Tour: Royal City |
| December 1 | Tour: Othello |
| December 4-8 | Finals Week |
| December 12 | Tour: Othello |
| December 13 | Tour: Oroville |
| December 14 | Tour: Bridgeport |
| December 15 | Tour: Highland (Cancelled due to snowstorm) |
| <u>2007</u> | |
| March 27-30 | Submit request for "Final Folder Check" to Graduate Office Obtain permission to schedule Oral Exam from Graduate Office |
| March | Draft of thesis due for corrections (4-6 weeks before orals) |
| April | Final thesis due (2 weeks before orals) |
| May 11 | Orals |
| June 9 | Commencement |

Evaluation of the Play as Production Vehicle

Sitting down on the comfortable bean bag on my office floor, Leslee Caul, Director of Marketing and Development for Central Theatre Ensemble, asked “Do you want to do your thesis this year too?” Being in charge of selling tour dates for the spring children’s show, Caul could not convince Mattawa schools to purchase a performance of the show because too many students were English Language Learners. Knowing that I was learning Spanish and wanted to include a Spanish community in my thesis, Caul suggested that I translate Fool of the World as my thesis. In the search for a venue after my Costa Rican contact had evaporated, I had never considered CWU until that moment. Now after much brainstorming and calculations, my creative project, which consists of directing the play ¡Bocón! by Lisa Loomer, establishes the first collaboration between Central Washington University’s Theatre Arts Department and twelve GEAR UP school districts.

As stated on the U.S. Department of Education’s website, “The GEAR UP program is a discretionary grant program designed to increase the number of low-income students who are prepared to enter and succeed in postsecondary education” (“Gaining”). Students with a low socio-economic background need many practical skills and exposures for this goal to be achieved. For example, they need knowledge in test taking as well as application and financial aid form procedures. In addition, they need successful college student role models, tours of college facilities, and family acceptance. Yet, all of this only gets them to college. In order to succeed while at college, students need resiliency skills such as problem solving, communication, expression, and self examination. The arts can play a vital role in this area. However, struggling with limited budgets and resources, many of the schools have cut electives, especially artistic classes. While on a field trip with Bridges students Neil and Frank from Royal

City, I asked what type of artistic classes they were offered. Their answer: only band and taking it requires them to give up physical education. Seeing their delight and eagerness in making masks, taking pictures, and learning about music recording, the need for more opportunities was obvious.

To help fill that gap, one component of the GEAR UP grant is Bridges, which provides vital role modeling and educational opportunities. Employing college students to mentor and lead activities for the middle school students in these 12 schools, the focus is on positive interactions while everyone participates in experiential learning opportunities. Some previous activities include job shadowing, understanding media stereotypes, web page design, reading clubs, history display competitions, summer camps, a rapping workshop, and a Day of the Dead festival. Lois Breedlove, Bridges Project Director, and Veronica Gomez-Vilichis, Bridges Coordinator, agreed to fund the production of ¡Bocón! once we connected my creative project to Bridges' goals. First, during the course of the production, we will provide experiential workshops for the middle school students. Once we find the vital connection which allows each student to laugh, question, and try, we have succeeded. Second, the theme of the play is "finding one's voice" which Breedlove admitted in our initial meeting emotionally resounds with her desired goals for Bridges.

The other major selling point is that ¡Bocón! is a Latino show written for children. Five towns in the southern GEAR UP grant consist of 90% Latino students. Students in the northern grant consist of 50% Latino and Native American and 50% Caucasian. More broadly, many of the students the CWU Theatre Arts Department serves with the children's touring show throughout Central Washington have a Latino, especially Mexican, ancestry. As a result, my production of ¡Bocón! will be set in Mexico even though it could be in any central American

country and research on the play actually best correlates with Guatemala.

Being a Latino show, the wealth of Latino students will readily connect with ¡Bocón!'s protagonist Miguel. Plus, the influence of his story on any middle school audience is valuable as they seek to understand who they are in relation to the world they live in. The playwright Lisa Loomer shares in an online interview with Carlo Botero that:

It is a very exciting thing to see something so close to your life up on a stage. It means your life is important. It means that people will 'see' you. There are so many people in this country who feel unseen. The very idea that you are not a citizen, that you are 'illegal' or 'alien' means that society is refusing to see you as a full and equal human being. Just look at those words! I think all of us tend to make people who are not 'like us'. [sic] the 'other.' . . . Generally, when someone is 'the other,' you see them as 'less than' in some way. You do not acknowledge their full humanity. (So a dead Iraqi child can become 'collateral damage.')

We have cultural differences to be sure. And there are inequities in terms of class, race, and power. It would be naive to say these don't exist. But our basic humanness is [sic] the same.

Any middle school kid feels unseen because they have so little control of their lives. Since Bridges students are marginalized, low-income students, ¡Bocón! can illustrate how they can empower themselves as well as more fully understand those different from them.

Since the major target audience for ¡Bocón! is students in middle school, their parents and school administration automatically become an audience to consider as well. Trained as a journalist, Breedlove is fascinated by research. While talking over dinner, she shared that minorities are often simply ignored or tolerated until they reach 30% of the population. Then the

majority begins to react negatively as their sense of power seems to diminish. As she watches interactions in the Bridges school districts, she is waiting to see at what percentage the backlash stops because it hasn't seemed to yet. Thus, ¡Bocón! unwaveringly presenting Latino issues can seem threatening. Gomez-Vilichis specifically ordered me to not use the word "cultural" in a letter explaining the play as it would concern school administrators. During the same dinner conversation with Breedlove, Christina Veloz, Bridges site director at Brewster, said that Anglo people in her area are thoroughly convinced that they have no culture and any expression of someone else's culture is offensive. So far the Manson school district has banned the play and any activities with it because the administration believes that they have no racial tension and does not want to cause any. In Breedlove's view, what the administrators really do not want is for the oppressed minorities to realize they are being oppressed by experiencing the play.

Bridges mentors are another audience for this production of ¡Bocón!. The majority of these college students have never experienced theatre activities before, and now they are being asked to lead them. Despite usually being willing to try anything and skilled at "going with the flow," their theatre skills are limited. Thus, training and support during the workshops are vital. Using knowledge and joy, raising the mentors from ignorance to leadership is affirming. Plus, getting the mentors honestly excited about the projects is the key to transferring the excitement to the middle schoolers. As individual mentors actually read the play, they exclaim to me how fun they think it is. Three have even agreed to audition and one is helping design costumes. Others have expressed interest but cannot fit it into their fall schedules. Hopefully, they will convince their friends and/or families to join them in going to see a performance.

Another vital audience is Theatre Arts students because I must attract a cast and crew. Four major considerations for this audience are both roadblocks and exciting opportunities.

First, students must be willing and able to tour the first week of winter break. This is a great opportunity for those who want the experience of touring but cannot commit to an entire quarter, but students are passionate about hanging onto their breaks. Second, each student must possess a passion for this production beyond merely the joys of theatre. They will encounter in very immediate ways, the effect of this production on others by leading workshops and performing on tour. Third, students will explore language, dialect, and themes specific to Latinos which are not familiar to many Theatre Arts students at CWU. However, exploring and gaining these skills can be great resume builders. Also, those students who have read the script reported to me feelings of awe about it. All of these considerations make theatre education majors a prime audience to recruit. Finally, because this project is so precedent-setting, students feel confused, cautious, thrilled, and excited. The bottom line is that they do not know what to expect from it. Asking my public relations intern Clara Cook what I can do about this, she said just to get the word out by such things as putting up a character analysis or sending an email of pictures from Mexico. She said the best thing I have going for recruiting is the excitement I have shown about the production.

Another influential audience is the Theatre Arts Department faculty. Several individual members love the script. Christina Barrigan suggested it when I looked for scripts. Delighted by the fun and honesty in the story, Elise Forier recommended it as her first choice for the 2006-2007 Central Ensemble's children's tour. Michael Smith dreamed up the idea of studio projects partly because he believes ¡Bocón! is so beautifully written even though the faculty did not agree to produce it as the tour. Jerry Dougherty offered his services for production needs. As a result, the production received the fall studio project slot.

Finally, the Ellensburg community is an audience to draw for the two public performances at CWU. This town has a substantial Latino community that so far has been untapped by Central Theatre Ensemble's season. Echoing Loomer's quote, the sheer delight in providing a play that includes Spanish language and Latino music as well as immigration themes could attract a high Latino population. The major draw to get them into Hertz Auditorium will be to advertise that the play acknowledges their unique humanity. Drawing from valuable educational theory, we will meet community members where they are through posting bilingual English and Spanish posters and doing publicity demonstrations at businesses such as La Estrella and the local taco stands. Upon watching the show, the content may urge them to create more opportunities to share their stories.

As Gomez-Vilchis and Breedlove have expressed many times, completing this production of ¡Bocón! is a revolution. By simply doing it and doing it well, people in many areas will be influenced by the possibilities inherent in experimentation of unique collaborations and beautiful scripts such as ¡Bocón!.

¡Bocón! Mission Statement

Amber Peoples' masters' thesis production of ¡Bocón! by Lisa Loomer strives to challenge and invite cooperation, experimentation, expression, and cultural celebration while pioneering enriching opportunities for GEAR UP Bridges students and mentors, CWU Theatre Arts Department students and faculty, and Central Washington communities. Thus through experientially learning, we will broaden our awareness of the texture and potential in life, develop our artists' eyes, and exponentially enrich our life stories.

Director's Concept Statement for ¡Bocón!

¡Bocón! by Lisa Loomer unfurls a tall tale through the literary genre of magic realism. In “Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer,” David Mikics provides a definition: “Magical realism, like the uncanny, projects a mesmerizing uncertainty suggesting that ordinary life may also be the scene of the extraordinary” (372). This production of ¡Bocón! aims to prove this quote in the artistic interpretation of the script and reality of producing the show in a process based format.

The overall design and acting concepts for ¡Bocón! focus on the topsy-turvy effect which thrives in the world of the play. As is common in magic realism, the play is cyclical yet does not finish on the last page or begin on the first, focuses on crossing internal and external borders, and constantly redefines the rules of the world. The protagonist Miguel and the audience must accept each action, object, or relationship no matter how strange because it is the inescapable reality of the moment. Just as we accept a mom tucking in her child at night, we must also accept that voices fly out of characters bodies and hide in shells. Also, we must unflinchingly honor all the desires, joys, misinterpretations, controversy, and fear present in ¡Bocón!. Just as openly as we experience the sensations of the plaza, we must also see the beauty and disappointment in Miguel's parents struggle to survive. Just as we witness Miguel soaring with a purpose-laden song, we must acknowledge the terror of the soldier's boot.

Emphasizing how ¡Bocón! morphs with each moment in Miguel's memory and story, the following picture inspires the play's artistic vision:



Fig. 1. Oddone, Gigi. "Fruit Market." Mexico, 2000. 12 Feb. 2006 <http://digilander.libero.it/travelphoto/Mexico/fruit_market.htm>.

I imagine Miguel as the moving man in the photo. As a result, all items such as props and clothes that Miguel comes in direct contact with should be highly detailed. Also, all the characters Miguel meets should be acted realistically despite their metaphorical status. However, the farther away items are from Miguel, the more vague they should be. Thus, the backdrop, the sound effects, and the acting of the chorus should be increasingly indistinct as they unfurl about him in his memory. Fabric and color will be used to accentuate this. Set changes and character entrances and exits should emerge and recede from the backdrop, audience, and wings. Back light should mix focus and mystery with highlights and shadows. Finally, this picture distills a modern Mexican market stand. Similarly, the artistic elements of the production should capture the bold colors, crowded sparseness, and outdoor lifestyle while simultaneously highlighting the traditional Mexican culture found in folkloric stories and a few remaining regions in Mexico: a place where the extraordinary emerges from the ordinary.

Despite the mythic storytelling elements of ¡Bocón!, each artistic decision should be grounded in a sense of realism or the production will become cartoonish fantasy. According to Luis Leal, “the principle thing [in magical realism] is not the creation of imaginary beings or worlds but the discovery of the mysterious relationship between man and his circumstances” (122). Thus designs should emphasize integrity solidified in cultural research as well as artistic prowess. The construction process should also reflect this belief. Most, if not all, of the costumes should be purchased ready-made. However, the props and sets should be designed in a manner in which Bridges middle school students can create much of the work through workshops—not by improvised imagination but through structured opportunities that teach them about theatrical circumstances. When students watch the show, they can then witness how their work, combined with that of others, influenced the show.

The Bridges students should be scaffolded, encouraged, and pushed to excel; however, mastery is not the goal. The college students will face that task by learning new skills to take the raw materials formed by the Bridges members and make the pieces effective on stage. The middle school students will instead experientially learn specific skills to broaden their awareness of the texture and potential in life in order to develop an artist’s eye to exponentially enrich one’s life story. The picture that best symbolizes my wish for these activities is:



Fig. 2. Forest, Marc. "The Artist's View." 2002. 8 August 2006 <http://www.marcforest.com/the_artists_eye.html>.

First, the person in the picture is using his/her own hands to mold their circumstances, which is what I want Bridges students to experience. Second, the hands are providing an artistic frame through which to look at the world. Similarly, I want all the experiences that Bridges students have with this production to help them develop an "artist's eye" with which to better see the possibilities and connections in life. Overall, I hope students learn about themselves as they project their impressions onto the artistic medium of theatre.

Casting has a large effect on both the artistic integrity and audience involvement of the production. ¡Bocón! is clearly a Latino show. In "Past-On Stories: History and the Magically Real, Morrison and Allende on Call," P. Gabrielle Foreman emphasizes that, "Magical realism, unlike the fantastic or the surreal, presumes that the individual requires a bond with the traditions and the faith of the community, that s/he is historically constructed and connected" (286).

However, the playwright purposefully extends the play's impact through La Llorona's line

“Pues, it’s a lousy job, m’hijo, but somebody’s got to do it—so they’ll run in their houses and be safe from the soldiers! En Guatemala, y El Salvador . . . y ahora Chiapas, Mexico— (Sighs; rattles off.) Y Bosnia, y Ireland, y Rwanda . . .” (Loomer, ¡Bocón! 36). ¡Bocón! is essentially a coming-of-age story and, like all good ones, extends beyond the limits of culture while embracing it at the same time. Even Loomer herself acknowledges the legitimacy of this choice in the production notes of the script: “Ideally, casting should reflect the fact that the main characters are Central American. On the other hand, since Miguel’s story happens all over the world, casting is one way to encourage children of other ethnicities to relate to it” (42). As a result, I will cast the show as multi-culturally as possible using CWU and Ellensburg as my casting base.

Combining all of these elements to produce ¡Bocón! may seem impossible to some. However, as Susan J. Napier writes in “The Magic of Identity: Magic Realism in Modern Japanese Fiction,” magic realism “takes the supernatural for granted and spends more of its space exploring the gamut of human reactions” (451). This production has to fully accept the wall-bouncing joys, crushing challenges, and even mundane tasks that lie in its path. With a glint in our eyes, we must strive to make progress in celebrating experimental opportunities and multi-cultural communities. Following Lois Breedlove’s view that the Bridges Project is an “educational incubator” to capture and support visionary ideas, the goal is to expect the amazing once we combine opportunities and human interaction.

Given Circumstances

Time

- Stage directions say “Night” (Loomer, ¡Bocón! 8).
- Coffee harvest season (16).
- Scene at the house is night as they go to sleep and then morning with the rooster crowing and Miguel and Luis going to work (15).

Geographic Location

- Place where Spanish is spoken.
- “Jaguars, papagallos—” (7).
- “Yellow corn in the fields—” (7).
- “Quetzal en las ceibas allí!” (7).
- “WAR in the mountains!” (7).
- “Imagine this place—not far from here . . .” (7).
- “Cross the borders!” (7).
- MIGUEL. “I come from a small village, San Juan de La Paz, in the middle of my country . . . by the river they call La Ballena—because the river swells up like a fat green whale!” (9).
- Vendors and Dance of the Quetzal at the plaza (10-12).
- La Llorona outside (14).
- Coffee field is north of Miguel’s home (15).
- Ana clears the bedding away in the morning (15).
- MIGUEL. “My mother—she can hear a baby cry in the next village—” (19).
- North to Los Angeles (20).

- VILLAGER 1. There's a forest...
- VILLAGER 2. Full of dangers—
- VILLAGER 3. Then a Border of Lights—
- VILLAGER And the City of Angels! (20)
- 3 major locations: pueblo, forest, US courtroom
- LA LLORONA. “The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky” (24).
- North to the Palace of the General (24).
- VIEJITA 1. Over that fence, mujer, under the volcano...
- VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices . . .
(25)
- Voices in a box (25).
- LA LLORONA. “Apúrete—to the Edge of the Seaaaa!” (28).
- Edge of the Sea is north (28).
- Voices hide in shells (28).
- Voice floats away when the shell containing it breaks (31).
- LA LLORONA. “You must look where you're most scared to go. Even in your darkest dreams” (33).
- LA LLORONA. “Go now, m'hijo, to your dreams...” (34).
- LA LLORONA. “Wake up now—despiértate, Miguel!” (35).
- MIGUEL. The Border of Lights! Ay, look at all those lights! ¡Vámanos! Let's go!
(There is a pause.)
- LA LLORONA. (sadly). I can't go with you, Miguel. I can't cross this border. (35)

- Border of Lights is north (37).
- MIGUEL (still out of breath). “And then—and then, señor—a man in a uniform caught me—and took me here” (38).

Economic Environment

- Miguel says the entire town picks coffee for one owner: Don Madera (9).
- Joke father tells that Don Madera is too fat to pick his own coffee (9).
- MIGUEL. “Plaza—where there’s always people selling...” (9).
- Plaza items sold: pupusas, bananas, flowers, avocados, pineapples, apples, aguas frescas (10).
- Miguel sells firecrackers at the Plaza (10).
- Ana makes tortillas by hand (15).
- Miguel goes with Luis to work in the coffee fields (15-16).
- 3 classes: rich, poor, soldiers (16-17).
- The women are excited that Cecilia’s daughter in Los Angeles has two jobs and eats everyday (18).
- Women are at home washing clothes in the river (18).
- CECILIA. “Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don’t got soldiers there, they got—angels!” (20).
- Refugee carries house on her back (21).
- Voice Picker sells voices in shells to soldiers and they pay her in beans (28-29).
- Judge says that the lights in the USA are going to be turned down because it is too expensive (38).

Political Environment

- “WAR in the mountains!” (7).
- “Fire in the sky!” (7).
- “Cross the borders!” (7).
- “Take my story—” (8).
- “Take my hand!” (8).
- Crossing border scene mostly in stage directions (8).
 - Helicopter
 - Chorus create a border with sticks
 - Border guard is the only one to talk and yells “Stop!”
 - Miguel is captured in pantomime like a bird
- Judge (8-9)
 - Speaks very broken Spanish
 - Wants to know where Miguel’s parents are and what country he is from
 - Gavel is used in stage directions for effect
- MIGUEL: Come sing!
 CECILIA: Not so loud, Bocón, or the soldiers will hear you! (10-11)
- Miguel sings a song saying the soldiers are only of paper. His Aunt tells him to shut up (11).
- MIGUEL. The soldiers didn’t like us to shout or sing...
 (KIKI EL LOCO enters and prepares for his ritual dance.)
 MIGUEL. Or dance. (11)
- A soldier never comes onstage but we hear the boot sound.

- People in the plaza run from the boot sound (12).
- Miguel believes Kiki danced the soldiers away (12).
- Kiki disappeared because of the soldiers (15).
- MIGUEL. “A lot of people were disappearing in my village” (15).
- MIGUEL. But why are the soldiers so angry with us, Papá? If the soldiers are supposed to protect us, why is everybody afraid of them?
LUIS. It’s a long story. (15)
- Luis’ story is that Adam was the only man and sold apples which made God angry because the apples belonged to the earth and not Adam. So God cut him in three. One is a big head and hands for grabbing which is the Rich Man. Another is the arms and back which is the Poor Man who works to feed the Rich Man. Finally the foot makes the soldier who kicks the Poor Man to do the Rich Man’s work. Adam forgot he was one man and now the soldier’s got a boot (16-17).
- Luis laughs that the soldier’s boots are ugly and smelly. Then says that the Poor Man will someday put down his machete and raise his arms to say “No More!” (17).
- Luis and Ana are captured for singing and talking too loud (19).
- MIGUEL. “And I wanted to scream at them, I wanted to yell—(He tries to yell—but his voice flies away in terror)” (19).
- CECILIA. “You have to run, Miguel—the soldiers will be back! They’ll make you join up with them, or they’ll make you disappear—” (20).
- CECILIA. “The soldiers don’t want us here, Miguel—we’re not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace!” (20).

- ALL. “Tell or story . . . Tell our story . . . Tell our story...” (21).
- LA LLORONA. “I try to scare you kids home, so you’ll be safe from the soldiers.
(Incredulous.) Now you’re too scared to go home—‘cause there are soldiers there too!?” (23).
- LA LLORONA. “And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came” (24).
- VIEJITA 1: You’ll never get behind that gate—
VIEJITA 2: But if you do—
BOTH: Watch out of the dogs!
VIEJITA 1: Los perrros, si! (25)
- VOICE KEEPER: “The voices lie, hermano. . . . They tell stories about the general. They get together, one voice starts in—and before you know it, every one of them has an opinion. There’s a racket in the garden. The general can’t sleep. . . . Always complaining . . . crying ‘I’m hungry!’ Whining, ‘It’s not fair!’ Well, that’s not our fault. We didn’t make the world!” (26).
- Voice Keeper makes oppression seem beneficial and loving (25-27).
- La Llorona’s concern that all will be silenced even guitars, wind, and rain (27).
- Men dragged off to war (29).
- Voice Picker has an us vs. them mentality about war (29-30).
- Voice Picker lets Miguel find his voice but pretends he is stealing from her to not get in trouble with the soldiers (30).
- Soldiers start to come when they hear Miguel’s voice and leave when it floats away (31).

- Judge says there is no room for Miguel in the USA (38).
- Judge's grandparents came from halfway across the world like Miguel (39).
- Judge hits gavel as if making a ruling that Miguel must leave (39).
- Miguel rejects the Judge's ruling (39).

Social Environment

- “¡Oye marimba!” (7).
- “¿Quieres sandías?” (7).
- “Take my story—” (8).
- “Take my hand!” (8).
- Miguel is the only child with a mother and father. His aunt and cousin live close by.
- Aunt acts motherly often by telling Miguel what to do.
- CECILIA. “Mira ese Kiki El Loco—how many times have they told him, ‘Don’t dance!’” (12).
- Kiki gives Miguel a Quetzal feather (12).
- La Llorona is scary. People in the village say she is a witch. She killed her children by drowning them in the river. Now she is sorry and cries for them every night for hundreds of years. If kids are outside after dark, she’ll think it’s one of hers and drown it too (13).
- Ana is rough with Miguel during a bath and with La Llorona’s scary story but tucks him in and soothes him with a lullaby (13-14).
- Miguel imagines he sees La Llorona all in black and ten feet tall, floating in air with a face like death, yellow teeth like a dog, and snakes for hair. Felt she put a magnet in him and was dragging him to the river (14).

- Miguel guesses that “the duendes, the little green people that trick them into their caves” captured Kiki (15).
- Miguel carries a machete and guitar (15).
- Luis says the quetzal feather is good luck (17).
- Men work outside the home and women in it (13-18).
- Cecilia’s daughter is in L.A. and sent a letter. Everyone in L.A. makes a lot of noise with music and cars and cell phones (18).
- Tell stories for lesson and entertainment: La Llorona, Adam, the letter.
- ALL. “Tell our story . . . Tell our story . . . Tell our story . . .” (21).
- People in the forest are masked (21).
- Duende offers to help Miguel by transforming into a coyote but really turns him around and steals his stuff (21-22).
- La Llorona removes her mask (22).
- LA LLORONA. “¿Qué? You think it’s easy going all over the world crying—(Wails) ‘¡Ay, mis hiiiiijos!’ (Beat; regular gal.) Ay, it hurts. My throat’s been killing me for a century. I’m up all night scaring children into their houses—I haven’t had a good night’s sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh?” (23).
- After pondering, La Llorona agrees to help Miguel (23).
- VIEJITA 1. (noticing Miguel). Why is he playing that guitar for? Dangerous!
¡Peligroso!
- VIEJITA 2: He’s calling his voice, mujer!
- VIEJITA 1: Con la guitarra, mujer? Muy loco! (25)

- Voice Picker speaks Nahault, the Aztec language (28).
- Importance of a woman needing a husband to support her (29).
- La Llorona hasn't told a story in 3-4 hundred years (32).
- LA LLORONA. "Without a voice, you have no story. No one knows where you come from, why you're here. Without a voice, you disappear!" (33).
- La Llorona hasn't sung in a couple of hundred years (33).
- La Calavera is a symbol of death (34).
- Miguel gets his voice back by standing up to La Calavera (35).
- LA LLORONA. "They don't believe in me up there. (Beat.) The only way I can cross is in your heart" (36).
- LA LLORONA. "When we remember, we keep them alive . . . and free" (37).
- JUDGE (chuckles). "Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with . . ." (38).
- Miguel says his story is spreading and even picks a female member of the audience that has it (39-40).
- Miguel leads Luis' song with the audience (40-41).

Religious Environment

- Town named after a saint (9).
- Fiesta de San Juan—celebrate and joke about the saints (10).
- MIGUEL. "But there was an old Indian, Kiki El Loco, who used to dance all the time at fiestas—right in the plaza! The say he was deaf—but he could hear music right through the ground—like a radio!" (11).
- Dance of the Quetzal (12).

- Quetzal is the bird of freedom (12).
- House altar (13).
- Miguel and Ana cross themselves (14).
- Ana sprinkles holy water in the four corners of the house (14).
- Man originates from Adam (16).
- ANA. “No! ¡Déjelo por el amor de Dios!” (19, 34).

Research for Given Circumstances

The most direct research for ¡Bocón! connects best to Guatemala. However, Loomer provides permission to set the play anywhere in Central America. In addition, the ancient Mesoamerica area as seen in figure 3—extending through modern Mexico, Guatemala, Belize, El Salvador, Honduras, and Nicaragua—contained distinct cultures with many similarities due to trade, migration, and military.



Fig. 3. Map of Mesoamerica. México For Kids. Presidency of the Republic of Mexico. 14 April 2007 <<http://www.elbalero.gob.mx/kids/history/html/conquista/index.html>>.

In order to best connect with the predominately Mexican-American GEAR-UP students, I chose to place our production in Mexico. This also fit well with Bridges Director Lois Breedlove's goal to teach the students traditions of their past that they have never learned. Admittedly, this may have been a mistake. As a Bridges mentor shared with me after a workshop in October 2006, the students do not view Mexico as having a hostile political environment like what exists in the world of ¡Bocón!. Acknowledging that as a learning moment, changing the direction of the play was not possible, and we continued on.

Political/Economic/Religious History

According to Carlos Fuentes in The Buried Mirror, the various cultures of Mesoamerica shared several characteristics before the Spanish arrived. Quetzalcoatl (feathered serpent) was the most revered god—creating man, agriculture, and village life. Sacrifice was also a commonly shared belief. Humans had to be willing to give whole-heartedly of themselves because the cultures believed that the gods sacrificed themselves at the dawn of creation. In fact, because created beings had not sacrificed properly several times before, Mesoamericans believed that the world had been created and destroyed several times. “For the ancient Americans, the forces of the universe were a constant source of danger as well as a constant source of the very survival that they menaced. This ambiguity was resolved in sacrifice . . .” (Fuentes 94). Thus, understanding and forecasting time was vital in order to appropriately cycle rituals. According to Lynn Foster in A Brief History of Mexico, “By measuring the days and years and by studying the seasons and movement of celestial bodies, the ancient Americans hoped to understand and to influence, if not totally control, the most important events of their world” (11). As a result, the study of the planets and stars as well as mathematics flourished.

Fuentes explains that these common principles affected the successive Mesoamerican civilizations. Hunting groups developed first in about 6000 B.C. and the first villages around 1500 B.C. Then the mother culture of the Olmecs developed in 900 B.C. Slowly agriculture and village life formed the Zapotec peoples and Mayas between 300 B.C. and 100 A.D. Next came the 600 year classic period and the great Mayan civilization of 600-900. Ancient Mesoamerica finally concluded with the Toltecs and Aztecs which fell at the hands of the Spanish in 1521. All of these cultures shaped central and southern Mexico. In fact, Mexico is named after the Aztecs who called themselves Mexica.

The roots of the Spanish conquest in the New World lay in the many centuries of conquest which occurred in Spain's modern geographic region. First, Carthage and Rome fought for the land in order to control the Mediterranean. Though unlike Spain's crushing conquest of the Americas, the Roman Empire created a sense of unity through government and public institutions. Yet this clash in 200 B.C., highlights some persistent problems. The Iberian armies were offensively ineffectual because they were too individualistic but excelled at defense and invented guerrilla warfare. (Fuentes 35-36). Then in 711 the Moors invaded the southern peninsula while the Jews infringed on the north until the climactic year 1492. In this year, the Jews were expelled, the Christian royalty captured the final Muslim stronghold at Granada, Christopher Columbus set sail, and the first Spanish grammar book was published (81). With the thrill of victory, unified language and religion, the need to strengthen a ruined economy, Columbus' discoveries, and the pope's authorization for Spain to head the church in all their domains, the conquest of the New World began (Foster 47-48).

Meanwhile, according to Foster, the Aztec empire was turbulently growing under emperor Moctezuma II. The size of modern Italy, the empire dominated central Mexico with possibly 25 million inhabitants in comparison to Spain's 8 million. Its capital was Tenochtitlán, one of the largest cities of the world with a population of 250,000. Despite a loose rule, the empire continued to grow and squelch rebellions due to rapid communication and military power. However, the last 10 years of Moctezuma's reign were disturbed with ill omens. Amid these stresses, Spanish conquistadores continued to arrive, and the conquest of Mexico finally climaxed with Hernán Cortés. After marching to Tenochtitlán, capturing and killing Moctezuma, a failed retreat called the Noche Triste, and recruiting other Indian peoples, Cortés' army destroyed the city through starvation and small pox. A plaque on Aztec ruins in Mexico

City claims: “13 August 1521, Tlatelolco—heroically defended by Cuauhtémoc—fell under the power of Hernán Cortés. It was neither a triumph or defeat; it was the painful birth of the mestizo nation that is Mexico today” (Foster 63).

Interestingly, a key Indian woman is also blamed for this symbolic fall of the indigenous civilizations and birthing of modern Mexico. This icon is often termed La Malinche which has become synonymous with “traitor.” Before marching to Tenochtitlán, Cortés was presented with a tribute of 20 slave women, and Cortés chose one as his companion. Her Indian name is debated by scholars, but she was christened Marina. Both beautiful and intelligent, Marina assisted Cortés’ plans by sharing information about the various Indian cultures. More importantly, she spoke several languages and thus could communicate with a wide range of people to obtain secrets and alliances. Thus the shame her name carries. Yet, as contrast is common in Latino stories and identity, she is also celebrated. She is symbolically credited as the mother of the Latino race because she was Cortés’ lover. She bore him a son Martín: the first mestizo, the basis of the multiracial civilization throughout Spanish America.

Quickly, the Spaniards built their own capital over the ruined Tenochtitlán using Aztec labor and stone foundations. New Spain developed as a government palace replaced Moctezuma’s, a new cathedral overshadowed the Templo Mayor, and a hospital was built.

However, the indigenous population in 1524 had dropped to a mere 30,000.



Fig. 4. Center of Mexico City. Author's Personal Collection

In figure 4, along the author's right are the remains of the Templo Mayor. Clockwise from that is the building that housed Mexico's first university, then a modern government building, and finally the cathedral behind my head. Interestingly, the Templo Mayor, a pyramid of worship, begun in 1390 and re-built seven times and enlarged eleven times, was not rediscovered until the 1980's when excavation for new construction revealed it.

As Renaissance thinking dominated Europe, Spain's conquest of the Americas developed a dual tone in the 16th century. European desire and imagination is said to have invented this so-called New World (Fuentes 124-125). Looking for a human Utopia, America was viewed as the place to restore a golden age: where man and nature coexist happily. Despite this ideal, colonizers often denied that American aborigines had souls, and the earthly paradise quickly became a hostile continent.

Throughout the history of Spanish America, the dream of paradise and the noble savage has coexisted with the history of colonization and forced labor. The illusion of the Renaissance has persisted in spite of everything that has denied it, becoming a constant of Spanish American thinking and desire. We were founded

as a Utopia; Utopia is our destiny. However, the newfound lands were not precisely the source of ideal societies but the source of inexhaustible wealth.

(126)

A disguised form of slavery developed through the encomienda. Granted land as well as Indian labor and tribute, conquistadores gained wealth for themselves while providing religious indoctrination.

Using the vertical power structure of the Catholic faith, which capitalized on the momentum of the Christian conquest of Spain, the monarchy reigned in control over both the conquistadores and conquered Indians. The Catholic conversion of the Indians was astonishing until one looks under the thin veneer. Foster highlights the two cultures' religious similarities: an afterlife; a world created by gods; a crucifixion symbolizing sacrifice and rebirth connecting earthly and supernatural; a ritual calendar dominating the seasons; and saint and deity honoring through processions, idols, incense, and music. The church architecture throughout Mexico displays the combination of these two religious bases. However, this bond cemented when the vision of a woman helped end Indian religious despair in Mexico. In December 1531, Juan Diego, a Nahuatl peasant, traveled to the worship site of the Aztec goddess Tonantzin on Tepeyac Hill near Mexico City. Here, the Virgin de Guadalupe revealed herself. Church officials at first disbelieved Diego. Returning to the site, the Virgin provided Diego roses to show the officials. Upon delivery, the cloak he had wrapped them in held her image as memorialized in figure 5. Three churches have been built to contain this cloak which still hangs framed above a Mexican flag with the ancient Aztec emblem at the modern Basilica de Guadalupe in Mexico City shown in figure 6.



Fig. 5. Grounds of Basilica.

Author's Personal Collection



Fig. 6. Basilica de Guadalupe.

Author's Personal Collection

The Virgin de Guadalupe is considered the pure mother of Mexico, and her image is found more often on house altars, churches, and dusty corners than the bleeding Christ. This combination of Christian beliefs and so-called natural superstitions developed into what anthropologists call “Mesoamerican Catholicism” (Foster 70).

Beyond striving for spiritual conquest, Fuentes claims that some religious leaders did raise the first human rights debates. Most notably, Father Las Casas, originally a land owner in modern Cuba, joined the Dominicans in 1524 and accused the conquistadors of destroying the Americas. The Laws of the Indies drafted in 1542 legally abolished the encomienda, system of forced Amerindian labor and evangelism, although it remained as repartimientos, allotments of Indian labors for both farming and mining. Bishop Vasco de Quiroga also tried to consolidate Spanish colonial interests and Indian agrarian communities. Thanks to his work, ejidos, communal Indian villages, survived into the 19th century when individual property finally was declared as necessary progress. Even though this movement helped save many Indian communities from extinction, many small indigenous plots of land were seized. The hacienda, large landed domain, became the successor labor and land relationship. Despite royal laws

restraining Indian labor exploitation, the haciendas silently grew by ignoring these laws through debt peonage. Local officials, paid by hacienda owners, trapped Indian labor forces by providing them cash advances which became impossible to repay due to inflated goods prices, deflated crop prices, and crooked accounting. “Not legally permitted to leave the hacienda with outstanding debts, the Indians were forced to work until their deaths. Their debts were inherited, unfortunately, bringing their family members into peonage” (90).

Both Foster and Fuentes lament these foundational beginnings of modern Mexico. The Spanish “legacy has endured beyond the colonial centuries, leaving a poorly developed economy, a class structure based primarily on racism, and a too-common belief among officials that the governance of Mexico is an opportunity to enhance personal wealth” (Foster 81). Fuentes believes this is a result of the contrast between legal and real policies (137). Despite royal laws or republican constitutions, the real power lies in actions occurring behind these facades, leaving Mexico continually demoralized.

Despite its monopolies throughout the Americas, 18th century Spain was broke. Using the silver and crops to purchase manufactured products instead of developing its own industrial infrastructure, Spain was highly in debt without resources to pay. The Bourbon Reforms ran by the French modernized and streamlined trade, yet “. . . the wealth remained concentrated among the white population. Yet more than 80 percent of New Spain was nonwhite by the end of the century . . .” (Foster 106). The Spanish peninsulares, people from the European peninsula, benefited more than the Creoles, American born Spanish descendents. Despite this, the Creoles felt protected by the monarchy and had little interest in upsetting the social order until Charles IV (1788-1808) began to plunder the colonies. Expanding upon the Jesuits’ emphasis on self-discovery, an American national consciousness began to grow.

Finally, the fight for independence from Spain erupted. “In 1810 when Miguel Hidalgo gave his famous Grito de Dolores, the cry to action that is reenacted every September 16 in modern Mexico, he gave Creole leadership to the disorganized stirrings of the mestizos and other castas, the Indians, and other disenfranchised masses of Mexico” (110). Now the Creole Miguel Hidalgo y Costilla is celebrated as the father of the Mexican nation though he did not quite understand the fierce rebellion he was unleashing. “He had naively thought the mere threat of insurrection would lead everyone to the reasonable position of agreeing to the independence” (112). After Hidalgo’s execution in 1811, José María Morelos took the lead. Throughout the fighting, most “. . . wore the badge of the Virgin de Guadalupe who, in addition to being the protector of the poor, had become the symbol of a free Mexico” (113). These indigenous guerilla groups fizzled and Spain recovered control in 1820. The Creoles, conservatives backed by the church, wanted to squelch the liberals. Placing Agustín de Iturbide as leader, Mexico was independent from Spain on September 27, 1821, when he delivered the Plan of Córdoba to Mexico City.

Mexico suffered immense chaos during the mid 1800’s. “In its first 40 years, Mexico had more than 50 governments” (117). Military coups reined—not government constitutions—as the economy floundered due to high debts, damaged lands, and government lavishness. During this time, three leaders stand out amongst the rest: a Creole dictator, and Indian president, and a French archduke. General Antonio López de Santa Anna ruled Mexico 11 times between 1833 and 1854. Santa Anna was almost a comical dictator though no one laughed when his political decisions resulted in Mexico’s loss of half its territory to the USA. Before the Mexican-American war, Mexico controlled the area highlighted on figure 7.



Fig. 7. Shafer, Robert J. and Donald J. Mabry. "1836-48: Texas and Mexican American Wars." Neighbors—Mexico and the United States: Wetbacks and Oil. Chicago: Nelson-Hall, 1981. Historical Text Archive. 14 April 2007 <<http://www.historicaltextarchive.com/sections.php?op=viewarticle&artid=369>>.

Combining the USA's Manifest Destiny and Santa Anna's settlement and military choices in Texas, the new border became the present one at the Río Bravo (known as Río Grande in the U.S.).

Becoming the first and only Indian president of Mexico in 1858, Benito Juárez is considered the Abraham Lincoln of Mexico. A humble Zapotec orphan, Juárez learned to read and write Spanish in Oaxaca City. Once president, he enacted many reform laws which lead to war. Most important of these laws is the Ley Juárez which eliminated clergy and military exemption from civil trial and the Ley Lerdo which required all institutions to sell all property not used in its normal operations. Unfortunately the latter law eliminated the remaining Indian communal properties. The French tried to capitalize on Mexico's turmoil by sending in troops in 1862 which lead to the battle at Puebla commemorated as Cinco de Mayo. Then the French sent in Ferdinand Maximilian of Hapsburg to rule Mexico. Arriving on May 28, 1864, he continued

to enforce the Reform Laws to the wealthy's chagrin. Despite many other sympathetic acts, Juárez refused to accept a foreign ruler. Maximilian was executed on June 19, 1867. Juárez was then elected to his third presidential term. "Under Benito Juárez, Mexico finally experienced a period of extended political stability and peace" (139). After Juárez died in 1872, Sebastián Lerdo succeeded until General Porfirio Díaz claimed control.

Díaz is considered the villain in 20th century Mexican history. Despite claiming to fight for "No Reelection," he controlled Mexico from 1876-1910 which has been labeled the Porfiriato. When he became president in 1876, Mexico resembled a feudal society in its transportation, communication, and production. Díaz sought change through European ideals of modernization especially the Positivism intellectual movement active in France. He also secured foreign loans and attracted foreign businesses and workers with the United States buying the most land and resources. Imports and exports flourished, 15,000 miles of railroads were built, and the population increased by 50 percent. However, progress still depended on producing raw materials not manufactured ones which remained in the hands of foreigners and selected upper and middle class Mexicans. "By 1910 only 2 percent of the population held title to land and 3 percent of the properties covered 58 percent of Mexico. . . . Yet seven out of 10 Mexicans were farmers; most were forced into debt peonage in order to survive" (154). The poor lacked food, sanitation, and opportunities. In 1910, the infant mortality rate for Indians was 450 per 1,000, and life expectancy was 30. Due to peasant uprisings, foreign policies, and an economic depression, Díaz began to lose support the last 10 years of his rule.

To give the Voice Keeper more specific definition, I placed him in this setting of the Porfiriato. The general he refers to would be Díaz, and the dogs flanking the Voice Keeper will represent the forces of the USA as Díaz allowed them to buy more and more land. The Voice

Keeper himself would be one of the rurales. A police force originally created by Juárez to secure the roads, Díaz expanded their power to subdue uprisings.

Under Díaz, the rurales included notorious bandits who were permitted to murder anyone and justify their acts by the Ley Fugo: ‘Shot while trying to escape.’

Operating outside the constraints of any due process, the rurales were known for their fearlessness against presumed enemies of the regime. Well paid by Díaz, their loyalty was unquestioned. (145)

Figure 8 illustrates a small band of rurales.



Fig. 8. “Rurales.” Wikipedia. 2 July 2006. 11 July 2006 < <http://en.wikipedia.org/wiki/Rurales>>.

Then, a hundred years after declaring independence, Mexico faced a revolution which created new political structures and a sense of national pride. As a result of growing rebellion, Díaz resigned on May 25, 1911 and fled to France.

The array of personalities and shifts of power in Mexico is dizzyingly intricate. Yet the individuals and their causes—or lack of them—are well known to every Mexican schoolchild. Madero is the symbol of democracy; Zapata the symbol of peasants’ land rights. Pancho Villa is the fearless leader of the cavalry charge.

Movie stars clamor to play these war heroes; novelists describe the dehumanization of the long struggle; artists paint U.S. capitalists meddling in Mexican affairs; war songs have become Mexican folk songs. (167)

Finally, The Constitution of 1917 legally framed Mexican social concerns. Though its implementation has been viewed as sketchy, it still stands today.

In 1929, Plutarco Elías Calles founded what would become the Institutional Revolutionary Party (PRI) party which would reign for the next 71 years. Discrimination and social class stratification continued, but the country still seemed to improve tremendously. Education and literacy increased. After ownership disputes about gas reserves and the refusal of USA run companies to settle labor conflicts, Franklin D. Roosevelt sold his country's claim to Mexico for \$24 million in 1938. More and more land was redistributed especially to collective ejidos. Government paid muralists to depict Mexican history for all to see and learn from. Infant mortality dropped and life expectancy rose. The military budget was continually reduced. Women earned the right to vote in 1954. For the first time ever in 1960, more people lived urbanely than rurally. Government invested heavily in increasing industry. "When private enterprise failed to materialize, the government didn't avoid taking ownership of critical industries, not only oil and electricity, but also insecticide and fertilizer factories" (197).

Despite these gains, political policies and stupendous population growth in the late 1950's became too problematic to ignore. Train workers went on strike, and the government's solution was to bring in armies take the workers' place and also arrest train union members. Governmental monetary support for farming provided private farmers support while simultaneously blaming ejidos for not sufficiently producing. Peacefully demonstrating college students were massacred days before the 1968 Summer Olympic Games because the president

had ordered secret service to start a riot. Despite dissatisfaction with PRI policies, the political party continued to report election wins with 80-90% of the votes through government controlled vote tallying and press. Unemployment seemed to remain unresolved due to population growth. The 1960 census reported a Mexican population of 34.9 million, and the 1980 total was 67.4 million (198-210).

In the early 1970's, the peso became unstable and dropped to \$0.04 due to a recession and President Nixon's declaration of a surcharge on imports and elimination of the gold standard. Then, oil reserves were discovered in 1974. At first this created a rush of jobs and capital, but by 1982 Mexico's over-reliance on oil and foreign debts plunged the peso's value to less than a penny. The next major hit came from nature: two earthquakes rocked Mexico City in two days. Vowing to create change despite being forced to use over half the federal budget to repay loans, President Miguel de la Madrid Hurtado joined Mexico's first free trade agreement in 1986 and began a campaign to clean up corruption which set the present day tone. "The passage of the North American Free Trade (NAFTA) in 1993 represented the Mexican government's total abandonment of its protectionist management of the economy that had been in effect since the Revolution of 1910" (223). Indigenous people organized for the 500th anniversary of Columbus's voyage in 1992. One result: a constitutional amendment designating Mexico as a multiethnic, not Mestizo, nation. By 1996, the fourth recession since 1982 hit. Next, the revelation of the magnitude of President Carlos Salinas' exposed crimes surpassed everyone's imaginations. Finally, the supreme PRI's control of the government fell when Vincent Fox Quesada of the National Action Party (PAN) gained the presidency in 2000. Unfortunately, population control and environmental concerns continue to rise. In 2005, Mexico City was the world's second largest city in the world at 19.2 million ("Mexico City").

Two experiences within the past year highlight the types of problems that still boil in Mexico. The presidential election in July 2006 officially declared victory for Felipe Calderón Hinojosa (PAN) by less than one percent. However, López Obrador, Party of the Democratic Revolution (PRD) candidate, alleged polling irregularities, and supporters called for a vote-by-vote recount camped in Mexico City's major downtown street Paseo de la Reforma and the Zócalo, term used to describe a city's central plaza often surrounded by a church and government buildings, exhibited in figure 9.



Fig. 9. Mexico City Zócalo/PRD encampment. Author's Personal Collection

In the state of Oaxaca, the problem revolves around education. Due to inadequate salaries and supplies, the teachers went on strike May 22, 2006, also choosing to camp in the center of life: Oaxaca City's Zócalo (see figure 10). Governor Ulises answered on June 14 by sending in the police with tear gas and guns while the teachers and their families slept leaving many dead and others missing. The day I arrived in town, August 22, was the first day of school for all of Mexico. The teachers demonstrated by highjacking buses and burning tires to cut off the major roads in and out of town as captured in figure 11. Their tactic seemed to work: media swarmed over the next few days to get the story. Though the reality of my naivety was illuminated as I struggled to decipher buses detours, bargained with opportunistic taxi drivers, and walked through the barricade.



Fig. 10. Oaxaca City Zócalo/Teacher's Strike
Author's Personal Collection



Fig. 11. Oaxaca City Teacher's Demonstration
Author's Personal Collection

Ever since the relocation of the Mexican-American border in 1848, immigration has been a part of Mexico's tumultuous history. After helping the USA fill worker needs during WWI, Congress created the U.S. Border Patrol in 1924. According to Susan Combs, the Great Depression turned Mexicans into outcasts and thousands were deported. Then in 1933, the Immigration and Naturalization Service (INS) is formed under the Department of Labor then transferred to the Department of Justice in 1940 due to international tensions. As soldiers left for Europe, the USA faced a domestic labor shortage. In response, the U.S. created a new law which temporarily allowed Mexican workers legal jobs, mostly in agriculture. Called the Emergency Farm Labor Program, it is better known as the bracero program in reference to brazo, Spanish for "arm." The program was cancelled in 1964 in response to mechanization of harvesting and farm workers movements such as those lead by Cesar Chavez. Stranded in Mexican border towns not equipped to serve them, many Mexicans chose to immigrate illegally. Then 1965 brought the first immigration quota for Western Hemisphere countries.

The increase in their [Mexican illegal immigrants] numbers during the 1970s and 1980s caused some alarmists to claim there was a 'silent invasion of 8 to 12 million Mexicans in to the United States. Studies in the mid-1980s, however,

indicated only 1.5 to 3.5 million were in the United States at any one time.

(Foster 211)

Also in the mid-1980's, the INS arrested undocumented workers in several major cities. Dubbed "Project Jobs," the goal was to fill vacated jobs with U.S. citizens. The experiment failed this test. The jobs either did not fill or the workers quit within two weeks. In an attempt to settle this festering issue, the Immigration Reform and Control Act granted amnesty to those who can prove that they had resided in the U.S. continuously since 1982, while employers of undocumented workers were punished.

The last 20 years of immigration reform have concentrated on border patrolling even though the majority of undocumented workers arrive with work visas and then overstay. During an 1997 interview with In Motion Magazine, Roberto Martinez states, "For the first time since 1848, when the war with Mexico ended, we now have U.S. troops face to face with Mexican troops on the border." Admitting that illegal immigration is still about jobs—as seems clear from the recent history of the devalued peso and Mexico's overpopulation—Martinez stresses that if the demand did not exist, no one would come—similar to drug trafficking. However, he emphasizes that family unification is also an important reason Mexicans are immigrating illegally. No matter the reason, the militarization of the border continues. In 1993, a 14-mile, three-layer fence was begun between San Diego and Tijuana. Many border guards and residents believe the fence is successful, while others view it as a human rights violation since now people are crossing in much more dangerous areas causing deaths. With the creation of Homeland Security, which now runs the INS, and the push to secure borders, President Bush signed into law a \$34.8 billion funding package which includes money for a 700 mile fence. Another law

was going through for \$1.2 billion, and Senator John Cornyn emphasized that much more will be needed.

Two types of work along the border also complicate the issue. Due to NAFTA, Ciudad Juarez has become Mexico's 4th largest city with about 1.5 million people with one of the highest crime rates. Leaving their communities, people arrive to work in foreign owned assembly factories known as maquiladores. Juarez was unable to keep up with creating an infrastructure to meet the population boom. It lacks both roads and rules. According to Sarah Arnquist, the situation is getting worse as companies pull out to find cheaper laborers and drug gangs as well as corrupt police gain more control. A further cultural backlash deals with machismo attitudes. "Machismo is a sometimes reckless obsession to prove one's masculinity, to show how macho one is" (Whipperman 31). Maquiladores mostly hire women which threatens some men's sense of self. As a result, Juarez is nicknamed "the capital of murdered women" (Arnquist). Another borderland job involved in the immigration issue is the "coyote." This is a term used for people hired to be guides across the border (and the reason Duende asks Miguel in ¡Bocón! if he needs one). The movie El Norte, which follows two siblings fleeing Guatemala, depicts both a good and bad coyote. The first person they hire tries to stab or kill them for money, while the second person actually helps them.

Geographic Location

Before Miguel can cross the border, he must leave his town and journey through a forest. Due to the area Mesoamerica covered and the basic forest geography, I placed Miguel in a south central area such as the state of Oaxaca. Figure 12 demonstrates the forest types throughout Mexico.



Fig. 12. "Principal Ecosystems in Mexico." Biodiversity of Mexico. 12 Feb. 2006

<<http://www.vivanatur.org/Maps%20Mexican%20ecosystems.html>>.

Even more specifically, I image that Miguel's pueblito of San Juan de la Paz is similar to the valley pueblo of Santa Anna seen in figure 12.



Fig. 12. View of Santa Anna

Author's Personal Collection



Fig. 13. Outskirts of Santa Anna

Author's Personal Collection

Leaving the safety of all he knows, I imagine Miguel traversing rugged lands that cast shadows of the unknown such as in figure 13.

Religious Environment

Built in the European style, each town's center contains a plaza area called zócalo with the church on one side and government buildings on another. Churches are never locked, yet nothing ever stolen despite the extreme poverty. According to the Embassy of Mexico in the USA, 89.7% of the 97.5 million people are Catholic; however, the Catholicism practiced in Mexico is clearly a blend with ancient native beliefs ("About Mexico"). For example, discussed earlier was the ancient need for sacrifice to appease the gods. In Catholicism, Jesus replaces that sacrifice. In fact, every Jesus in Mexican Catholicism is profusely bleeding. A humble attitude is clearly present in every worshipper whether kneeling, sitting, or crawling; whether bringing flowers or money; whether kissing the feet of a statue or purchasing tokens to bless and leave at an altar. Crossing oneself upon entering and exiting is extremely important by creating an extremely loose fist and a flat plane with one's thumb and index finger. Then touch one's forehead, down to the center of one's breast, right shoulder, left shoulder, and finally kiss the plane. Often a worshipper dips their hand in holy water.

Town names are also an interesting symbol of this religious blending. Most towns have a "native name accompanied by the name of the town patron saint" (Whipperman 186). Though the original name is used most often, the local saint's day is a huge party. In San Bartolo Coyotepec, they celebrate for two weeks filling the zócalo with amusement rides and food stands of various kinds. Plus each night has a different kind of entertainment such as folkloric dance demonstrations, a community band, a community dance, and fireworks which employ paper mache structures that are used as communal toys after the show as in figure 14.



Fig. 14. Paper mache structures for fireworks show, Coyotepec

Author's Personal Collection

In ¡Bocón!, the town of San Juan de la Paz is celebrating San Juan Baptist's day which occurs on June 24 which is also midsummer. Originally the date for summer solstice before calendar changes, light symbolically triumphs over dark. Yet bonfires and firecrackers light up the dark as people play music and dance throughout this short, mystical night. Granted, saint's day is a good excuse to throw a party to relieve the weariness of life, but many Mexicans feel an intimate connection with saints based on reciprocal exchange rather than hierarchy. Rather than feeling as if saints are above humans making judgments, Mexicans work together with saints. Humans make a vow to pilgrimage and worship a saint, while saints in return provide assistance to humans.

Many of the images of the opening scene of ¡Bocón! are filled with religious significance. First we hear of the jaguar. Living close to jaguars in the jungles, ancient Mesoamericans awed at the spotted cats' abilities to aggressively hunt as well as transition from trees to water with ease. Symbols of worship were often carved in a jaguar's image such as figure 15.



Fig. 15. Jaguar statue at The National Anthropology Museum. Author's Personal Collection.

Often powerful figures such as shamans had jaguar naguals. In Mesoamerican mythology, nagual is the concept “. . . that certain persons are able to take on animal forms, which is present in many Mesoamerican cultures. It is also related to the equally common concept in Mesoamerican cultures of all persons having an animal companion to whom they are spiritually linked throughout their lives” (“Nagual”). In present day Oaxaca, these powerful spirits are called tonos. The reason shamans often claimed jaguars as spirit guides is because they had to transition between earth and the spirit realm in order to defeat evil spirits like prey.

The next religiously important line in ¡Bocón! is “Yellow corn in the fields” (7). According to the Popul Vuh, the Mayan creation stories, the gods decided to make humans because they were unhappy that animals could only make noise and not praise them. The gods then attempted three times to make humans. First they were made of clay, but they were too soft and had no minds. Then humans were carved from wood, and even though they could think, they were hard-hearted and would not worship. Thus, the gods destroyed them in a flood. Finally, they made humans out of maize, and they were fabulous—in fact, too fabulous. The gods feared human power and decided to limit them by clouding their sight (Everton 50). Corn continues to be the major food staple. “Mexican food is the unique end-product of thousands of

years of native tradition. It is based on corn—teocentli, the Aztec ‘food of the gods’—called maiz by present-day Mexicans” (Whipperman 95). Most often the corn is soaked in limewater then ground on a stone metate. Baked on a griddle, the paste becomes tortillas to wrap around empanadas, form tacos, or scoop up food.

Though not necessarily religious, the marimba in Mexico is an important unifying factor especially in Chiapas where it is said to have been born. First, the marimba of Mexico is always heard in groups rather than solo, and many of these ensembles are family-based. Second, its roots are in Africa yet contains a repertoire that is melodically related to western Europe. This represents the ethnic blending of the people of Mexico. Finally, marimba music can be heard throughout Mexico no matter what location, language, or social class. In a country so divided first by indigenous groups then conquered into social classes such a unifying device is sacred.

Our final opening line laced with religious symbolism is “Quetzal in las ceibas alli” (7). Due to its long, pedulum-swinging tail feathers grown by the males during mating season, quetzal translates to “feather” which is reminiscent of the supreme Mesoamerican god Quetzalcoatl. Figure 16 presents a male Resplendent Quetzal.



Fig. 16. Dimijian, Gregory G. and Mary Beth. Images from a Fragile Planet. 19 June 2006

<<http://www.dimijianimages.com/More-page2/quetzal-full.htm>>.

These birds are highly revered throughout Central America, and only priests could wear the meter-long feathers. Believing that quetzals die in captivity, they represent freedom. Today, they are endangered due to deforestation.

Ceibas are also important. The motif of “world trees” is common through Mesoamerica. They represent the four cardinal directions which made believing in the crucifix Jesus died on in Christianity an easily adapted belief. World trees also signify an axis mundi where the terrestrial trunk connects the roots in the underworld and branches of the heavens. For the Mayans, this tree is the ceiba.

The character Kiki El Loco is intimately connected to the quetzal both in ¡Bocón! and history. The K'iche' (Quiché in Spanish) are a Mayan ethnic group that live mostly in the Guatemalan highlands. Their last great leader was Tecún Umán whose nagual was a Resplendent Quetzal. Legend states that as Umán lay dying he sought solace in the quetzal. One landed on him, and Umán's blood stained the bird's chest crimson.

The Dance of the Quetzal is traditionally performed in the vicinity of Puebla. With a lone reed flute and drum, individuals or groups may dance the hopping steps. The costume is very elaborate, especially the headdress which represents both the puffy head feathers of the quetzal and the long tail feathers. Figure 17 demonstrates one version of it.



Fig. 17. Lober, Thomas. “Quetzal Dance.” American Tour Association: Mexico Folklore.

1998. 24 July 2006 <<http://www.grouptravels.com/mexiko/fotomex9/m209o.html>>.

Fortunately, I was able to see a performance in the Palacio de Bellas Artes de México on August 20, 2006 by the Ballet Folklórico de México. Video footage is included on a DVD as an appendix.

Another character steeped in history and religion is La Calavera. Literally translated as “skull,” it is a Mexican symbol of death. Dating back to the ancient civilizations, skulls acted as sacrifices and decoration to honor death as part of the life cycle such the figures 18-20 samples.



Fig. 18. Statues of The National Anthropology Museum
Author's Personal Collection



Fig. 19. Skull at Templo Mayor Museum
Author's Personal Collection

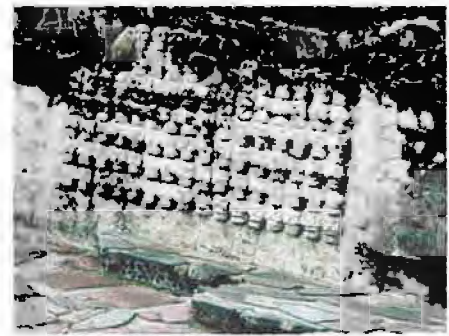


Fig. 20. Templo Mayor Author's Personal Collection

Today, Mexico still honors this life cycle every November 1st for El Día de los Muertos (The Day of the Dead) celebration. With extreme planning and preparation, families create altars at their homes or at grave sites for their loved ones. Laying out the deceased's favorite foods, the spirits are allowed to feast, and the living stay vigil for the night. The next morning, the living eat the food made stale by the dead taking all the flavors. Artists also highlight this custom in their works. Proud of Mexican heritage and faced with death due to an accident that resulted in numerous surgeries and extreme pain her entire life, Frida Kahlo hung paper mache skeletons from her outdoor walls as seen in figure 21.



Fig. 21. Paper Mache Skeletons

Author's Personal Collection



Fig. 22. "Fandango" by José Guadalupe Posada

José Posada is famous for his etchings, especially the eight Day of the Dead creations such as the one in figure 22. "In Posada, the cultural contradictions of independence resolve themselves in the grand and perilous meeting of risk and revolution, life and death" (Fuentes 296).

Yet, if the Mexican view of death is so balanced, Miguel's intense desire in ¡Bocón! to stop death from taking his parents does not make sense until we examine the shell symbolism. Real conch shells were painted and others were sculpted of clay to make trumpet style instruments like the ones in figures 23 and 24.



Fig. 23 & 24. Shells at The National Museum of Anthropology. Author's Personal Collection.

Like any trumpet style, breath, usually from a human mouth, is needed to operate it just like a voice. An exhibit at the Templo Mayor Museum further claims that shells represent life and

fertility. In ¡Bocón!, Miguel's voice, which hides in a shell, is his story and very life that he must regain in order to not disappear. Once he regains his voice, he plants it into the audiences' ears and fertile imaginations. Connecting more dots, we see that Miguel is actually dead without his voice. "When death comes, and the soul leaves the body, the material 'shell' that has contained it, the soul is said to escape the body through the open mouth, 'like a little dove' (como una palomita)" (Norget 116). Thus, when Miguel's voice flies out, it is really his soul, and it temporarily hides in a seashell while separated from his human shell. By reclaiming his soul/voice to speak for his parents, he simultaneously comes-of-age and honors his parents.

Death, in effect, provides a series of occasions on which the community of the living may renew itself. In and through the 'right' practice of rituals of death, certain members of the community of the living—above all, women—rise to prominence and exercise force over the moral shape and scope of the community. Thus popular rituals of death confer moral benefits and distribute social power in the realms of both the living and the dead. (150)

Loomer's characteristics for the Voice Picker, who collects shells, further illustrate the symbolic connections of life and death. Norget found that a belief in Mexico is that ". . . one is composed of a material, physical self—the physical self is often referred to as one's natural 'shell'—and a spiritual self, which is synonymous with a 'life' essence: the seat of sensitivity and certain kinds of emotionality" (71). Entering, the Voice Picker sings in Nahuatl, the ancient Aztec language. According to the Yoltéotl: Handicraft & Artmania website, the entire poem entitled "Nonantzin" reads:

Nonantzin ihcuac nimiquiz,

motlecuilpan xinechtoca

Little mother of mine, when I die,

bury me next to the cooking blaze

| | |
|-----------------------------------|----------------------------------|
| huan cuac tiaz titlaxcal chihuaz, | and when you cook the tortillas |
| ompa nopampa xichoca. | there, cry for me. |
| Huan tla acah mitztlah tlaniz: | And if somebody asks: |
| -Zoapille, ¿tleca tichoca? | -lady, ¿why do you cry? |
| xiquilhui xoxouhqui in cuahuitl, | Tell him the firewood is green, |
| techochcti ica popoca. | and it makes cry with the smoke. |

Clearly, this expresses denied emotions of longing for home. Physically, the Voice Picker survives on the beans given to her by selling others' "souls" in the shells. This chaotically rips at her spiritual self, though her bodily shell remains. In Miguel she meets someone like herself. Helping both herself and him, the Voice Picker allows Miguel to find his voice.

Social and Economic Environment

Another type of guide in ¡Bocón! is the two Viejitas which are stereotypical creepy old ladies of Mexico. In the movie El Norte, two women with gray hair frighten Rosa as she walks to the church before leaving Guatemala. Simply standing completely still, they seem to jump out at her. Then in monotonous tones, they relate a confusing, prophetic message as wind gusts the doors behind them closed. They possess a stoic "witchyness." Fear of them seems to infiltrate the Mexican imagination. After the Othello cohort event on October 20, 2006, Kathryn Stahl explained that she had asked the students why they were not making viejita masks. They responded that they are too scary to even make masks!

A trickster posing as a guide in the play is the Duende, a Spanish character with vague characteristics because it is more of an emotional concept. Translations into English include "goblin," "sprite," "elf," "leprechaun," and "charm." In "Play and Theory of the Duende,"

Federico García Lorca explains how the duende infuses art with the spirit of the earth. “All arts are capable of duende, but where it finds greatest range, naturally, is in music, dance, and spoken poetry, for these arts require a living body to interpret them, being forms that are born, die, and open their contours against an exact presence” (47). This also makes the duende spirit vital for theatre and storytelling which fits ¡Bocón!. Yet why the Duende appears at the moment he does in the play is still unclear until looking at another Lorca quote. “The duende’s arrival always means a radical change in forms. It brings to old planes unknown feelings of freshness, with the quality of something newly created, like a miracle, and it produces an almost religious enthusiasm” (46). The Duende toys with Miguel, whom has just begun his fresh view of life.

When asking the people of Coyotepec about duende, three consistent characteristics surfaced. First he is “chiquito” which means a short boy. Second, he wears a sash of some kind. And third, he incorporates a hand gesture similar to the American “shoo.” Though in Santa Anna, the people said he is a little boy that transforms his appearance and likes to live alone in empty houses and ruins; a boy said duendes sit in trees with a sombrero eating bananas. And finally, according to Bruce Whipperman in Moon Handbooks: Oaxaca, “Eventually many a campesino will take his children to his mountainside cornfield to introduce them to the duendes, the elfin beings who folks sometimes glimpse in the shadowed thickets where they hide from mortals” (352).

La Llorona (Weeping Woman) is the final character to analyze in depth, and the one most steeped in myth. In Coyotepec, one group had never heard of her, but a woman named Susanna and her daughter appeared scared as she cried “¡Ay mis hijos!” and claimed La Llorona walked the streets at midnight. Though the thrill of the story was evident as the entire family asked me throughout the night to repeat the cry in a dramatic manner and the daughter even recorded it on

her cell phone. In Santa Anna, the kids said she was a fantasma (ghost) and blanco (white). Her actions consist of strolling the river and mountains at midnight. Yet, they admit they have never seen her; only heard her cry “Mis hijos.” Though for one little girl, La Llorona haunts her bathroom after 11:00pm! The adults I asked said similar things yet emphasized considerably that La Llorona is just a story. Interestingly, many Bridges students enjoyed making a mask for her, yet struggled with the idea that she would help Miguel.

Yet, once again, Loomer’s choice is justified. First, being a ghost, she fully understands death, and when Miguel has to face the reality of his dead parents, she instinctively knows what to do and say. According to Kristin Norget, “. . . no one loses a family member and then must carry on, as though nothing happened. Grieving is never a solitary act. Nor is it a singularly sorrowful act. The dead remain with the living for as long as they, too, are alive” (266). Thus, at the end of ¡Bocón!, she teaches Miguel to remember. Unfortunately, though, La Llorona did have to grieve alone for the past 500 years. Thus, by sharing a bond with Miguel, she learns to love better with her time, touch, and words.

Secondly, Loomer’s choice to illustrate two sides of La Llorona is supported by both ancient European and Mesoamerican history. As stated in ¡Bocón!, the basic myth is that she drowned her own children in the river and now walks around at night dragging other children outside at night down into the river as she cries, “¡Ay, mis hijos!” However, La Llorona more deeply exhibits the dual role of woman in Latino culture as mother and temptress. Maternal figures abound in Hispanic literature: La Dama de Baza, Madonna, and Virgin de Guadalupe. The temptress exists in the basilisk eyes of La Dama de Elche, the traitorous nature of La Malinche, and the coiled body of the flamenco dancer. These mother and temptress qualities combine in the Mesoamerican goddess Coatlicue (serpent skirt) whose name is interestingly the

basis of the Indian word for the Virgin de Guadalupe: Coatlalopeuh. Gloria Anazldua explains in Borderlands/La Frontera that Coatlicue “had a human skull or serpent for a head, a necklace of human hearts, a skirt of twisted serpents, and taloned feet. As creator goddess, she was mother of the celestial deities” (27). Her glory is revealed in figure 25.



Fig. 25. “Coatlicue.” National Museum of Anthropology and History, Mexico City. Wikipedia. 15 April 2007 <<http://en.wikipedia.org/wiki/Coatlicue>>.

Interesting, then, that Miguel in ¡Bocón! says La Llorona has snakes for hair. Originally, Coatlicue represented the balancing of opposites in light and dark, life and death. However, “The male-dominated Azteca-Mexica culture drove the powerful female deities underground by giving them monstrous attributes and by substituting male deities in their place, thus splitting the female Self and the female deities. They divided her who had been complete . . .” (Anazldua 27).

In all the tales of La Llorona, she starts out young, innocent, and beautiful. But then often she marries or is seduced and becomes the nurturing mother. Either way, she loses her innocence usually because the man leaves her. This causes her to drown her children to avoid poverty, seek revenge, or to free herself. Due to her transformation to the darkside, she is now destined to tempt children for the rest of eternity. Though this tale is often told to scare children into coming home at night, it is also a scare tactic for Mexican women. Women in Latino culture

must be careful of straying too far from their duties as a mother. Finally, a version of La Llorona was a cautionary sign for the ancient Aztecs as well. Of the eight ill omens that proceeded Cortés, the sixth was a weeping woman crying at night for children to flee.

Many versions exist of the song that La Llorona sings to Miguel. The music style of the group Trio Leones de Cabrito on the CD The Voice of Mexico best fits what I wanted for the production. A CD is included as Appendix D. Below is the full Spanish version and English translation of the lyrics sung by Joan Baez that includes the verse used in ¡Bocón!.

Spanish Version

Todos me dicen el negro, Llorona,
negro pero cariñoso.

Todos me dicen el negro, Llorona,
negro pero cariñoso.

Yo soy como el chile verde, Llorona,
picante pero sabroso.

Yo soy como el chile verde, Llorona,
picante pero sabroso.

Ay de mi llorona, Llorona,
de ayer y de hoy.

Ay de mi llorona, Llorona,
de ayer y de hoy.

Ayer era maravilla, Llorona,
y ahora ni sombra soy.

Ayer era maravilla, Llorona,
y ahora ni sombra soy.

Dicen que no tengo duelo, Llorona,
porque no me ven llorar.

Dicen que no tengo duelo, Llorona,
porque no me ven llorar.

Hay muertos que no hacen ruido, Llorona,
y es más grande su penar.

Hay muertos que no hacen ruido, Llorona,
y es más grande su penar.

Ay de mi llorona, Llorona,
de azul celeste.

Ay de mi llorona, Llorona,
de azul celeste.

Y aunque la vida me cueste, Llorona,
no dejaré de quererte.

Y aunque la vida me cueste, Llorona,
no dejaré de quererte.

English Translation

They all call me black, Llorona,

black, but they think I still care.

They all call me black, Llorona,

black, but they think I still care.

But I am like the green chili, Llorona,

yes, sharp is the flavor I wear.

But I am like the green chili, Llorona,

yes, sharp is the flavor I wear.

My tears they were streaming, Llorona,

from yesterday up till today.

My tears they were streaming, Llorona,

from yesterday up till today.

Yesterday, it all looked wonderful, Llorona,

now I've turned into a shadow this way.

Yesterday, it all looked wonderful, Llorona,

now I've turned into a shadow this way.

They say I don't feel the pain, Llorona,

because they don't see me cry.

They say I don't feel the pain, Llorona,

because they don't see me cry.

But even the dead do not cry, Llorona,

though their sorrow is greater than mine.

But even the dead do not cry, Llorona,
 though their sorrow is greater than mine.

My tears they were streaming, Llorona,
 tear drops in heavenly blue.

My tears they were streaming, Llorona,
 tear drops in heavenly blue.

And, though it will cost me my life, Llorona,

I will not forsake my promise to you.

And, though it will cost me my life, Llorona,

I will not forsake my promise to you. (“Joan Baez: La Llorona.”)

Proliferating these ideals, patriarchal power rules. Men go out and work while women stay home and work. During my time in Mexico City, Father Luis always made sure I had a male chaperone to take care of me. After visiting Susanna’s family, all three generations of women insisted on walking me back to the hotel even though it was only 10:00 pm and the festival was still buzzing. In fact, the grandmother held my hand during the entire walk. Interestingly, children and men started conversations with me, but women rarely did. “In Mexico, women’s liberation is long in coming. Few women hold positions of power in business or politics. Machismo requires that female visitors obey the rules or suffer the consequences. . . . Mexican men believe an unaccompanied woman wants to be picked up” (Whipperman 131). Gabriel Garcia Marquez’s observation of Hispanic men and women seems to be punitive to women because of their inherent strength and men’s lack of it: “Men waver and women survive.” As result, he believes only men can be protagonists, but they are supported by women.

According to Marquez, men are impatient and ungrounded dreamers, while women are grounded, strong, and solid.

Dualism in Mexican society does not stop both genders or even children from buying or selling at the market. Markets have been the major economy of Mexico since ancient times as this model at the National Anthropology Museum in figure 26 illustrates.



Fig. 26. Author's Personal Collection

As the history of trade through the past 500 years has shown, Mexico has remained mainly a producer of raw materials rather than manufactured ones. Thus, the majority of markets in modern Mexico, especially in the more rural areas, are filled with produce or handmade products. Nothing is priced, and haggling for bargains is the norm. "Most important Oaxaca towns have a public outdoor market every day but a tianguis only once a week. The word tianguis is an ancient native expression, synonymous with 'awning,' the colorful tarpaulins that shade the mini-mountains of fruits, vegetables, crafts, and merchandise . . ." (Whipperman 100).

The market in ¡Bocón! sells avocados, bananas, pupusas, tamales, flowers, aguas frescas, and firecrackers. Figures 27-32 shot at Oaxacan markets display these wares.



Fig. 27. Aguas frescas, Ocotlán

Author's Personal Collection



Fig. 28. Pupusas and Tamales, Oaxaca City

Author's Personal Collection



Fig. 29. Child Vendor, Ocotlán

Author's Personal Collection



Fig. 30. Flowers, Ocotlán

Author's Personal Collection



Fig. 31. Vegetables, Oaxaca City

Author's Personal Collection



Fig. 32. Fruit, Oaxaca City

Author's Personal Collection

Very little occurs inside the house in ¡Bocón! which is true of rural Mexican life mainly because the houses are small and often inadequate.

The basic house has a single room, a dirt floor, stick-and-adobe walls, and a thatched roof. . . . Household goods hang on pegs and nails all around the walls. Overhead, rafters support grain and other heavy storage. Beds are either on floor mats or hammocks. A small altar with saint and candle occupies one corner, with the kitchen in the other. Cooking is either over open fire or on an adobe stove.

(Whipperman 57)

Figure 33 is an example house found in The Museum of Anthropology, and figure 34 emphasizes the squalor lived in by coffee plantation workers in Oaxaca.



Fig. 33. House Replica
Author's Personal Collection



Fig. 34. Hagler, Dorie. "Pluma Hidalgo, Oaxaca, Mexico 1998." Behind Every Cup. 17 June 2006 <<http://www.behindeverycup.com/Gallery18.html>>.

As a result, many items in a Mexican house are easily moved to clear space for something else. Yet household chores extend beyond the house walls. Often rural houses have a surrounding fence made of living cactus and wire. Within this area, clothes are washed, firewood is stacked, animals are feed, and storage is placed.

First entering the ¡Bocón! house at night, Ana has placed a petate (a woven mat) for Miguel to sleep on next to her miniature chair. I knew that she needed some small occupation, and when I saw these ladies in the Oaxacan zócalo embroidering as illustrated in figure 35, the answer was obvious.



Fig. 35. Oaxaca Zócalo

Author's Personal Collection

But then the sounds of La Llorona wake Miguel, and he clings to Ana. Observing familial touch was interesting in Oaxaca as well. Overall, families bump into each other more than in the U.S. Boys elbow, wrap arms around, and lean against their parents. Perhaps this is due to the close living quarters that they are used to as well as being carried in a rebozo (long, thick multi-purpose wrap) until age two or three. Ana hushes Miguel with a lullaby that is only partially sung in the play. Veronica Gomez-Vilchis, Bridges Coordinator, provided us with the rest of the song as well as the melody.

| | |
|------------------|-----------------------|
| A la ru-ru niño | Hush-a-bye little boy |
| A la ru-ru ya | Hush-a-bye already |
| Duermase mi niño | Sleep my little boy |
| Duermase ya. | Sleep already. |

| | |
|----------------------|--------------------------|
| Sueña muy bonito | Dream very pretty |
| Sueña con angelitos | Dream with little angels |
| Escucha que te dicen | Listen as they tell you |
| Ven a jugar conmigo | Come and play with me. |
| A la ru-ru niño | Hush-a-bye little boy |
| A la ru-ru ya | Hush-a-bye already |
| Duermase mi niño | Sleep my little boy |
| Duermase ya | Sleep already. |

The word “angclito” literally means “little angel” but refers to both alive and dead children.

While alive, children are considered innocent of sin, and if they die, bypass purgatory and ascend to heaven. “Although a child would typically be thought capable of committing a sinful deed, the child would not be fully aware of the deed—and therefore would not be considered responsible for the action” (Norget 120). These beliefs explain Whipperman’s observation that “Preschool children experience little imposed discipline. . . . Loud or disruptive children might get spanked or shunned, however” (56). Such is the case with Miguel.

Despite this attitude about children’s innocence, children work because poor families need extra work force and public education only serves students until 6th grade. Madrugada is a specific Spanish word for the crack of dawn between 3 and 4 in the morning when women get up to start the fire, pat the tortillas, and get the men ready for their long days. At this early hour, Luis and Miguel set off to work at the coffee plantation. The movie El Norte demonstrates how the fields operate. The red berries are not really picked but instead quickly wiped off the branches into a framed basket tied at the waist with a cloth. With amazingly dexterous hands, workers hunker down, not talking or looking anywhere except at the branches.

Working side-by-side with parents, “Clearly children were instrumental in the processes of perpetuating house societies—not as ‘receptacles’ of culture, but as active agents in its production” (Lopiparo 135). Often times, children will actually replace parents. If too young to work in the fields, they will provide childcare for the infants. Defining childhood in such an atmosphere, Traci Ardren identifies three distinct ages of childhood in the highland Mayan culture. The first stage lasts until about age 3 or 4 when the mother has another child. During this time, the child is carried and nursed on demand with little separation from his/her mother. However, the second stage abruptly occurs with the arrival of a new sibling. In a rough transition, children must accept losing constant attention and gaining domestic responsibilities. Stage three materializes at about age nine when children are separated from their playmates and made into strict gender based activities, basically becoming apprentices to their parents. “This phase lasted until age 12 or 13, when young people assumed adult levels of responsibility and began to form their own identities apart from their families” (Ardren 9). Miguel is at this age in ¡Bocón! when he comes of age.

Identity for child and adult alike can be expressed through clothing. In Costume as Communication, Schevill states, “Anthropologists, semioticians, and others have studied costume as a form of symbolic communication that can convey rank, class, status, region, religion, or age. Costume can satisfy practical, aesthetic, erotic, and magical functions required by a community” (1). In the movie El Norte, both Rosa and Enrique change out of their traje (ancestral tribal dress) as an act of sacrificing their identity to flee to the USA. Though each area’s traje is different, a general Mexican one does exist. Always on top of men’s heads are sombreros that look like straw versions of cowboy hats. On their bodies hang white loose cotton shirts and pants often with a waist sash. Other styles utilized in our ¡Bocón! production include a

Mayan wedding shirt for Luis and a poncho for Duende. Traditional sandals called huaraches are common for both men and women. Huipil is the most common female traje. Often hand-embroidered with animal and floral designs, the full, square-shoulder, short to mid-sleeved dress hangs on their bodies. To protect their clothes whether cooking, riding the bus, or enjoying a fiesta, women often wear mandils, a wide knee to chest apron with two pockets in the front that snaps in the back at the waist and shoulders. Plus, women use rebozos as an all-purpose woven shawl, useful for everything from protection from rain or sun to an extra layer of warmth and from carrying children to hauling food. Relaxing at a fiesta, the lady in figure 36 exhibits both the mandil and rebozo, while the one in figure 37 exhibits another use for the rebozo during worship.



Fig. 36. Coyotepec Woman

Author's Personal Collection



Fig. 37. El Templo de Soledad

Author's Personal Collection

Another important handcraft inspired the backdrop used in our ¡Bocón! production: weaving. In Oaxaca, the handmade process is quite extensive. Wool must be sheared then boiled with natural dyes, spun onto tubes, then woven into large looms. After purchasing two small woven Eye of God pieces, Ernesto allowed me to take a picture of him working shown in figure 38.



Fig. 38. Casa Martinez, Santa Anna

Author's Personal Collection

Figure 39 and 40 helped inform design choices such as color and texture for the backdrop blanket and wooden pipe structure.



Fig. 39. Rug sold at Santa Anna Market

Author's Personal Collection



Fig. 40. Tree at Chapultepec Park, Mexico City

Author's Personal Collection

More observations of human ingenuity in Mexico provided insight for another design choice. Mesoamericans built with concrete and stone with great success in the pattern displayed in figure 41. When Europeans first began construction in Mexico, they tried to simulate this

nature style with less success. In figure 42, the indigenous method is seen as the outer façade falls apart.



Fig. 41. Teotihuacan Construction Detail
Author's Personal Collection



Fig. 42. Mexico City Metropolitan Cathedral
Construction Detail Author's Personal Collection

Finally, Loomer calls for masks for many of the characters in ¡Bocón!. Masks are an ancient and modern art form in Mexico and have been dated from 6000 B.C.



Fig. 43. Masks at Templo Mayor Museum
Author's Personal Collection



Fig. 44. Jaguar Masks at Museum of Anthropology
Author's Personal Collection

When Mesoamericans donned a mask, they did not view it as merely a disguise but rather a form of complete transformation. Often wearing a mask of one's tono was a method to become more in tune with its spirit. Similarly, warriors would wear masks of animals to extract their qualities in battle such as the jaguar examples in figure 44. Always aware of the delicate balance of life, the ancients employed masks. Donald Cordry explains in Mexican Masks that: "In order to control nature, he discovered the mask as a magical means of covering his own soul and transforming it by assuming the identity of a god powerful enough to control nature and the elements and to make things fertile and prolific, so that his life would be a little easier" (4).

When the conquistadores first arrived, they attempted to stop the use of masks. Unsuccessful, they chose to incorporate them into Catholic practices. Masks transformed into animals (figure 45) and gifts of nature, but refrained from imitating deities. The first Catholic dance with masks was El Baile de los Moros y los Cristianos which depicts the Christians evicting the Moors from Spain in 1492. As the Mesoamericans struggled with the idea of the devil since they did not have a concept of pure good or evil, they created instead a mischievous trickster often with its tongue sticking out such as the large mask in figure 46.



Fig. 45 & 46. Masks at Museum of Anthropology, Author's Personal Collection

Masks are most often made of wood. However, many materials have been employed: paper mache, stone, clay, leather, cloth, cardboard, wire mesh, wax, gourds, and semi-precious stones such as jade. Other decorative additions are limitless. Interestingly, the eyes are usually painted on the mask and separate spaces either below or above are cut out for the actors to see. The most common themes for masks are the Spanish conquest, religious stories, and animal/supernatural stories. Importantly, each mask is for a specific character often for a specific dance.

Previous Action

NOTE: Because this is a memory play, all but the courtroom scenes are technically previous action; however, I will list the items below as if all action in the play occurs in the present moment.

Judge

- Learned a little bit of Spanish (Loomer, ¡Bocón! 9).
- Grandparents “came from halfway across the world!” (39).

Miguel

- Comes from a small village in the middle of his country called San Juan de La Paz (9).
- Lives by the river La Ballena (9).
- Works for Don Madera picking coffee (9).
- Goes to Plaza after work (9).
- Heard about duendes (15).

Kiki

- Dances at fiestas in the Plaza (11).
- People tell him not to dance (12).
- Disappears (14).

La Llorona

- People in the village say she is a witch and that she killed her own children by drowning them in the river (13).
- People also say that she is sad and has walked all over the world for hundreds of years crying “¡Ay mis hiiiijos!” (13).

- People say that if children are out after dark, she'll think s/he is one of hers and grab him/her and drown in river too (13).
- "I try to scare you kids home, so you'll be safe from the soldiers" (23).
- Thinks her job is not easy (23).
- "Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses—I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh?" (23).
- Learned of the trapped voices, Palace of the General, gate, dogs, and Voice Keeper (24).
- Learned where the Border of Lights is (24).
- Used to sing and tell stories to her children 3-4 hundred years ago (31).
- Learned that people don't believe in her north of the border (36).
- "Pues, it's a lousy job, m'hijo, but somebody's got to do it—so they'll run in their houses and be safe from the soldiers!" (36).
- Traveled all over world to scare children (36).

Cecilia

- Read a letter from her daughter who moved to Los Angeles (18).
- Heard Luis laughing (18).

Ana

- "My mother—she can hear a baby cry in the next village—" (19).

Luis

- Tells Miguel long stories (16).
- Soldiers capture him (19).

Refugee

- Left pueblo to escape soldiers (21).

Two Viejitas

- Gossiping about or searching for voices (25).
- Learned about the dogs at the palace gate (25).

Voice Keeper

- Puts voices in a box to keep them quiet (25).

Voice Picker

- Learned to speak Nahuatl (28).
- Picked a sack full of voices hiding in shells (28-29).
- Gets paid in beans for picking shells (29).
- Old woman (29).
- Had 3 husbands all taken to the wars (29).
- Keeps one shell that speaks amorously (29).

Other

- “The soldiers didn’t like us to shout or sing. . . . Or dance” (11).
- Villagers recognize the boot sound as soldiers (12).
- “A lot of people were disappearing in my village” (15).
- When the earth was young, only Adam existed, and God cut him into 3 pieces: head and hands for rich man, arms and back for poor man, and foot for soldiers. Over thousand of years, Adam forgot he was one man, and the soldiers got boots (16-17).

Analysis of Dialogue

Exemplifying the oral tradition both in format and cultural setting, the dialogue of ¡Bocón! is metaphorical and morally instructive. The spoken words accomplish much more than imagery. They catch us in a net of imaginative journey that borders on poetic conceit. ¡Bocón! entangles and connects pictures while simultaneously smacking us with lessons producing a layered effect to the language.

One example of this layered effect is all the stories within Miguel's story which comprise the plot of ¡Bocón!. Within the play, three stories are told that focus on characters' qualities in order to teach a lesson. First, Ana scares Miguel with the vivid story of La Llorona in order to teach him to stay safe at night. Even though Miguel is getting too old to believe the story and at first protests and mocks, Ana amplifies the story to continue its power at least one more night. Second, Luis explains the harsh realities of oppression and social classes to Miguel through a story of God chopping up Adam. Once again, Miguel at first mocks the story, yet by the end, he witnesses how powerfully the words affect Luis. And third, La Llorona tells Miguel the story of his own journey through the forest to teach him how important continuing his journey is concluding with, "You find your voice and you tell me how it ends" (33). A fourth experience which acts like a story though no dialogue is used is The Dance of the Quetzal. Using body language, Kiki teaches Miguel a vital lesson about expression and freedom.

Interestingly, the word "story" contains power when spoken by characters who seek a flourishing culture but is used dismissively by ¡Bocón!'s oppressors. The opening actors cry "Take my story" and the villagers implore "Tell our story" (8, 21). Intrinsic in this dialogue is the belief that story can teach and transform. Before beginning his story of Adam, Luis honors and acknowledges that the evolution of the soldier is "a long story" (15). He understands that

mere explanation is too simple; unfolding layers of story are more appropriate. La Llorona uses the word “story” three times, and each opportunity reveals her belief in its power. In fact, she drives home the theme of ¡Bocón! by declaring, “Without a voice, you have no story” (33). Yet she is timid due to Miguel’s frustration and her own low self-esteem. Struggling to possess the ability to express meanings through story, she asks, “You think I can’t tell a story?” (31). By the end of the scene, her dialogue clearly shows that though rusty, she does know how to utilize words for love. Finally, as she releases Miguel to cross the border alone, she bids, “Go now. Tell your story” (37).

In contrast, one way the oppressors try to silence the populace is by verbally diminishing the power of story. The Voice Keeper correlates “story” with “lie” and “racket” and “complaining” (26). Yet glorifies silence as being “happy” and “content” (26). Clearly, however, the Voice Keeper comprehends the power of story to overthrow his ruling fist when stating as he hypnotizes Miguel, “You don’t want to tell bad stories about the general’s soldiers . . .” (26-27). The Judge not only dismisses the power of story but also invalidates Miguel’s journey when stating, “That’s quite a story” (38). Patronizing Miguel, he rejects the story by joking that “you kids have some pretty wild imaginations” (38). In order to maintain superior status, these two oppressors squash the cultural heritage of the oral tradition.

By observing how Miguel’s dialogue incorporating story transforms in ¡Bocón!, one notices that his attempts are at first ineffective and timid but then develop into purposeful and bold declarations. His mocking of stories and his own failed attempts seem to be because he has been trained by story yet believes the oppressors. In the market Miguel jokes, sings, and tells about Kiki; however, his dialogue is so grating, that he distances characters instead of connecting with them. He seems to believe his words must harshly elevate him rather than using words and

story to connect. After Kiki disappears, Miguel tries to create a fake story about duendes hoping to invoke the power of story to create truth. Oppressors also do this as they spin stories and propaganda to further their reign. However, after interrupted by his loving father, Miguel must admit that he knows it is a lie. In the one line where he says “story” before losing his voice, Miguel disrespects his father’s attempts to compassionately explain by telling the audience, “A lot of my father’s stories were long” (16). Finally, showing the quetzal feather as a method to invoke the power of story fails both with his father and mother because despite good intentions, he does not yet comprehend the responsibilities that come with story’s power. Yet as he comes of age, Miguel begins to comprehend the complexity and value of story while dreaming, which is an envisioned story. Waking up, he shouts to La Llorona, “Got to tell our story loud” (35). Then confronting the judge and bonding with the audience, Miguel celebrates that his story is “spreading,” “catching,” “in the wind,” “flying home,” “in the plaza and in the fields,” “in the big head of the Rich Man,” and “in the arms of the Poor Man” (39-40). He finally learns to appreciate his cultural heritage of oral tradition and the power of remembering and sharing story.

Asides are used to emphasize the story format of ¡Bocón!. First, by blatantly acknowledging the audience, which their experience is authenticated since the asides create the atmosphere that the audience are insiders sharing secrets with a friend. Also, similar to Theatre of Alienation, these moments pull the audience out of the story which reminds them that this is theatre with a message. In this way, the audience can take moments to reevaluate the moral of ¡Bocón! which is the ultimate purpose of didactic stories in oral tradition. Finally, the asides help the intended age group handle the most difficult scene in the play: when Miguel’s parents are captured. The emotions are raw and may have even been experienced by members of the audience. The distancing effect of the aside helps minimize the pain yet not gloss over it.

Another type of dialogue in ¡Bocón! that is story-like is the songs performed by characters. The first song is Miguel's as he obnoxiously insults the soldiers. Clearly exhibiting his character, the story-song is rough and unformed to the point that the words are nonsense. Revealing her loving qualities, Ana sings a lullaby Miguel which sharply contrasts the fearful story of La Llorona that she just told. Soothingly she assures him that he should sleep with the angels and listen to them as they ask him to play. Luis' song, which Miguel claims at the end of the play, is reminiscent of a union or revolutionary chant. It tells the story of his simple yet joyous dreams to use his body to work, love, and speak. The ancient Nahuatl song identifies both the ethnicity and attitude of the Voice Picker. Nahuatl is the Aztec language and the lyrics translate to "Little mother mine, when I die, bury me next to the cooking blaze" ("Nonantzin"). This little song shares a story of suffering and longing for home. Finally, Miguel's guitar replaces his voice during his journey. His expressions and stories are ineffectively housed in it and even seen as crazy. Transmitting hopes, love, and identity, all of these songs exemplify the oral tradition inherent in the culture of ¡Bocón!.

Within the layers of stories, the overall writing style of ¡Bocón! contains a sense of urgency. The sentences are often fragmented, incomplete, and simple. Even the rare compound and complex sentences create a short and sharp feel to the dialogue. The punctuation is filled with dashes emphasizing interruptions of thought or by another character's line as well as exclamation points which illustrate passion and pressure. Even the normally contemplative ellipses seem more like interruptions of silence than trailings. Interestingly, this style does not seem to change from character to character. This may be a cultural distinction. So far in my experience with the Spanish language of Mexico, words tend to possess a sharp and quick, almost barking pace. This manifests partly because commands fill the dialogue. The two

exceptions to this observation are Miguel and the Voice Keeper. Miguel being the child rarely gives commands. If he tries he is often ignored except a few key moments when he says “No.” Keeping with his smooth style, the Voice Keeper seems to suggest rather than command. The commanding urgency of the dialogue helps contribute a forward moving sense to a play that could easily become overcome with the rambling, didactic stories.

The sharpness of the dialogue is further emphasized through dramatically quick switches in several characters’ tones. For example, Ana one moment is thoroughly scaring Miguel and immediately switches to sweetness. La Llorona switches instantaneously from a ghoul-like ghost to a complaining broad after ripping off her mask. The Voice Keeper, who oozes smooth manipulation, breaks his façade for one clear moment of seething hatred with “¡Infeliz!” (26). The Voice Picker, on the other hand, changes sporadically throughout her scene as she suffers from the constant stress of loneliness and fear. These obvious contrast and changes in focus highlight the constant choppy language that more subtly occurs throughout.

Word choices also do not seem to vary much between characters, yet they do demonstrate identity and sense of belonging. Realistically, all characters except the Judge would speak Spanish; however ¡Bocón! was written for an American audience. Also, in the world of the play, Miguel tells his story to the Judge whom would not understand it in Spanish. Yet, Loomer chose to include a smattering of Spanish to emphasize the cultural identity and geographical location of the play. In moments where repeating oneself is clearly justified, the Spanish words are repeated in English such as Miguel’s fearful cry of “¡Los Soldados! The Soldiers!” (12). Another device Loomer employs to be sure audiences understand the Spanish words is aligning them with characters’ actions or props such as when the vendors call out their products in the market scene. Other times, the words are so common that many English speakers would know them, such as

“Sí.” In other instances, the inclusion is one quick Spanish word in a sentence that is easy to comprehend due to the context. Finally, many filler words that would be the equivalent of “um” or “well” are written instead in Spanish idiom such as “pos,” “pues,” “bueno,” “eh,” and “ay” which works well because the tone of the words is most important. Furthermore, a choice I plan to make in our production is to pronounce words similar in English and Spanish such as “Adam” and “general” according to the Spanish pronunciation since when I had native speakers read ¡Bocón! aloud, they did this. These artistic choices validate students that grew up speaking Spanish, yet enlighten non-Spanish speakers.

Loomer’s word choices for character names clearly expresses identity. In the pueblo, all of the characters have specific names such as Rosita, Cecilia, Miguel, Luis, Ana, and Kiki. With these names, they clearly belong in a human Spanish village. However, the characters of the forest, though still individuals, are named as representations or entities such as Villagers, Refugee, Viejitas, Voice Keeper, and Voice Picker. In a sense, they each represent a specialized Greek Chorus. Their essence actually represents a society or group of people with those personality traits which Miguel responds to. In addition, Loomer includes three mythological characters whose names already hold connotations but which can morph depending on the story. These are Duende, La Llorona, and La Calavera. Finally, bocón is a common suffix construction in Spanish. Derived from boca which means “mouth,” “-ón” is added to imply largeness. Thus, the word means “big mouth.” This label for Miguel identifies the internal and external journey Miguel will undertake. Unfortunately, it has also developed a sexually derogatory sense which is inappropriate for the play and the audience.

In any play, dialogue is a crucial blueprint of action. The same is of course true of ¡Bocón!, yet many characters are also mute. This seems to occur whenever a character is in a

world where they do not belong. For example, Kiki really belongs to the spirit world rather than a land filled with people who oppress him politically and socially. Thus, despite his important influence on the play, he never speaks. The Judge also becomes mute in a sense during the course of Miguel's storytelling because he does not belong in the world of Miguel's memory. He is merely an observer. Luis is silent after he is captured by the soldiers despite the danger his family is in. Yet, at this point, he no longer can serve them as the man of the house which is the world he believes in. When this is taken away, so is his voice. La Calavera is also mute in the dream sequence. Despite his pervasive presence throughout Mexican culture, his power resides in the spirit world not earth or even Miguel's dreams. Finally, the most important muted character is Miguel after his voice flies out of his body in fear. Once his parents are captured, Miguel's foundation to any world disappears. Both his voice and spirit lack grounding. Only when he reclaims his identity while saving his parents lives and then separating from them on his own terms, does his voice return.

Plays are often quickly labeled into categories, and ¡Bocón! is often pegged by its dialogue as being "bilingual." Though this is true, the dialogue more importantly contains layers of story, drives action with urgency, and structures character identity.

The Improvisational Theatre Project of the Mark Taper Forum, Los Angeles, first presented ¡BOCÓN! in 1989. The production was directed by Peter C. Brosius and included the following cast:

(In alphabetical order)
ALMA MARTINEZ
KAREN MARUYAMA
ARMANDO MOLINA
IRMA "CUI CUT" RANGEL
LUCY RODRIGUEZ
JAMES TYRONE-WALLACE II
Percussionist — JOHN FITZGERALD

Movement and Choreography Miguel Delgado
Sound Design Ara Tokatlian
Original Music Ara Tokatlian and John Fitzgerald
Set Design Victoria Petrovich
Costume Design Lydia Tanji
Mask Design Alfredo Calderón
Assistant Director John Wills Martin
Production Manager Diane Divita
Technical Director Richard Moore
Stage Manager Carol Boland
Assistant Stage Manager Jaime Vasquez
Properties Supervisor Ron Shulem
Assistant to Costume Designer Judy Bloch
Production Assistants .. Julie Chavez and Bernardo Rosa Jr.
Tour Coordinator Dana Axelrod
Manager Elizabeth Harvey

¡BOCÓN!

A Full-length Play
For 6 actors (with doubling)

CHARACTERS

MIGUEL "Bocón" (Big Mouth), a storyteller of 12
BORDER GUARD (offstage voice) American
THE JUDGE (voice) American
ANA Miguel's mother
LUIS Miguel's father
CECILIA Miguel's aunt, 40s
ROSITA her daughter
KIKI an old Indian
LA LLORONA "The Weeping Woman"
TWO VIEJITAS crazy old crones
THE VOICE KEEPER ... an elegant, smooth, smiling fascist
THE VOICE PICKER a slightly touched old woman
CALAVERA a skeleton. A nightmare in boots
DUENDE a trickster, short and green, and a coyote
TWO GUARD DOGS fierce, but funny

TIME: Anytime there is war, and refugees.

PLACE: A judge's chambers across the U.S. border;
a village in Central America; and a forest in between.

Running time: Approximately 55 minutes.

One flexible set.

BOCON!

AT RISE: *The play opens with a rhythmic spoken piece— an invitation and a challenge to the audience. The actors are in simple white clothes, suggesting a chorus of campesinos. They each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement.*

*Challenging
Invitation*

*To Engage
To Paint
To Weave
to*

CHORUS. Imagine a land— *to orchestrate*
ACTOR 1. ¡Fijate, imagine! *to amaze*
CHORUS. Jaguars, papagallos— *to paint*
ACTOR 2. Yellow corn in the fields— *to paint*
CHORUS. Imagine a land— ¡fijate imagine! *to remind*
ACTOR 3. ¡Oye marimba! *to enthuse*
ACTOR 4. ¡Quieres sandías? *to offer*
ACTOR 5. ¡Mira—Quetzal en las ceibas allí! *to guide*
CHORUS. Imagine a place—WAR in the mountains! *to warn*
ACTOR 1. There's war in the mountains! *to humanize*
ACTOR 2. Fire in the sky! *to paint*
CHORUS. Imagine this place—not far from here... *to plead*
ACTOR 3 (*whispered*). Fijate, imagine— *to appeal*

(Faster now, imploring.)

ACTOR 1. Cross the borders! *to ignite*

ACTOR 4. Take my story— *to burden*
 CHORUS. Cross the borders— *to fly*
 ACTOR 5. Take my hand! *to emblaze*
 CHORUS (fading). Take my story, take my story... Fijate,
 imagine... *to implant*

1 Caged

SCENE ONE

SCENE: Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.

BORDER GUARD'S VOICE (out of breath). Stop! That's *to arrest*
 it, kid. Now you hold it right there.

(MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

JUDGE. What's your name, son? *to expediate*

(MIGUEL is too frightened and confused to speak.)

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (Waits.) Who brought you here? Your parents? Where are your parents, son? (Louder, slowly.) ¿Sus padres? ¿Dónde estan sus padres? (Clears throat.)
to enforce
 Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (Faster, more insistently.) What are you afraid of?
to dominate
 Where are your parents? WHERE ARE YOU FROM? (The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.)
to bully

SCENE TWO

SCENE: MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.

2A Starting the Engine

MIGUEL. Yo vengo de...es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country...
to tell
 by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (Remembers, smiles.) My father says he can't pick his own coffee 'cause his belly is so big, he— (Sticks belly way out.) can't find the basket! (Laughs at his joke—then explains to explain the joke.) To put the coffee beans in, pos... (Embarrassed.) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (From off-
to impress
to tell
to humor
to tell

stage, we hear the VENDORS selling their wares, softly beckoning MIGUEL's memory.)

VENDOR 1 (ROSITA) (*singsong*). ¡Pupusas!
VENDOR 2. ¡Bananos!
VENDOR 3. ¡Flores!

(They enter and spread out their wares—which are glued to blankets and unfurled, as memory is unfurled, in a swirl of color and movement.)

VENDOR 4 (CECILIA). ¡Tamales!
ROSITA. ¡Agua-cates!
VENDOR 3. ¡Piñas!
ROSITA. ¡Manzanas!
VENDOR 2. ¡Aguas frescas!

(MIGUEL takes a bunch of firecrackers from his pocket—a self-styled vendor.)

MIGUEL (*to the plaza*). Firecrackers! ¡Cohetes! ¡Para La Fiesta de San Juan! The saints love firecrackers—that's how they know there's a fiesta. (*To the sky.*) Saints—come down from the sky, and bring a fat juicy pig for Rosita! ¡Qué vengan a la fiesta—todos los Santos gordos—all the fat saints!

ROSITA. Miguel! *to silence*

MIGUEL. Come down before Rosita eats all the food in the village! *to chase*

CECILIA. Ay, he's got a big mouth—*to complain*
ROSITA (*eating a pupusa*). ¡Bocón! *to jab*

MIGUEL. Come sing! *to celebrate*

to reprimand CECILIA. Not so loud, Bocón, or the soldiers will hear you!

(But this makes him more rambunctious—and he sings a rhythmic child's song to which he's changed the words to mock the soldiers.)

to defy MIGUEL (*sings defiantly*).
¡CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDIERS OF MY VILLAGE—SOLDADOS DE PAPEL!

to silence CECILIA. ¡Cállate! Quiet!

to flaunt MIGUEL (*to audience; still giddy*). The soldiers didn't like us to shout or sing...

to meditate (KIKI EL LOCO enters and prepares for his ritual dance.)

to caution MIGUEL (*serious now*). Or dance.

(The tone of the scene changes, as KIKI is as much a part of the spirit world as this one.)

to steer MIGUEL. But there was an old Indian, Kiki El Loco, who used to dance all the time at fiestas—right in the plaza! They say he was deaf—but he could hear music right through the ground—like a radio!

to champion

(KIKI begins to dance. It's part folk dance, part wizardry, part protest. The others watch in awe—and some fear.)

to invoke

2D
Watching
with
Awe

2B
Unfurl

to entice

to entice

to vibrate

to prick

2C
¡Fiesta!

CECILIA. Mira ese Kiki El Loco—how many times have they told him, "Don't dance!"

MIGUEL. He's not afraid of nothing! ^{to chastise} Mira—the Dance of ^{to challenge} the Quetzal! The Bird of Freedom! ^{to decontaminate} [We hear the sound of THE BOOT.] ¡Los Soldados! The soldiers! ^{to broadcast}

^{2 E} (The VENDORS run off, frightened.)

ANA (calls from offstage). Miguel! ^{to summon}

MIGUEL (calls, without moving). ¡Sí, ahorita vengo, ^{to appease}

Mamá! Coming! (We hear THE BOOT, closer. Fierce whisper from MIGUEL.) Kiki! ¡Allí vienen los soldados, ^{to bruise}

Kiki! The soldiers! ^{to distance} ^{disenchant}

(KIKI stomps into the ground, defying the soldiers. As he ^{to defy} dances off, he gives MIGUEL a magnificent red and green feather. THE BOOT fades.) ^{to endow}

MIGUEL (to audience; with wonder). The feather of the Quetzal! The Bird of Freedom... Kiki—he danced the soldiers away. He's not afraid of nothing! (Sings, fearless.) ^{to exalt}

CHANCA BARRANCA HOJITOS DE LAUREL, ^{to imitate}
SOLDADOS DE MI TIERRA, SOLDADOS GO TO—

ANA (offstage). Miguel! Come in now or La Llorona's ^{to terrorize} gonna get you!

MIGUEL (terrified). La Llorona...! ^{to visualize}

SCENE THREE

SCENE: ANA runs on and pulls MIGUEL to another part of the stage, and we are in their house. She lays their petates (mats) and blankets on the floor, then begins to wash MIGUEL in a basin, as he continues to the audience.

3A
Perpetuating
a
Myth

MIGUEL. La Llorona! "The Weeping Woman." Everybody in the village says she's a witch. They say—

ANA. She killed her own children! (ANA is killing MIGUEL's ears, scrubbing.)

MIGUEL. ¿Verdad, Mamá?

ANA. They say she drowned them in the river! (She nearly drowns MIGUEL.)

MIGUEL. ¡Ay, Mamá, por favor!

ANA. And then—was she sorry! She was so sad, she's been going all over the world for hundreds of years crying— (Bloodcurdling.) "¡Ay mis hiiiiijos!"

MIGUEL (wails). "My children! My children!"

(ANA gets him under the blankets. The basin is turned over and covered with a cloth, becoming an altar.)

ANA (scary). And if you're outside after dark, she'll think you're one of her children—and she'll grab you and take you down to the river too! (Her tone changes completely and she's just a regular loving mom. Sweetly:) Good night, Miguel. (ANA lies down beside him and sighs, content. Then we hear, in the wind...)

LA LLORONA'S VOICE (bloodcurdling). ¡Ay mis hiiiiijos!

to
scare

(The altar shakes. MIGUEL jumps about three feet in the air, startled.)

MIGUEL. Mamá! I saw her! La Llorona—right outside, allí! She was dressed all in black and she was ten feet tall—and she was floating on the air, Mamá! She had a face like death, como la Calavera— *(Makes a deathly face.)* Así! And yellow teeth like a dog—and snakes for hair—and she put a magnet in me— *(Hand to his heart.)* Here! And she was pulling me... Right. Down. To the river. And she was crying, “¡Ay mis hiiiijos!”

ANA *(calmly)*. Cálmate, Miguel. *(She pulls him down beside her on the mat. Shakes her head and sighs, “What a nut.” She crosses herself. They go to sleep. Then ...)*

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

(The house, the mountains—the whole set shakes. ANA and MIGUEL sit straight up, crossing themselves madly.)

ANA *(trying to convince herself)*. It was just the wind, m'hijo, nada más. Duérmete con los ángeles—sleep with the angels, sí? *(She begins a lullaby.)* A la ru-ru niño, a la ru-ru ya... duérmese mi niño...

(LUIS enters.)

LUIS *(gravely)*. Ana— *(ANA goes to him.)* Kiki El Loco has disappeared.

(MIGUEL pops up.)

MIGUEL *(straight out)*. Kiki? He disappeared? *(Cries.)* No!

to purge

to evade

to calm

to scare

to distract

to sooth

3B

Not a Myth

to prepare

to deny

SCENE FOUR

SCENE: A ROOSTER CROWS. It is dawn. MIGUEL comes D to the audience.

to tell MIGUEL. A lot of people were disappearing in my village.

(LUIS sharpens his machete. ANA rolls up the blankets and prepares tortillas, patting rhythmically.)

to distance MIGUEL. But how do people disappear, Papá? Does the earth just open up and suck them in? Or—or maybe it's the duendes, the little green people that trick them into their caves—or one of those ships that come down from the sky!—or maybe it's the—

to hush LUIS *(puts a gentle hand over MIGUEL's mouth)*. Soldiers.

to swallow MIGUEL *(softly)*. I know ...

to continue LUIS. Vámanos.

(ANA sprinkles holy water in the four corners of the house and exits. MIGUEL gets his machete and his guitar. He starts to go in the wrong direction. LUIS turns him around.)

to guide LUIS. Norte, Miguel. North. *(They walk, circling the stage, to the fields.)*

to seek MIGUEL. But why are the soldiers so angry with us, Papá? If the soldiers are supposed to protect us, why is everybody afraid of them?

to soften LUIS. It's a long story.

4A
Not a Myth

4B
Divisions

MIGUEL (to audience). A lot of my father's stories were long, but it was a long walk to the fields...

LUIS. When the earth was about your age, there was only one man. Adam.

MIGUEL (cuts in). I know—the guy who ate the apple. And then he said, "This apple is so good I'm going to—"

LUIS (hand over MIGUEL's mouth). "Sell it."

(A line of CAMPESINOS appear U, working the fields in a slow rhythmic movement across the stage. LUIS's story is punctuated by the sound of their machetes. D, LUIS and MIGUEL work too.)

LUIS. Well, God didn't like Adam selling his apples, because they weren't Adam's apples.

MIGUEL (laughs). "Adam's apples—"

LUIS (gives him a look). They were the earth's apples. And God was so angry he took his machete and chopped Adam in three— (He chops with his machete, illustrating.)

MIGUEL. Cómo una manzana—

LUIS. Like an apple, sí. And God said, "Adam—I'm going to take your head, Adam, and out of your head I'm going to make the Rich Man. Just a big head—and a pair of hands for grabbing. Then I'm going to take your arms and your back, Adam, and make the Poor Man. And the Poor Man will work the fields to put food in the Rich Man's mouth. (Pause.) A ver, qué falta? What's left..."

MIGUEL. The foot! Sí! And—and God said, "Adam, I'm going to take your foot, and out of your foot I'll make..."

to tell to danger

to shed

to reassert

to mock

to abate

to bolster

to kill

to release

to contain

to bolster

to sanctify

to change

to chant

to defy

to test

to imitate

LUIS. "The soldier. And the soldier will kick the Poor Man to do the Rich Man's work forever!" (Laughs.) Y ya, m'hijo, that's the world. (Beat.) Pos, Adam forgot that he used to be one man, and all that's changed in thousands of years—is now the soldier's got a BOOT!

(Laughing.) And a dirty one, too! ¡Y fea y cochina también!

MIGUEL (frightened). Papá, not so loud, Papá—the soldiers will hear you, they'll think you're laughing at them!

LUIS (laughing). But I am— I am laughing at them! Big ugly boot y apestosa, smelly, también! (Beat.) But one day, m'hijo, the Poor Man's going to put down his machete... (Raises his arms.) and use his arms to tell The Boot, "NO MORE!" ¿Sí?

MIGUEL. Sí, Papá.

LUIS. No más. Eso. Soon/A trabajar...

MIGUEL (takes the feather from his pocket; tentatively). Mira, Papá—

LUIS. The feather of the Quetzal—the Bird of Freedom! Vete—run, Miguel, show your mamá—tell her it's good luck!

MIGUEL (starts to run). Sí, Papá!

LUIS (exits, singing, chopping with his machete).

BRAZOS PARA TRABAJAR...

CORAZÓN PARA AMAR...

SEMILLAS PARA PLANTAR...

ESTA VOZ PARA GRITAR...

4C
¡No más!

(ANA, CECILIA, and ROSITA appear washing clothes and sheets in the river. The sheets billow in the wind. MIGUEL rushes to ANA.)

MIGUEL. Mira, Mamá— (But the women are busy talking.) ^{to cascade}

CECILIA (waving an envelope). Mira, Miguel, we got a letter from my daughter— ^{to dangle}

ANA. ¡En Los Angeles! ^{to contain}

ROSITA. The City of Angels! (Incredulous.) She's got two jobs! And she eats everyday! ^{to alight}

MIGUEL. Sí, pos— (Tries to show them the feather.) mira— ^{to dismiss}

ROSITA. She said all the kids there got BIG MOUTHS—just like you. Everybody in Los Angeles makes a lot of noise! ^{to ostracize}

CECILIA. They got radios in their cars, and they ride around all day in their villages playing music— ^{to dance}

ROSITA. LOUD—so the angels can hear them in the sky! And they got radios on their heads—and telephones right in their pockets! ^{to broadcast}

MIGUEL (laughs; to audience). What a nut, eh? (Tries to show ANA the feather.) Mira—Papá said— ^{to smirk}

CECILIA. Ay, you could hear your papá laughing all the way to the river. He better be careful— ^{to grab}

ANA. He's a brave man, Cecilia. ^{to dethrone}

CECILIA. Brave like Kiki El Loco. Y bocón, Ana, como you know who— ^{to guard}

MIGUEL. Sí! Mamá, mira— (To audience.) But I never got to show her, porque... ^{to belittle}

4D
News

4E
Terrifying
Loss

^{to disconnect}

^{to advocate}
^{to protect}
^{to grab}

(ANA hears something in the distance and turns U, frightened.)

^{to distance} MIGUEL. My mother wasn't listening, porque... (Pained; ^{to avoid} frightened.) My mother—she can hear a baby cry in the next village—

(We hear THE BOOT, and LUIS is propelled onto the stage by the unseen soldier. His hands are pulled behind him and tied.)

^{to plead} ANA (running to LUIS). No! ¡Déjelo por el amor de Dios! ^{to sever} NO, YOU CAN'T TAKE HIM! NO! (We hear THE BOOT. One of ANA's arms is lifted, then the other. Then both are pulled down behind her by the invisible soldier. We should feel that a bird is being taken. The capture is the same as MIGUEL's in Scene One.)

MIGUEL (to audience, with great difficulty). And the soldiers took my mother for talking loud, too. And I wanted to scream at them, I wanted to yell— (He tries to yell— but his voice flies away in terror. We hear his "NOO-OO!" on tape, flying away, echoing, fading. MIGUEL mouths silently, wildly.) No! No!

^{to escape} ROSITA (to CECILIA). His voice, Mamá—IT FLEW AWAY! ^{to depuzzle}

(She runs off scared. ANA and LUIS are taken off, THE BOOT sound dragging them. They recede U, facing the audience.)

ANA. Run, M'hijo, run! I love you...!
MIGUEL (mouths). No!

CECILIA (grabs MIGUEL and thinks with lightning speed; urgently). You have to run, Miguel—the soldiers will be back! They'll make you join up with them, or they'll make you disappear—

(MIGUEL shakes his head wildly, "No!" CECILIA takes to the envelope from her apron and stuffs it in his pocket.)

CECILIA. Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don't got soldiers there, they got—angels! That's where my daughter went, y tu también, that's where you'll go— (He starts to run from her. She grabs him; frantic.) The soldiers don't want us here, Miguel—we're not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace! ¿M'entiendes? Speak to me, Miguel—speak! (Finally realizing.) no, por Dios! Your voice—the soldiers scared it away! (Hugs him.) It's hiding m'hijo, it's frightened. You've got to find it. Don't let the soldiers get your voice, Miguel! Don't let it disappear!

(She hugs him and runs off. MIGUEL starts to run all around the stage, through the village. The chorus appears, as VILLAGERS, offering directions as he runs by. If they can unfurl a river or cause a mountain, all the better.)

VILLAGER 1. There's a forest ...
VILLAGER 2. Full of dangers—
VILLAGER 3. Then a Border of Lights—
VILLAGER 1. And the City of Angels!

4F
RUN!

4G
Map

to battle

to erase

to catapult

to clinch

to pinch

to negate

to challenge

to guide/
to bump

VILLAGER 2. Tell the people there—
VILLAGER 1 (cries out). We got no more angels!
VILLAGER 2 (imploring). Tell our story!
ALL. Tell our story ... Tell our story ... Tell our story ...

to entrust
to nominate
to engrain

SCENE FIVE

5A

SCENE: MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears...

Disorientation

LA LLORONA'S VOICE. ¡Ay, mis hijos!
VOICES (offstage, frightened). ¡La Llorona... La Llorona!

(MIGUEL has no idea which direction to go. He starts to go in one direction and a REFUGEE runs by, carrying her house on her back.)

to hide

to reverse

to escape

to enlist

to follow

to disorientate

REFUGEE. Not that way—the soldiers!

(He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.)

DUENDE. Oye, going North? Need a coyote?

(MIGUEL nods. DUENDE spins him.)

DUENDE. Iiiiit's...that way! (Spins him the other way.)

Not that way—that way! (Spins him again.) No, not that way—THAT WAY!

to avoid

to toy

(The DUENDE runs off with his money. MIGUEL's still reeling. When he checks his money, it's gone. He tries to shout after the DUENDE, but has no voice for his rage. ~~He tries calling his voice, summoning it with his guitar.~~ ^{to enrich} ^{to grab}

An old WOMAN enters, making tortillas. We do not see her face. MIGUEL goes to her. Suddenly she turns, rising to her full height—ten feet tall. It's...)

LA LLORONA (wails). ¡Ay, mis hiiiijos! ¡Córrele! ^{to infect}
(MIGUEL is too scared to move.) ^{to register}

VOICES (offstage). La Llorona... La Llorona...!

LA LLORONA. ¡Ay, mis hiiiijos! Run hooooome! ^{to mobilize}
(MIGUEL looks back towards home. He can't go there!) ^{to breathe}

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE! ^{to penetrate}
(MIGUEL gathers all his strength and shakes his head ^{to reject} "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¿Oye, tonto, qué te pasa a ti? What's the ^{to} matter with you? Crazy kid—ay, ay, ay, ay, ay... ^{chastise}

(MIGUEL can't believe his eyes and ears.) ^{to swallow}

LA LLORONA. What does it take to send you home? ^{to bargain}
(He starts to explain without words.) ^{to entreat}

^{to deduce/decipher} LA LLORONA. You can't go home? (Responding to his gestures.) You'll DIE if you go home!?! (Responding to more gestures.) The soldiers took your parents!?! (She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning, a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:) I try to scare you kids home, so you'll be safe from the soldiers. (Incredulous.) Now you're too scared to go home—'cause there are soldiers there too!?

^{to release} ^{to scratch} ^{to touch} (MIGUEL gestures, "Please stop crying.")

^{to elevate} LA LLORONA. ¿Qué? You think it's easy going all over the world crying— (Wails.) "¡Ay, mis hiiiijos!" (Beat; regular gal.) Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses— I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? (Waits.) Oye, say something already or— (This usually gets 'em.) I'll drown you in the river!

^{to vomit} ^{to outwit} ^{to pry} (MIGUEL mimes "I've lost my voice!")

^{to challenge} LA LLORONA. You've lost your voice?
(He gestures about the soldiers.)

^{to reinact} ^{to crumple} LA LLORONA. The soldiers... scared it away?

5B
The
Ghost

5C
Behind
the
Curtain

(He nods. She starts the build to tears—then stops abruptly mid-wail.)
to barricade

5D
Decisions
LA LLORONA. No. There's no time. (Thinks out loud.)
You can't go home... You've got to find your voice—
(Tentative.) Pues, maybe I could help him...
thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.) Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. (Goes to him.) Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

(MIGUEL gestures, "Not me.") to brag

LA LLORONA. Not you, good. Apúrete, pues! And be careful! Show me you can't be tricked and I'll lead you to the Border of Lights!

to obey
(MIGUEL starts to go in the wrong direction. She turns him around.)
to whip/whisk

LA LLORONA. ¡Ay, por Dios—Norte, North—allí!

(She runs off. MIGUEL starts to walk, calling his voice tentatively with his guitar. Two VIEJITAS with creaky voices enter arguing.)

5E
Rumors

to trump VIEJITA 1. Over that fence, mujer, under the volcano...
to redirect VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices...

to distance VIEJITA 1 (noticing MIGUEL). Why is he playing that guitar for? Dangerous! ¡Peligroso!

to calm VIEJITA 2. He's calling his voice, mujer!

to belittle VIEJITA 1. Con la guitarra, mujer? Muy loco! (To MIGUEL.) You'll never get behind that gate—

to caution VIEJITA 2. But if you do—

to heckle BOTH. Watch out for the dogs! @caution

to incense VIEJITA 1. Los perrros, sí!

to attract
to spy
(They go off laughing, howling like dogs.) MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

SF
Seduction

to encourage
to pet
VOICE KEEPER (smooth as silk). Why all the noise, hermano? The general is sleeping. Sssshhh!

to demand (MIGUEL bangs on the gate.)

to veil
VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

to evade (MIGUEL keeps trying to get through.)

to target
VOICE KEEPER. That's why we keep them locked up—(Pats box.) in here. The loud ones. The ones that talk too much. (Bows.) I'm the Voice Keeper. I keep things nice and quiet. For the general.

to flourish

to honor
 (He salutes in the direction of the palace. MIGUEL *to grab* bursts through the palace gate. The dogs growl. The VOICE KEEPER tries to seduce MIGUEL with his words.)

VOICE KEEPER. The voices lie, hermano... They tell stories about the general. They get together, one voice starts in—and before you know it, every one of them has an opinion. There's a racket in the garden. The general can't sleep. *to drug*

(MIGUEL tries to get the box. The VOICE KEEPER *to climb* sidesteps, doing flamenco.)

VOICE KEEPER. Always complaining... crying "I'm hungry!" Whining, "It's not fair!" Well, that's not our fault. *to flick* We didn't make the world!

(MIGUEL manages to get the box open for a moment. A *to stretch* MURMUR OF VOICES flies out. The KEEPER closes the lid.)

VOICE KEEPER (in a rage). ¡Infeliz! (Quickly smiles.) *to stamp* Oyeme, hermano, the voices are happy now... content. Listen for yourself— *to hush*

(MIGUEL listens. He hears silence.) *to*

VOICE KEEPER. No more shouting, no more tears... A *to drowse* kinder, gentler garden. (He takes a shiny medal coin from his sash and starts to hypnotize MIGUEL.) You don't want your voice, hermano. You don't want to tell *to dupe*

bad stories about the general's soldiers... Promise? (He is inadvertently hypnotizing the dogs too.) The general loves you, hermanito! You're a good boy... A quiet boy... Good. ¿Sí?

to placate

to solidify
to dump

(He teaches MIGUEL a gesture—a "ssshhhh" and a thumbs-up. MIGUEL repeats the gesture, like a dazed, smiling Moonie. The KEEPER waves and gestures, exiting. The good Moonie waves and gestures.)

LA LLORONA enters. MIGUEL repeats the gesture to her, smiling dumbly.) *to welcome*

56
slap

to cuss LA LLORONA ("Oh for God's sake"). ¿Ay mis hijos, qué te pasa a ti? Ay, ay, ay, ay, ay... You give up your fight? For a pretty speech and a smile?

to kick

to affirm (MIGUEL smiles and does the gesture.)

to scold LA LLORONA. And what will it be like when the whole world is silent? Will you miss the voice of your guitar?

to pin

The song of the wind—the rain? The sound of your own voice telling the soldier, "¡No! ¡No más"?

to jive

(MIGUEL smiles and gestures, thumbs-up, again.)

to release LA LLORONA. No!?! (She starts to cry. It builds and builds. But again, she catches herself mid-wail.) No.

to root

There's no time. (Her crying has broken the spell, but good. MIGUEL is MIGUEL. The dogs have awakened as well. Suddenly she hears something.) Listen! (He looks

to channel

at her like she's nuts. She puts her hands to his ears and

we hear A MURMUR OF VOICES.) In the wind...the voices are flying away! They're frightened... They're hiding... (Listens.) At the edge of the earth? No— (Listens again.) The Edge of the Sea! (We hear THE BOOT, faintly.) The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! (The dogs growl. She growls back and they run off.) Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

(He starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Al Norte! North! ¡Allí!

(She calls up THE OCEAN, and leaves. We hear WAVES.

MIGUEL plays his guitar, calling his voice. Instead, he catches a song.)

VOICE PICKER (offstage, singing).

NONATZIN IH CAUCNIMIQUIZ NOTLE CUILPAN XINECHTOCA...

(The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.)

VOICE PICKER. Sigue, play—I like the old songs...

(Laughs.) Don't tell the soldiers! (Searching the stage.) You heard any voices by here? (Whispers.) In the shells—that's where they like to hide. I got a sack full

to tune
a piano

to locate

to bolster

to instill

to reinforce

to march

to blast

to tread/summon

to float

to touch

to cover

to confide

5 H
Web
of
War

to officiate

already, but the soldiers won't be happy till I got 'em all. (Greedy) And what do they pay me? Beans. (Laughs crazily.) Frijoles, sí. Maybe a tortilla.

(MIGUEL follows her, curious.)

VOICE PICKER (to her net). Ay, break the back of an old woman. (Yells at MIGUEL.) Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! (Rustles her net.) Dragged off to the wars, all of 'em! Now I got shells. (Takes one from pocket.) This one I'm keeping, eh? Listen...

(From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.)

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VOICE PICKER (puts shell back fast). Don't listen to that. You're too young.

(MIGUEL dives into the net of shells, looking for his voice.)

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

(MIGUEL mimes, "I'm looking for my voice!")

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... (Beat; wary.) Wait a minute—there's a war out there. Which side are

to besmirch

to annihilate

to peer

to reproach

to forget

to shower

to abort

to gain

to insult

to regain

to bargain

to arm

to fart

to illicit

to lambast

to remember

to spoon

to rip

to intereigate you on—our side or their side? (MIGUEL doesn't know.)
 to divide What do you mean, you don't know? Muchacho estúpido, tonto... On our side, we look like us, and on their side, they look like them!

(If she has a mask on the back of her head just like the one on the front, maybe in a different color, she can make her crazy point, if not clearer, crazier.)

VOICE PICKER. And even if they look like us—they to stalk
 dress like them, and they pray like them, and they dance
 like them, and they EAT like them, and we HATE them to attack
 like them—BECAUSE THAT'S WAR!

(MIGUEL mimes, "I'm like you!" "I'm like you!") to shield

VOICE PICKER (laughs; arm around him). You're like to pet
 me, eh? Good. Good boy... [Under her breath.] Y to flirt
 chulo, y precioso también... (Holds out net.) (Okay.) But to gift
 don't tell the soldiers— (In case there are soldiers to warn
 around, she pretends she's being robbed.) Ay, steal from to act
 an old woman, aaaah! (Sotto; to MIGUEL.) Just one, eh? to confirm

(He picks up a shell—and out flies his voice.) to claim

MIGUEL'S VOICE (on tape).

CHANCA BARRANCA, HOJITOS DE LAUREL, to dance
 SOLDADOS DE MI TIERRA,
 SOLDADOS GO TO—

VOICE PICKER (laughs wildly). ¿La voz de un loco, sí? A
 crazy one!

to gossip

to insert (MIGUEL holds the shell in the air, thrilled. He tips it
 and tries to pour the voice down his throat.)

to size-up

to judge VOICE PICKER. Ay, that's your voice? (To herself.) He's
 got a big mouth—(Suddenly we hear THE BOOT.) The
 soldiers! Don't tell the soldiers where you got it! (Run-

to clutch

ning off.) Don't say a woooooord!

to distance

to cover/silence

SK shattered

to rush

(She's gone. We hear THE BOOT—and MIGUEL is so
 frightened, he throws the shell in the air. He dives for it
 as it falls—but he misses, and the shell shatters on the
 ground.) He tries to catch his voice, but it's flying away,

to grasp

to salvage

fading. THE BOOT retreats. Silence.

to crumple

MIGUEL is alone. NIGHT—which could be an actor in
 black—turns the stage dark. MIGUEL cries, but hears
 no sound. He touches his cheeks...no tears. He takes the
 feather of the Quetzal from his pocket and throws it on
 the ground in despair. Then he plays a line of ANA's
 lullaby on his guitar to comfort himself.

to harm

to tuck in

to occupy

to sink

LA LLORONA enters U, unseen by MIGUEL. She picks
 up the feather and tucks it in her rebozo. MIGUEL stops
 playing. It's too painful to remember his mother.)

SL Rock Bottom

to reunite

LA LLORONA. Don't stop. That's a pretty tune. I remem-
 ber I used to sing it to my own children. After a story...

to cry

(He looks at her, amazed.)

to defend

LA LLORONA. What? ¿Qué? You think I can't tell a
 story?

SM And the Moral of the Story Is...

5J Dirty Little Secret

(He shakes his head, "no.") *to cut*

LA LLORONA. Pues, it's been a long time... three or four hundred years... (She'd like to comfort him, but she's been scaring people so long, she's afraid herself now to get close.) Bueno. Eh... Once upon a time... That's how they start, sí? *to apologize*

(He shrugs and walks away.) *to block*

LA LLORONA. Well, anyway, once upon a time, there was a boy who lost his voice. And he went aaaall the way to the Gate of the General—and he was very stu— (Catches herself.) very brave—but still he couldn't find it. So he went to the Edge of the Sea—and he found his voice! But the soldiers came, and the boy was very scar— *to nip*
to dive

(MIGUEL shakes his head, "no" on "scared.") *to deny*

LA LLORONA (corrects herself). Very brave... But his voice got scared and flew away. And the boy was very sad, and he cried. *to accept*

(MIGUEL is very insulted.) *to deflect*

LA LLORONA (exasperated). All right, he almost cried. And it was a good thing he didn't, because his voice wasn't lost—it was just trapped somewhere—caught like a bird, waiting for the boy to set it free. *to lecture*
to touch

*to erase
rewind*

~~(She gets up and starts to leave. He grabs her leg as if to say, "Wait—what then?")~~

LA LLORONA. Well, what do you think happened? He kept looking—porque—who can live without a voice in this world? Without a voice, you have no story. No one knows where you come from, why you're here. Without a voice, you disappear! Is that what you want? *to punch/bitch slap*

(He shakes his head, "no.") *to stand*
to awaken

LA LLORONA. Okay, it's your story. You find your voice and you tell me how it ends. *to mold*

(MIGUEL gestures, "But where do I look?") *to paw/petition pump*

LA LLORONA. You must look where you're most scared to go. Even in your darkest dreams. (Starts to leave again.) Oye, show me you have the courage to dream... and I'll lead you to the Border of Lights! *to ground*
to draw map

(He lies down and tries to dream. But he can't sleep.) *to appeal*

LA LLORONA (throws up her hands). Oh—now he wants a lullaby! Mira, I haven't sung in a couple of hundred years... (Sighs.) Okay. (She clears her throat and starts to sing "La Llorona," the sad song men have sung about her for centuries.) *to scapegoat*

DICEN QUE NO TENGO DUELO, LLORONA,
PORQUE NO ME VEN LLORAR,
DICEN QUE NO TENGO DUELO, LLORONA,
PORQUE NO ME VEN LLORAR—

5N
Prayer

*to soothe
+
offer*

(In the wind, THE VOICES join in.)

LA LLORONA & VOICES.

HAY MUERTOS QUE NO HACEN RUIDO, LLORONA,
Y ES MÁS GRANDE SU PENA...

LA LLORONA (tiptoes away). Go now, m'hijo, to your
dreams...

(MIGUEL sleeps. ANA enters U in his dream.)

ANA (sings).
A LA RU-RU, NIÑO, A LA RU-RU YA...

(LUIS enters, puts down his machete and joins ANA.)

LUIS & ANA (singing).
DUÉRMESE MI NIÑO...

(A Military Calavera comes up out of the earth, dancing
to the lullaby. He's a skeleton in an army jacket and
giant boots. He puts a hand over MIGUEL's PARENTS'
mouths to silence them. MIGUEL runs to stop him. La
Calavera turns on MIGUEL with his machete.)

ANA. ¡No! ¡Déjelo por el amor de Dios!

(MIGUEL grabs a branch and he and La Calavera duel.
La Calavera is winning. Just as La Calavera is about to
strike a final blow—just as MIGUEL's PARENTS are
about to disappear—MIGUEL finds his voice! Pulls it
up out of the depths of his own being and sets it free.)

5NN
Alternative
Dimensions

* see
stage
combat
sequencet

5D
An Eye for an
Eye Leaves
Everyone
Blind

5P
True
Courage

MIGUEL. NO! NO, YOU CAN'T TAKE US! NO, YOU CAN'T
STOP US! NO MÁS!

(The fight resumes, and MIGUEL wins! La Calavera
goes back down under the earth. MIGUEL's PARENTS
raise their arms in slow motion in exaltation. LA LLO-
RONA runs on and shakes MIGUEL, and his PARENTS
recede, triumphant.)

to revive LA LLORONA. Wake up now—despiértate, Miguel!

(He comes out of his dream, talking a mile a minute.)

to exercise
to blaze
to poke
to embrace
MIGUEL. I did it! ¡Yo gané! ¡Tengo mi voz! My voice!
(Spins LA LLORONA.) ¡Chanca barranca hojitos de lau-
rel! Vámanos—apúrete—to the City of Angels. Got to
tell the people there—we can stop the soldiers! Got to
tell our story loud—so the angels can hear it in the sky!

to plot
LA LLORONA. Ay, he's got a big mouth. ¡Bocón, ver-
dad?
MIGUEL. ¡Bocón! ¡Sí! Ay, what did they tell me? Which
way? There's a forest—and then a border. The Border
of...

to open
(He's shown her he has the courage to dream. With the
wave of an arm, she shows him the Border of Lights. In
fact, the entire D area fills with light.)

to taste
MIGUEL. The Border of Lights! Ay, look at all those
lights! ¡Vámanos! Let's go! (There is a pause.) to devour

to brace
LA LLORONA (sadly). I can't go with you, Miguel. I
can't cross this border.

5Q
Back on
the Bike

5R
This is
My Stop

MIGUEL. ¿Cómo qué no? You can do anything! *to dare*

LA LLORONA. They don't believe in me up there. *(Beat) to wipe*
The only way I can cross is in your heart. *(Practical) to handle*
Besides, I got children to scare all over the continent—*to deflect*

MIGUEL. No lo creo, I don't think you want to scare chil-*to*
dren— *cling*

LA LLORONA. Pues, it's a lousy job, m'hijo, but some-*to*
body's got to do it—so they'll run in their houses and be *mask*
safe from the soldiers! En Guatemala, y El Salvador... y
ahora Chiapas, Mexico— *(Sighs; rattles off.)* Y Bosnia,
y Ireland, y Rwanda...

MIGUEL *(takes a few steps away)*. Pos, I'm not going *to*
cry— *barb*

LA LLORONA. Mira, do the clouds say, "I'm not going *to*
rain"? *open door*

MIGUEL *(crying, for the first time in his journey)*. I don't *to*
want to go alone. *empty*

LA LLORONA *(nods, thinks)*. Pues...listen... *to nudge*

55 Remember *(He listens hard. In the wind, he hears...)* *to dream*

ANA'S VOICE. Miguel! Come in now, or La Llorona's
gonna get you!

(MIGUEL and LA LLORONA smile.) *to dawn*

MIGUEL. Mamá— *to smell*

LA LLORONA. Remember... *to nudge*

(He listens again and hears...) *to expediate*

LUIS'S VOICE. But one day, m'hijo, the Poor Man will
raise his arms and tell The Boot, "¡No más!" "No
more!"

MIGUEL. Papá!

LA LLORONA. Take them with you. Remember. Like I
remember my own children. Porque, when we remem-
ber, we keep them alive...and free. Go now. Tell your *to usher*
story. *to envelope*

MIGUEL. Gracias.

LA LLORONA. No, m'hijo, gracias a ti—

MIGUEL. No, pos, a usted gracias—

LA LLORONA. No, no, gracias a ti—

MIGUEL. No, digo, a usted gra—

LA LLORONA *(starts to cry but catches herself)*. No.
~~There's no time. *(She takes the feather of the Quetzal*
~~from her rebeco and hands it to MIGUEL.)~~ *Córrele,*
m'hijo. Fly!~~

*(Slowly she recedes U, her feet never touching the
ground. MIGUEL turns to the Border of Lights and gets
it right this time.)*

MIGUEL. NORTH!

*(He raises his arms in exaltation and, in slow motion,
starts to cross the border. We hear the sound of HELL-
COPTERS. His body goes from exaltation to fear. He
starts to run. The CHORUS runs on with their sticks,
making the border, as in Scene One.)*

*to hug
to plant
to offer
to deflect
to bestow
to shield
to present
to accept
to launch*

*5T
offering*

*5U
Dream
Deferred*

*to ride bike
without
training
wheels*

SCENE SIX

6A
Practicalities

SCENE: *There is a light change to indicate that we are back in the courtroom where we began. (If the JUDGE appeared behind the scrim in Scene One, he will reappear.) We hear the sound of the GAVEL.*

MIGUEL (*still out of breath*). And then—and then, señor—to a man in a uniform caught me—and took me here. breathe
JUDGE (*chuckles*). Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with... dismiss

(MIGUEL touches the feather of the Quetzal, the rebozo LA LLORONA gave him—both quite real.)

MIGUEL. Señor—Judge, digo—are you going to send me to back? (A pause.) face
JUDGE (*sighs*). Well, son... thing is, we just don't have a whole lot of room. No room in the playgrounds, no room in the schools... pat
MIGUEL. But the Border of Lights—it's so bright, it puts a magnet in you—climb
JUDGE. We're turning the lights down, son. Light's expensive—

6B
Loaded
Question

MIGUEL. Wait! Just—one question, por favor—to pry
JUDGE (*very patiently*). Yes? to pause
(We hear an echo of the JUDGE's first questions to MIGUEL, "Where do you come from? Where are your parents? Where are you from?")

to evoke
MIGUEL. Judge... (*Simply*.) Where are you from?
to delineate
JUDGE (*chuckles; awkward*). Well, uh... I'm from right here, son. And my parents are from right here, too. And their parents came when they were just children. (Proud.) Came from halfway across the world!
to brag
MIGUEL (*softly*). Like me? (*Pause*.)
to dawn
JUDGE (*caught*). Well... uhm... uh...
to pedal
MIGUEL. If you send me home, I'll just come back again. I'm not going to disappear.
to thorn
JUDGE. I'm sorry, son. (*He bangs his GAVEL. We hear the echo of THE BOOT sound that MIGUEL hears in his mind.*)

to judge
MIGUEL. NO! (*MIGUEL stomps into the ground in protest—and up comes a strain of KIKI'S MUSIC.*)
to break chains
JUDGE. What did you say?
to dare
(MIGUEL stomps again—more MUSIC.)

6C
Irrepressible

to vibrate
MIGUEL. Kiki—right through the ground like a radio!
to infuse
(KIKI appears behind the scrim, dancing.)
to invalidate
JUDGE (*mutters*). Kid's loco!

to conduit
(In front of the scrim, MIGUEL does a few steps of KIKI's dance.)

to dare
MIGUEL. ~~The music~~—you heard it didn't you?
to sweep
JUDGE. Nope—
to wave
MIGUEL. It followed me! It flew across the border! You can't stop it, señor—it's right here—in my story! And to chase
my story's spreading! It's catching— (*Points to girl in*
to dream

to invite
to amass
to cover
 audience.) She's got it, señor, and she's got a BIG MOUTH! (*To girl!*) ¡Una Bocóna, sí! She's going to tell it on the buses, so it rides all over the city! Tell it loud so the ANGELS can hear it! And then— (*We hear the WIND, and in the wind.*)

LA LLORONA'S VOICE. ¡Ay, mis hiiiiijos! (*LA LLO- to tickle RONA laughs.*)

MIGUEL. My story's in the wind! (*Yearning.*) It's flying home, Mamá! It's in the plaza and in the fields! It's in the big head of the Rich Man. It's in the arms of the Poor Man, Papá! And he's putting down his machete and he's telling the soldier, "¡No Más!" "No More!"
 And he's singing... (*MIGUEL sings LUIS's song, translating for the people in his new village.*)

¡BRAZOS PARA TRABAJAR—

(*Spoken.*) Arms to work, eh Papá?

(*Sung.*)

CORAZÓN PARA AMAR—

(*Spoken.*) And a heart to love...

(*Sung.*)

SEMILLAS PARA PLANTAR—

(*Spoken.*) Seeds to plant—

(*Sung.*)

ESTA VOZ PARA GRITAR!

(*Spoken.*) And a voice to cry out and sing—

(*The CHORUS comes on and sings the entire song, upbeat now, with MIGUEL, ending with...*)

ALL (*singing.*)

¡CANTA VERSO A VERSO, *to*
 Y BAILA PASO A PASO, *unite*

OYE MI BOCÓN—
 EL CANTO VOLARÁ!

(*The CHORUS finishes with a rhythmic triumphant beating of their sticks. Then...*)

CHORUS. (*Fijate, imagine!*) *to penetrate*
to
toss
 END OF PLAY

6 D
 Take-off

to
gather

Character Analysis

According to Hodge, the only characters that need to be thoroughly understood to examine the action of the play are the protagonist and antagonist. Miguel is clearly the protagonist. In the tall tale style of the play, Miguel is also the antagonist as he struggles with himself to own his destiny. As a result, the remainder of the characters are secondary in that they help or hinder Miguel in his struggles.

Miguel

- Desire: Attention. Guidance. “Tell my/our story.” Find his “voice.”
- Will: Fluctuates greatly depending on the feedback he receives from others. Becomes strong when counters the Judge at the second climax.
- Moral Stance: An “Everyman” with obvious faults but high positive values are more prevalent.
- Decorum: 12 year old active boy. Slides head on neck. Moves arms from the forearms. Gestures and movements start large and uncontrolled but get smaller to the point of almost nothing at the Calavera scene. Then they once again become grand but with a sense of purpose.
- Adjectives: Boisterous. Degenerating.
- Animal: Grows from a monkey to a quetzal.
- Polar Attitudes:
- (Beginning—courtroom) I don’t know what to do because I’ve reached my goal and no one is around to give me a new one.
- (Beginning—plaza) Life is scary, but as long as I do what my parents tell me, I’ll be safe.

- (End) My purpose is to freely share my story.

HELPERS

La Llorona

- Desire: To keep children safe.
- Will: Strong to the point that she loses parts of herself.
- Moral Stance: Possesses a high sense of moral responsibility to others but finds dishonest methods to fulfill these obligations.
- Decorum:
- (Ghost): Large. Vibrates. White. Blank. Electrified. Floats. Distance between her and others.
- (Woman): Average. Pretty. Quick, jerky moves like a squirrel. Distance between her and others.
- Adjectives: Frank. Distant.
- Animal: Squirrel.
- Polar Attitudes:
- (Beginning) I must do what I can to help in a lonely, frightening world.
- (End) I must do what I can to help in a frightening but tender world.

Kiki El Loco

- Desire: Physical and spiritual freedom. Exhibit the power in ancient ways.
- Will: Strong. Withstands ridicule and danger.
- Moral Stance: Honesty and integrity are measured in the spiritual, universal realm.
- Decorum: Mute. Purposeful/deliberate gestures and steps. Bare feet that solidly connect with the earth but propel his movements subtly.

- Adjectives: Wizard. Grounded.
- Animal: Quetzal.
- Polar Attitudes:
- (Beginning) The spirits call humans to honor the rhythms of the universe.
- (End) The spirits call humans to honor the rhythms of the universe.

Ana

- Desire: Deep love bond with family.
- Will: Her words are strong. Actions are confined and superstitious. Trapped in a cage.
- Moral Stance: Integrity sits on her sleeves. In the mist of family ridicule and dangerous oppression she claims her truth.
- Decorum: Emotions and thoughts clearly perpetuate her entire body. Always busy doing a task to fulfill mundane duties with love that need to get done yet have a sense of shallowness.
- Adjectives: Loving. Dutiful. Trapped. Superstitious.
- Animal: Ant.
- Polar Attitudes:
- (Beginning) Serving God and family is the purpose of life amid fear and uncertainty.
- (End) Whenever my son needs a sense of home, my spirit will be there.

Luis

- Desire: To be his own man.
- Will: In a land of constant oppression, his bravery is commendable. His stories are inspiring. However, his bravery is rooted in machismo rather than fully committed energy.

- Moral Stance: His sense of moral responsibility focuses on equality, but he is not truly honest with himself or others on how to act thusly.
- Decorum: Grand gestures. Broad chest. Boisterous voice.
- Adjectives: Boisterous. Brave. Storyteller.
- Animal: Dog
- Polar Attitudes:
- (Beginning) One day in the future, life will be better, but for now, I must provide for and protect my family.
- (End) My son embodies my spirit more profoundly than I was able to in my lifetime.

BOTH HELP AND HINDER

Cecilia

- Desire: Put people in their place. Improve her life as easily as possible.
- Will: Strong to the point of being overbearing.
- Moral Stance: Weak. Usually uses ridicule but will give guidance when necessary.
- Decorum: Wrist centered gestures. Broad expressions. Head pivots a lot. Full torso moves.
- Adjectives: Gossipy. "Realist." Talk show host.
- Animal: Flamingo.
- Polar Attitudes:
- (Beginning) Since we can't have peace, people must face reality.
- (End) Since we can't have peace, people must face reality.

Voice Picker

- Desire: Safety and happy laughter.

- Will: Destroyed. In this world of oppression, her two desires do not coexist, so she flounders back and forth to get the one that at the moment needs effort to maintain.
- Moral Stance: Secretive. Wants everyone to believe she is helping them while not letting others know.
- Decorum: Paces. Constant movement. Long extended movement punctuated with pauses. Poise, posture, center, and lead changes radically depending on her thoughts and words.
- Adjectives: Split. Polarities.
- Animal: Hyena
- Polar Attitudes:
- (Beginning) Survival is about compromising your beliefs so enjoy it as best as you can.
- (End) Survival is about compromising your beliefs so enjoy it as best as you can.

HINDERERS

Voice Keeper

- Desire: Wealth and power.
- Will: Strong. Exercises self-discipline to put on the show he needs to manipulate.
- Moral Stance: Low. Manipulates with an oozing smile.
- Decorum: Flamenco movements. Cheshire grin. Penetrating eyes. Smooth.
- Adjectives: Oozes. Evil. Sexy.
- Animal: Chameleon or Cheshire cat.
- Polar Attitudes:
- (Beginning) Resources are scarce, and I must help control the populace to keep what I have.

- (End) Resources are scarce, and I must help control the populace to keep what I have.

Judge

- Desire: Comfort based on rules.
- Will: Med. Works hard to perpetuate the status quo, the American standard of living.
- Moral Stance: “Doing the best he can with the misinformation he’s got” (Loomer 42).
- Decorum: Sits in Judge’s box/bench on high stool alongside audience. Head and arms seem slightly separate from back.
- Adjectives: Ruttled. Assembly line.
- Animal: Snail or turtle.
- Polar Attitudes:
- (Beginning) Order must be maintained through a dispassionate interpretation of policies.
- (End) Order must be maintained through a dispassionate interpretation of policies.

Ideas of the Play

“The Invitation”

If you are dreamer, come in.

If you are a dreamer, a wisher, a liar,

A hope-er, a pray-er, a magic bean buyer . . .

If you’re a pretender, come sit by my fire

For we have some flax-golden tales to spin.

Come in!

Come in! (Silverstein 9)

Shel Silverstein’s introduction to his beloved Where the Sidewalk Ends continues to excite and delight readers. It prepares the readers for the deep wisdom and goofiness inherent in his poems. Good storytellers also use the beginning of their tale-spinning to set the stage for the fantastical adventure listeners will undergo. Lisa Loomer is one such storyteller. In the opening 18 lines of ¡Bocón!, she employs five actors to ritualize a challenge and invitation to the audience to imagine the story of Miguel. Combining the art of storytelling with the theatrical notion of “willing suspension of disbelief,” Loomer instantaneously intertwines these two artistic mediums help illustrate the power of story.

¡Bocón! is essentially a layered folktale with Miguel as the protagonist and storyteller.

Jack Zipes’ description of a tall tale fits the play perfectly:

Instead of focusing on a hero or god, the narrator generally tells a story based on an incident in his or her own life, or an even in a friend or acquaintance’s own life. The common person becomes the hero; everyman and everywoman can become a hero. The ordinary becomes extraordinary, and the distortion is a

means by which we can laugh at ourselves or dissect an event to understand what happened or why we did what we did. The tall tale is often based on a simple anecdote that needs to be repeated because it is not as simple as it seems; otherwise, we would not remember it. (Creative Storytelling 153)

Prodded by many to “Tell our story,” Miguel insistently tells the Judge and, in extension, the theater audience about how he found his voice and how his story should spread through people, places, songs, dances, and even the wind. In addition, creation myths, ghost stories, bedtime stories, letters, and life histories teach, protect, and entertain Miguel during the play.

Complexly interwoven, these actions only begin to highlight Loomer’s theme. Speaking on behalf of a grand tradition, Ruth Sawyer explains in The Way of the Storyteller that:

Storytelling is not for remedial purpose or for training. It is not a mechanical process to be made easy and pleasant. It is not a means of presenting limited material to the minds of children. It is an art demanding the utmost of your capacity and mind for living and understanding; it is dependent upon our power of creation; it asks for integrity, trust, and vision. (36)

Combining unflinching qualities of story and rich symbolization, we reach the main idea of ¡Bocón!: freedom. We must be aware that the antonym to freedom in the play is not enslavement but rather disappearance. In order to not disappear, freedom involves taking flight through the courageous dream of enabled storytelling.

Direct theme statements occur several times throughout ¡Bocón! and most clearly stated when La Llorona tells Miguel’s own tale to him at the moment he wants to quit.

LA LLORONA. [. . .] his voice wasn’t lost—it was just trapped somewhere—
caught like a bird, waiting for the boy to set it free.

(She gets up and starts to leave. He grabs her leg as if to say, ‘Wait—what then?’)

LA LLORONA. Well, what do you think happened? He kept looking—porque—who can live without a voice in this world? Without a voice, you have no story. No one knows where you come from, why you’re here. Without a voice, you disappear! Is that what you want?

(He shakes his head, ‘no.’)

LA LLORONA. Okay, it’s your story. You find your voice and you tell me how it ends.

(MIGUEL gestures, ‘But where do I look?’)

LA LLORONA. You must look where you’re most scared to go. Even in your darkest dreams. (Starts to leave again.) Oye, show me you have the courage to dream . . . and I’ll lead you to the Border of Lights! (32-33)

Admittedly, Loomer appeals most specifically to Latino audiences. In an interview with Carlo Botero, she states about her play Living Out, which also contains predominantly Latino characters, that “It is a very exciting thing to see something so close to your life up on a stage. It means your life is important. It means that people will ‘see’ you.” This seems to echo La Llorona’s philosophical scolding to Miguel. However, making Miguel an “everyman” character allows every audience member to relate to the theme.

As with all stories, to understand its literal and metaphorical messages, one must start at the beginning and follow to the end. According to Jennifer Simons in “Walking in Another Person’s Shoes: Storytelling and Role-Play,” “Stories are created when we survey people,

places and events, selecting and connecting significant moments in such a way as to make sense out of otherwise chaotic experiences” (16). The chaotic weave of ¡Bocón! is delicately ordered to maintain maximum magic. As a result, the theme is best illuminated by first examining how being a bocón/a or “big mouth” is helpful or hindering throughout the timeline of the play.

Though welcoming, the opening clearly explains to the audience that their time to be a big mouth is not now. We need to all shut up and listen. As the introduction morphs into Miguel’s entrance, the audience is faced with confusion. Miguel is silent but clearly making a bold statement with his actions and thus is captured symbolically in a way we don’t understand yet. Presented in front of the Judge, Miguel is chastised for being silent and pushed into telling his story. This beginning sequence shows that the correctness of being a bocón depends on what those around us want at that moment no matter if we understand the other’s motivations and desires.

Once the flashback transports the audience to Miguel’s pueblo, we are inundated with individuals that want to silence Miguel’s boisterousness and Kiki’s nonverbal protest. Berating with harsh love, Miguel’s aunt and cousin yell at him as he tries to show off. In the travel guide Moon Handbooks Oaxaca, Bruce Whipperman explains that this is common in Mexico; even though imposed discipline is limited, “Loud or disruptive children might get spanked or shunned” (56). ¡Bocón! seems to hint that this expectation derives from centuries of oppression.

MIGUEL. Come down before Rosita eats all the food in the village!

CECILIA. Ay, he’s got a big mouth—

ROSITA. (eating a pupusa). ¡Bocón!

MIGUEL. Come sing!

CECILIA. Not so loud, Bocón, or the soldiers will hear you!

(But this makes him more rambunctious—and he sings a rhythmic child’s song to which he’s changed the words to mock the soldiers.)

MIGUEL. (sings defiantly). ¡CHANCA BARRANCA, HOJITOS DE LAUREL, SOLDIERS OF MY VILLAGE—SOLDADOS SE PAPEL!

CECILIA. ¡Cállate! Quiet!

MIGUEL. (to audience; still giddy). The soldiers didn’t like us to shout or sing . . .

(KIKI EL LOCO enters and prepared for his ritual dance.)

MIGUEL. (serious now) Or dance. (11)

Interestingly, at the beginning of the play, Miguel does not see the danger in his own actions, but understands it in others even when they occur at the same time. Yet, Kiki’s actions seem to bolster Miguel’s bravery in being a big mouth because he interprets that Kiki dances the soldiers away.

Humorously, he fluctuates again as 12 year-olds do, and instantly cowers at the thought of La Llorona. He cowers because her big mouth represents a warning that harm will come if one meets the person that matches the voice. Strong fears continue to build as Miguel learns that Kiki disappeared. Despite Miguel’s attempt to explain it away with a big-mouth folktale, Luis forces him to acknowledge that Kiki was probably taken by the soldiers because of his “loud” actions.

However, while telling Miguel a story to explain the cruelty of the soldiers, Luis laughs at the soldier’s expense. Miguel’s reaction to Luis’ loud laughter crescendos. First, he is concerned. “Papá, not so loud, Papá—the soldiers will hear you, they’ll think you’re laughing at them!” (17). Luis’ continued pride and declarations encourage Miguel to timidly believe and

display the quetzal feather Kiki gave him. At Luis' urging, he decides to show Ana. In this moment, loudness is a shared esteem boost, yet this boost is quickly squelched.

Being a big mouth herself and not allowing Miguel to share the feather, Cecilia once again, in the span of a page, disrespects various facets of bocónes: kids in Los Angeles are too loud, Luis needs to be careful, and Kiki's bravery is just craziness. Despite Ana's respect for bravery and love of her family, both Luis and Ana's loudness leads to their capture. This tragic lesson about the danger of being a bocón greatly affects Miguel to the point that Miguel's voice flies out of his body and away. Ironically, Cecilia is the one to urge Miguel to find it by heading to the land of freedom. Stranded and scared, this moment in Miguel's story emphasizes the drastic hindering effect being a bocón/a can have.

Miguel's lack of voice makes him vulnerable but thankfully leads to one important event: becoming connected to La Llorona, queen of bocónas. But this only happens when she allows herself to acknowledge her sore throat and find another way to help besides being a bocóna. With a promise to reveal the Border of Lights, she sends Miguel to find his voice. Unsure what to do, Miguel uses his guitar to search which the Two Viejitas quickly mock as crazy and dangerous. Upon meeting the Voice Keeper, Miguel attempts to use loud, forceful actions to obtain his voice. Determined to have his way, the Voice Keeper silences Miguel with manipulating trickery. After La Llorona provides him with another place to look, Miguel encounters the Voice Picker. Labeling Miguel as a crazy big mouth, she is a bocóna herself but gets away with it by being sure the soldiers only see her meek side. Despite finding his voice, Miguel is still too scared, and it floats away again.

Dejected, he emotionally spirals down further. Without the ability to release through crying, he throws down his feather and even gives up on playing his guitar. He is now truly

silent. La Llorona comes to his side again and shows the power of a voice through story and song despite her own awkwardness with it. Sending Miguel to sleep, she states her theme-laden message. Dreaming, he hears his parents sing, but La Calavera comes to silence them. A fight ensues, and just as they are about to disappear, Miguel exclaims, “NO!” and wins the conflict (35). Clearly here, being a bocón ends in success.

Waking up, Miguel is ecstatic, convinced that his story must be told loud and agreeing with La Llorona that he does have a big mouth. Then, he is gifted with his goal: The Border of Lights. But he must cross alone with only the memory of others’ voices. Getting it right on his own, Miguel heads north, and the capture scene is reenacted. Disbelieving the story, the Judge chuckles and claims that Miguel will have to return. Once again, Miguel cries, “NO!” (39). Getting the sense that his story is spreading despite the Judge’s ruling and dismissive attitude, Miguel ends the show by leading the audience in song. Even in this unresolved conclusion, we glean that Miguel now confidently understands how to use his bocón.

By drawing out these numerous references, one can generalize that Miguel comes of age by learning that being a bocón is powerful in the face of oppression. Further analysis of the symbols in ¡Bocón! demonstrates that the woven chaos of the story holds much deeper insight. As is common in deceptively simple stories, the magic rule of 3 is used to accentuate an idea. In ¡Bocón! La Llorona sends Miguel to look for his voice three times. But each time she phrases it differently which emphasizes and clarifies what makes him finally succeed. The first time La Llorona says, “Show me you can’t be tricked and I’ll lead you to the Border of Lights!” (24). In order to follow her instructions, Miguel attempts to use force by banging on the gate and grabbing the Voice Keeper’s box. Though angered, he is easily able to trick Miguel, clearly showing that force against trickery does not make one truly free. For the second task, La

Llorona commands, “Oye—show me you can be brave and I’ll lead you to the Border of Lights!” (28). Even though Miguel gets closer this time, his bravery is hollow, and fear causes his voice to float away again. This also seems to be Luis’ problem. He was brave to speak out against the soldiers, but he was not brave enough to seek real solutions to the problem. Rather he relied on degrading humor. Even before his actual capture, these thoughts captured him.

Finally, La Llorona instructs Miguel for the third time: “Oye, show me you have the courage to dream . . . and I’ll lead you to the Border of Lights!” (33). And Miguel does! He is able to speak up for what he knows is right rather than being trapped by circumstance. Unfortunately, that seems to be Ana’s downfall. She loved faithfully, but she accepted the trap she was forced to stay in. Already having a caged spirit, the soldiers merely caged her body too. Learning from his parents as well as his own experiences, Miguel is able to act upon a dream for a better future in a way that progresses his life story.

Besides learning from mistakes, Miguel’s realization that being free is being true to the story inside of you waiting to unfold is influenced by the positive role models of Kiki and La Llorona. Through his unabashed courage to dream, Kiki repeatedly dances in the plaza despite the fears it enlists and dangers it brings. Kiki knows it must be done for the sake of future harmony. His dancing reenergizes the spiritual energies vividly active in his proverbial voice. Kiki’s actions serve as a gentle reminder to Miguel throughout his journey that mere bravery and force will not propel one to freedom. One must fly instead. Tellingly, when Miguel counters the Judge, he begins by imitating Kiki’s dance. One almost has hope at the end that Kiki didn’t disappear because of the soldiers. Perhaps he needed to simply share his story elsewhere and left as a result of free choice.

Through La Llorona, Miguel witnesses how a free choice may not be easy but is

attainable and valuable. Similar to Ana, La Llorona at the beginning of the play has great intentions but is trapped by the duties of a role. Unlike Ana, La Llorona finds an alternative manner to fulfill her life goal of helping others when her traditional methods are not successful. Observing La Llorona as she ponders aloud, Miguel hears, “You can’t go home . . . You’ve got to find your voice— Pues, maybe I could help him . . . Ay, no . . . Pues, sí . . . Pues, no . . . Pues, sí . . . Pues—just till he finds his voice? Okay” (24). Miguel experiences La Llorona making several such beneficial choices despite her self doubt. Another includes her decision to tell Miguel a story. “Pues, it’s been a long time . . . three or four hundred years . . . Bueno. Eh . . . Once upon a time . . . That’s how they start, sí?” (32). By watching La Llorona try new things that challenge her soul in a positive way, Miguel gleans insight as he faces his own growing pains. Describing coming of age, Sawyer writes, “The whole process of growing up is the process of reaching out avidly for the world, to gain experience, to learn, to evaluate” (33). When Miguel may have easily and understandably given up, Kiki and La Llorona provide role model valuable examples of how to continually undergo this maturing process.

Ultimately, though, Miguel must come of age himself and find true freedom in making choices. This occurs when three symbols of freedom culminate into the second climax of ¡Bocón!. El Norte and the Border of Lights both represent a physical place Miguel is traveling to in order to live in freedom. Every time Miguel needs to go in a direction, the answer is always north. However, he is unable to find it himself until after he has dreamt and regained his voice. Similarly with the Border of Lights, he cannot find it on his own. La Llorona must show him as she promised once he found the courage to dream. However, he must chose to cross it alone. Another symbol of freedom is also bestowed upon him. Kiki gifts Miguel with a quetzal feather: a symbol of freedom because the quetzal bird is said to die in any form of captivity. From that

moment, the feather symbolizes how Miguel's sense of self changes throughout the play. When Kiki gives it to him, the impossible seems possible because the soldiers leave. When Miguel shows it to his dad, he begins to dream about the prospect of being free. His freedom is rejected when he isn't able to show it to his mother as she is taken away. He throws it on the ground when he rejects any dreams of being free. In the stage directions, La Llorona returns it to him after his successful dream as a physicalization of revitalized hope. I plan to change this so that she returns it to him as he fades into sleep so that he can use it to claim his freedom from La Calavera. As Miguel begins to travel to the Border of Lights, La Llorona's farewell words to him are "Córrele, m'hijo. Fly!" (37). His future looks free and clear.

After attaining what seems to be the height of success with all three of these symbols, Miguel is still left timid in front of the Judge. He does not know what to do next because no one is around to give him the next step when the Border of Lights is restricted. Finally, finding his own life direction and purpose through his story, he crosses an internal border to free himself. He confronts the Judge with a sound argument and positive energy. Then he leads the audience in his father's song and concludes with a verse all his own. Using his past as support, Miguel untraps himself again and finds freedom in expression. Like the quetzal, his spirit soars as he sings, "OYE MI BOCÓN—EL CANTO VOLARÁ! [Listen to my big mouth—The song will fly!]" (41).

These direct appeals to the audience appropriately fit the storytelling emphasis in the play. Yet more importantly, the direct address structure serves the theme. Loomer seems to desire that the audience connect and empathize with Miguel; however, she also seems to want us to apply the lessons Miguel learns to our own lives. By breaking the fourth wall and reminding the audience that we are watching a play, Loomer successfully uses Brechtian techniques to

alienate us enough to internalize the theme.

Through cohesively overlapping plot structure, characters' actions, and metaphorical diction, Loomer teaches the audience to freely dream and share life stories. In his essay "The Figure a Poem Makes," Robert Frost wrote that a poem "begins in delight and ends in wisdom" (290). Such is true of ¡Bocón!. The opening lines prepare us to experience theatrical delight through the colors and textures of Miguel's story. Yet, slowly, Miguel's journey leads to wisdom for both himself and the audience. With the resounding final line "¡Fijáte, imagine!" we reflect on our own needs to seek a free voice and purposeful flight (Loomer 41).

Unit Moods and Tempos

| Scene | Unit Title | Mood | Tempo |
|---------|------------------------|---|--|
| Opening | Challenging Invitation | fireworks, gun shots | staccato |
| 1 | Caged | cage, iron, hollow | driving, insistent |
| 2A | Starting the Engine | put-put, old truck | accelerating beats |
| 2B | Unfurl | unfurl, floating liquid | tinkling chimes |
| 2C | ¡Fiesta! | revved engine, potluck | quick, overlapping |
| 2D | Watching with Awe | wood, stone, feather, bone | breath |
| 2E | Disappear | electricity | Frantic over steady |
| 3A | Perpetuating the Myth | desperate, playful, ghost | snore |
| 3B+4A | Not a Myth | 5 stages of grief | faltering |
| 4B | Divisions | dusty, hot, war time Presidential speech | deliberate |
| 4C | ¡No Más! | Fake-out, tree with shallow roots “breaking the law” | push the accelerator when fixing engine |
| 4D | News | noisy, movie star sighting “breaking the law” | fast, staccato |
| 4E | Terrifying Loss | torn, out of body experience | slow motion |
| 4F | Run! | urgent, shake, sharp, gravel | fast |
| 4G | Map | haunted house strong diagonals, pop | nnaaaahhhhhhT nnaaaahhhhhhT |

| | | | |
|-----|--|---|---|
| 5A | Disorientation | dizzy, spiral, nauseous | <u>Fear and Loathing in Las Vegas</u> |
| 5B | The Ghost | star nebula, suffocating | mounting, held notes |
| 5C | Behind the Curtain | out of breath, odd couple, dusting | no nonsense, "Next!" |
| 5D | Decisions | Wicked Witch of the West changing a diaper | flicking an ear |
| 5E | Rumors | Child parenting her mom, Itchy | get the hyper dog past the pedestrian |
| 5F | Seduction | smooth, sexy, silk, metal | slow, elongated |
| 5G | Slap | boxer in the corner with manager | rushed |
| 5H | Web of War | bi-polar, shifting, cackle | ADHD |
| 5I | For or Against Us | flip, zoom | ADHD |
| 5J | Dirty Little Secret | relish, salivate, bright, sword from stone | suspended |
| 5K | Shattered | shatter, fragile, tiny, escape | punctuated |
| 5L | Rock Bottom | empty, broken, dark, silent, sunken | sluggish |
| 5M | And the Moral of the Story is . . . | Mama Squirrel and Baby Monkey | fast downs and slow, grinding ups |
| 5N | Prayer | soft, melodic, tears | slow |
| 5NN | Alternative Dimensions | Parents: robotic | constant |

| | | | |
|----|--|--|---|
| | | Miguel: knocking, hugging | slow motion |
| | | Calavera: grinding, shredding, scratching | deliberate |
| 5O | An Eye for an Eye Leaves Everyone Blind | forceful, contact, hard, rigid, bitter, wrestle | fast |
| 5P | True Courage | floating, billowing, airplane | pulsing |
| 5Q | Back on the Bike | sweet, fresh, won Super Bowl | warp-speed |
| 5R | This is My Stop | drop, sour, gray, wet | guilty puppy |
| 5S | Remember | tinkle, awaken, breeze, dawn | gradual |
| 5T | Offering | worship, acceptance | overlapping |
| 5U | Dream Deferred | tempting, fast heartbeat, yin-yang | slow to frantic |
| 6A | Practicalities | eclipse | kindergarten teacher and student |
| 6B | Loaded Question | pull the bow | elongated |
| 6C | Irrepressible | brewing storm | erratic, rolling |
| 6D | Take-off | show and tell Bird taking flight Drum circle | undertow=steady, strong, but sneakily swift |

Previous Reviews

For being “One of the most produced children’s Latino plays among American colleges,” reviews are almost non-existent (Gallagher). A few press releases merely detailing the story and performances dates and times exist, but comments on the quality of the productions are lacking. In one entitled, “Children’s Theater ‘¡Bocón!’ Coming To PDC, Local Schools Nov. 5,” Jiggs Gallagher interviewed director Cecilia Aragón. Quoting two statements, Gallagher captured Aragón’s beliefs about ¡Bocón!. First:

‘As a Hispanic Serving Institution, many of our Latino students connect with Miguel’s story of crossing both psychological and physical borders,’ Aragon said.

‘I believe Miguel represents those children and adolescents who face challenges while they search for one’s ethnic identity in a very politically charged world.

This is the story of how they ultimately overcome their obstacles and survive.’

This well-phrased, concise statement perfectly describes our production in regards to Bridges students and mentors. Then in praising Loomer’s sensitivity as a writer, Aragón explains, “Loomer took a political warfare story that was happening in the 1980s in Central America and turned it into a children’s play” (Gallagher).

Despite this obvious lack of written critical thought on ¡Bocón!, personal responses by those who have read the play and are involved in this production are greatly satisfying.

Anecdotal moments abound. The two most memorable came from Elise Forier, CWU Assistant Professor, and Jillian Vashro, Theatre Arts student. After presenting three possible scripts to submit as the season’s children’s touring show, Forier most favored ¡Bocón!. On the “Department of Theatre Arts Season Selection Submission Form,” she wrote,

It's great!

It describes the immigration experience lovingly and truthfully in a way children can understand

A BEAUTIFUL PLAY! MY HIGHEST RECOMMENDATION

relevant to community

potential to create peace & understanding (Forier)

As for Vashro, she entered my office and in a hushed tone and wholly uttered, "I love it."

Finally, sites containing ¡Bocón! production photos helped spark creative thoughts for designs and stage pictures. Below are various selections.



Fig. 47. Teatro ALTO, San Diego. 14 July 2006 <<http://www.teatroalto.org/pages/bocon.html>>.



Fig. 48. Miguel, La Llorona, and Kiki el Loco. University of Wisconsin, Madison. 14 July 2006 <<http://www.theatre.wisc.edu/theatreforyouth/Bocon/BOCON%20PHOTO%20PAGE.HTM>>.



Fig. 49. Chattanooga Theatre Centre, Chattanooga, TN. 14 July 2006

http://www.theatrecentre.com/images/Production_Photos/Bocon/056.jpg.



Fig. 50. Caine School of the Arts, Logan UT. 7 August 2006

<http://www.usu.edu/theatre/The%20Archive.html>.



Fig. 51. D'Arc, Rob. Skeletal Soldier from Bocon. Publicity Webpage. 14 July 2006

<http://gallery.passion4art.com/members/puppeteer/>.

Research on the Playwright

Lisa Loomer's gift to theatre and film is her ability to identify how personal perspective shapes society and individuals in comedic yet dramatically honest ways. As a result, her accomplishments are many. The inside front cover of ¡Bocón! reads:

Lisa Loomer began her career as an actress and comedienne. Her first work for theater as a writer/performer was a collaboration called A Crowd of Two at the American Place Theater in New York. All By Herselves, a one-woman show, followed at the Westside Arts Theater. In 1985, she spent a year as a writer-in-residence at Intar, a Latino theater in New York. Her first play, Birds, was produced by South Coast Repertory in 1986. Subsequent plays, including The Waiting Room, ¡Bocón!, Looking for Angels, Cuts, Chain of Life, Accelerando, and Maria! Maria Maria Maria, have been produced at such theaters as the Mark Taper Forum, Arian Stage, the Kennedy Center, the La Jolla Playhouse, Seattle's Group Theater, Trinity Repertory Company, the Los Angeles Theater Center, Williamstown Theater Festival, the Odyssey, Stage Left, and Mixed Blood Theater Company. In New York, her work has been seen at the Public Theater, Intar, the Open Eye and the Vineyard Theater. She has also been produced in Germany and Mexico. Loomer is an alumna of New Dramatists, a national organization dedicated to developing the work of playwrights. She is the recipient of two grants to the National Endowment for the Arts and a grant from the New York Foundation for the Arts. Playwrighting awards include the Jane Chambers Award, the Susan Smith Blackburn Prize, and the American Theater Critics Association Award. As a screen writer, her work includes Girl, and

Interrupted [sic] for Sony; Dreaming and Brothers and Sisters for Fox; and Corazon's Cafe for HBO.

In addition to this impressive list, her playwriting credits also include Living Out, Expecting Isabel, and Distracted, which premiered March 15, 2007 at the Mark Taper Forum. Plus, her screenwriting further consists of three TV series "Hearts Afire," "Room for Two," and "Studio 5-B" as well as several movies presently in development such as Nappily Ever After, Liberty Street, Boomerang, and A Little Love.

Being such a prolific writer, one may question how she continues to formulate new projects. Through the course of two published interviews, Loomer provides three reasons. In an interview with Warren Etheredge of The Warren Report, the focus is on the movie Girl, Interrupted which she adapted from the novel by Susana Kaysen. Asking why she became involved in the project, Loomer responded, "First of all, I loved the piece and felt I understood it. Second of all, this is how I make my living." Passion, connection, and practicality are three undercurrents that seem to influence much of her writing. Then in an email interview titled "Telling the Stories" which focused on the play Living Out, Carlo Botero questions "When did you realize that you wanted to tell these kinds of stories?" Loomer responds, "I've always been inspired by 'issues,' different ones at different times. But I tend to get pissed off and then inspired." These driving issues lead to powerful themes. In ¡Bocón!, the theme of telling your story is ever present. In Accelerando, the relationship between love and art is questioned. In The Waiting Room, the tortures women undergo to be beautiful are examined. In Expecting Isabel, preparation for parenthood is addressed. Finally, in Living Out, differences in power, race, and citizenship are prominent.

Loomer does not naïvely gloss over such issues; she is an expert at perspective and 3-dimensional characters. In Living Out, Loomer could have easily vilified the WASP employers of the Latina nannies. However, she gave them dialogue which clearly indicated valid opinions and concerns equal to their counterparts. In The Waiting Room, three women from completely different cultures and times in history (an English Victorian woman, eighteenth-century Chinese woman, and a modern gal from Jersey) interact equally with their various issues. Loomer even describes the Judge in ¡Bocón!, whom the protagonist opposes, as “Doing the best he can with the misinformation he’s got” (42). In contrast to a traditional plot structure, Loomer seems not to put people at odds but rather their ideas and positions. The doctor in The Waiting Room wants to help the women with an alternative foolproof treatment—especially since he also has cancer and wants to use the treatment. However, the governing board of the hospital forbids it. In Accelerando, where the cast is only four characters and the two leads have three-fourths of the lines, these two individualized characters remain representations of ideas rather than opposing forces and do not even have names. They are merely labeled “He” and “She.” Clear protagonists and antagonists are difficult to identify.

Dealing with such large issues as she does, Loomer provides many tiny character roles to supplement the leads. In Accelerando, which has the smallest cast with four roles, two more characters are represented by slides with voiceovers. Other cast sizes total 8, 21, 26, and 30, each with detailed character descriptions including their nationalities. Because the plays are filled with so many characters, doubling is a necessity which Loomer uses to her advantage. Explicitly stating which roles should be doubled, she adds interesting spins on identity and perspective. As another twist to Loomer’s methods, some plays are distinctly written from a few characters’ points-of-view. In ¡Bocón!, we get the play from the perspective of scared 12 year

old. In Expecting Isabel, we share the experience with Nick and Miranda, a married couple trying to conceive. However, their viewpoints are not treated as complete truth. For example, after Nick tells his family that he is considering adopting and the family members get upset, his mother and brother share asides with the audience and say “We’re not really like this. Only in his fuckin’ story—” and “We’re not prejudiced—” (41). Finally in Accelerando, the fathers are represented merely by projections because they are less solidified memories for the two main characters than their mothers who are actual characters portrayed by onstage actors.

Loomer’s focus on differences in opinion extends to her professional conflicts. When Warren questioned Loomer about the changes director James Mangold made to the Girl, Interrupted script, she answered:

I was the original writer. What you see on screen is the director’s vision. We saw it very differently. . . . The director [James Mangold] has said that he wanted “to write a woman’s movie with balls.” To me, one man’s balls is another woman’s wicked irony. So . . . our tones were different. And, as I said. . . it’s a director’s medium. Just two different ways of seeing the story, the characters, the movies, the times . . . life? It’s not wrong or right, just inevitable that people will see things differently.

The influence of various perspectives pervades Loomer’s work.

With all these issues and perspectives as well as dialogue containing heavy philosophy, Loomer easily could resort to preachy allegory. “Yet, her wit and rhythm never let the play sink into the mire of didacticism,” as Dan Tarker writes in his review of the Western Stage production of The Waiting Room. Loomer seems to accomplish this through her characters who are at the brink of outlandishness. But she carefully warns potential producers at the beginning of her

scripts in production notes. For The Waiting Room, she cautions; “The tone of the play sits on the edge of funny and dead serious. If the playing style is slightly stylized as opposed to ‘naturalistic,’ the emotions are still completely true. Please avoid caricature, trusting that all of these characters are doing the best they can, given the values of their cultures and the constraints of their times” (9). Explained a bit differently in Living Out, Loomer writes; “In terms of tone . . . the play walks a delicate line between funny and tragic. Actors who are innately funny (not broad), who understand timing and irony, but are not afraid to go deep, capture the tone best. Please go for nuance of character and good intentions as opposed to caricature. Every character in this play cares about children and is doing the best they can . . . in their own way” (3). Keeping it short and sweet for Expecting Isabel, she summarizes, “All actors should have ease with comedy but the ability and proclivity to keep it real and avoid caricature” (7). Interestingly, ¡Bocón! does not contain similar instructions.

Loomer’s use of non-linear plots also keeps audiences engaged in the action rather than wallowed in morals. In her plays, time is shortened, seamless, and overlapped. Scenes are short—averaging three pages in length. Seamlessly, Living Out scenes morph from Nancy and Richard’s house to Ana and Bobby’s house simply by one set of actors leaving as the others replace them in the exact same positions. In Expecting Isabel, the characters overlap between past and present. For example, in the following dialogue, Nick and Miranda are simultaneously receiving marriage counseling and commenting on it later:

HARVEY. Why don’t you just get a divorce? (Beat)

NICK. (In the present.) You didn’t say anything.

MIRANDA. Well, I don’t think he actually meant—

HARVEY. Why don’t you get a divorce?

MIRANDA. Well, I don't think—

NICK. You don't think you wanted a divorce or you don't think that's what he said? (51)

Expertly utilizing the fact that theatre is an action medium and not a reading one, Loomer's time warp is merely marked with the stage direction "in the present" which much be used to understand the time warp that also occurs with Harvey's second line. In effect, Harvey is in a different historical period than Nick and Miranda even though they interact. According to Tarker's review of The Waiting Room, Loomer employs

. . . hyper-time, a theatrical convention in which the playwright allows characters from different historical periods to interact on stage. Notwithstanding the inherent theatricality of such a device, the juxtaposition of historical figures and their stories on stage can be used to make some very interesting thematic points, usually political. . . . she brings three woman from wildly different geographical locations and historical moments to show how the relationship between female beauty (often male defined) and the medical profession (usually male dominated) is not just a contemporary issue, but rather a timeless one.

Thus, Loomer uses "hyper-time" exaggeratedly in The Waiting Room and subtly in Expecting Isabel to both entertain and teach the audience. For Accelerando, time is sped up with urgency.

As Loomer writes in her production notes,

Most of the play takes place in 12 scenes over twelve hours—ONE NIGHTTIME—because, according to her calendar, with the way the world is speeding up nowadays, a nighttime now is what a lifetime used to be. Also, neither He nor She has a realistic sense of time. Both are in a rush, for different

reasons. Their relationship plays out in emotional time, not in literal time, and once She leaves, time slows down. It might be helpful for the actors to think of the relationship as spanning a number of years—in a number of hours. (i)

Through this ingenious plot design, the structure highlights the theme in an evocative manner. Finally, in ¡Bocón!, Loomer writes a tale with timeless hyperbolic actions in order to address present-day, intimidating concerns. Overall, Loomer's witty use of time and non-linear plots provide dramatic tension and insightful lessons rather than merely boring rhetoric.

Due to her thru lines, another writing method which repels moralizing is Loomer's unresolved open endings that sometimes lack climaxes. For example, audiences are left wondering for themselves what the outcome of Miguel and the Judge's stand off will be in ¡Bocón!. In Accelerando, the decisive, climatic moment of the "She" character deciding to leave or not is left to the audience. Addressing us, She pleads, "Please . . . forget your husband, or your wife, or your lover is sitting next to you, watching how you vote, waiting to use it against you later in an argument. You've seen our deepest, darkest priorities. What would you do? (Pause) Stay or go?" (52). After Living Out's climax, Ana does not reveal to the well-intentioned Nancy that her son is not out of the hospital because he is better but rather because he is dead. The entire story of Expecting Isabel is about Nick and Miranda trying to have a baby, yet once they finally successfully adopt, Miranda explains, "Nick, we're . . . parents! (They look at the baby. At each other. Then Miranda looks out at the audience—wonder and fear and utter incredulity.) Oh my God . . . (The lights fade.)" (60). If these were Hollywood endings, audiences would expect the sequel to come out in a year, but with Loomer these choices are further conscious methods to include the audience. Examples from the plays above demonstrate some of the moments characters appeal to the audience through direct address. Valuing the

audience's reaction further distances Loomer from a preaching approach. When Warren asked Loomer why people should patronize Living Out, she replied "One thing for sure . . . It's a very funny play—so, hey, you'll have a good time. But it also leaves the audience fairly devastated. And people tend to talk about it on the way home . . . and over the weekend. (And I get letters) It makes people laugh, think, and feel."

Loomer creates fully alive and unique plays; each is a powerful comment on life. Noticing Loomer's writing gifts, Botero asks, "Where other writers (or people in the realm of the arts) see nothing, you see poetry. Can you expand on that?" Loomer replies, "Perspective. What you see and why you see it, would be a complex thing to explain or define. I see—and don't see—what I see because of the sum of my particular life experiences. My experience has been pretty complex, I suppose, in that I've lived in different places, in different cultures, and among different 'classes.'"

Learning Goals

The enormous focus on outreach in this project clearly places process as the highest priority. We want a product that everyone works hard on and can be proud of by the end. However, during each step of the process, each participant should be honored for what they bring to the project and feel elated by what they gain. Within that philosophy, four major categories of learner outcomes exist based on what type of participant a person is.

Theatre Arts Department Students

- Show respect for all human beings
- While closely working as an ensemble and with Bridges students, solve conflicts and encourage fellow artists' creativity
- Build positive leadership and role modeling skills
- Discover the impact theatre has on various audiences
- Follow written and verbal instructions accurately
- Accurately transfer information from one team member to another
- Demonstrate an ability to meet deadlines
- Demonstrate an understanding of design unity
- Embrace the Latino culture
- Develop Latino dialect
- Build upon existing performance skills and effectively use voice and body to create realistic, believable characters and action
- Take risks and make strong character choices
- Identify and actively pursue character's objectives
- Explore impact of extended metaphors in character's actions and plot thru line

- Form dynamic stage pictures that enhance the story
- Enrich technical skills by fulfilling many roles needed to produce, teach, and tour as an ensemble

Bridges Mentors Actors

- Show respect for all human beings
- While closely working as an ensemble and with the Bridges students, solve conflicts and encourage fellow artists' creativity
- Build positive leadership and role modeling skills
- Discover the impact theatre has on various audiences
- Follow written and verbal instructions accurately
- Accurately transfer information from one team member to another
- Demonstrate an ability to meet deadlines
- Demonstrate an understanding of design unity
- Share cultural knowledge
- Develop and trust creative choices
- Internalize character choices through intentions and objectives
- Develop character-specific body and voice qualities and mannerisms
- Form dynamic stage pictures that enhance the story
- Take direction in a theatre setting
- Fulfill the duties of a fully produced theatre production schedule
- Enjoy the sound of applause after a show well done

Bridges Mentors that Lead Workshops

- Show respect for all human beings

- Solve conflicts
- Encourage fellow artists' creativity
- Build positive leadership and role modeling skills
- Discover the impact theatre has on various audiences
- Follow written and verbal instructions accurately
- Accurately transfer information from one team member to another
- Demonstrate an ability to meet deadlines
- Demonstrate an understanding of design unity
- Trust and enjoy creativity
- Envision and experiment with objects, movement, voice, and play in new ways
- Problem solve to accomplish tasks
- Take direction

Bridges Middle School Students

- Show respect for all human beings
- Encourage fellow artists' creativity
- Discover the impact of theatre
- Follow written and verbal instructions accurately
- Accurately transfer information from one team member to another
- Demonstrate an understanding of design unity
- Trust and enjoy creativity
- Problem solve to accomplish tasks
- Develop creative ideas through inspiration and play analysis
- Envision and experiment with objects, movement, voice, and play in new ways

- Explore and sharpen expression
- Value the power of one's own life story and create positive methods to share it
- Internalize positive feedback
- Observe their efforts impacting a college event
- Exhibit audience etiquette

Production Journal

I had been saving notes and emails and such to backtrack further than this (see 5/2/06 entry). However, I am returning to this at a point where the new knowledge I have now would skew the information too much to be written as an honest response of the process.

Monday 4/10/06

Elisa finally responded to my email, and we decided to shop online tomorrow at 11:30. Sent email to 6 theatre people that have expressed interest in the project about the upcoming trainings and workshops. Hopefully some want to hop along. Worked with Veronica for 1.5 hours to create the school-based activities to do before and after the pre-show workshops. I already had the plan but she helped me put it in a very detailed format to make it as easy for the teachers to understand as possible. Told Veronica that we could have the training anytime Friday before 5. Color-code highlighted my list of stuff to buy into stuff to get online, stuff to buy in real life, and stuff to see if in the office.

4/11/06

Met up with Elisa to shop. She isn't sure why she is needed. At first this makes me grumpy because we had to wait a week. However, she did become helpful in identifying stuff they already had in the office and came up with an idea to maybe use napkins instead of tissue paper for the base mask color. Plus, by the time I had to go to class all the shopping carts were ready to purchase, so I minimized them and had Elisa finish up. Email from Elisa. 3 of the orders went through well but the one with paste is in the UK and they don't send to the US! YIPPEE and RATS!

4/12/06

Maggie replied to Monday's email and is interested in helping. YIPPEE! Veronica sent out an email to all the mentors that we have a training from 2-6 on Friday. WHAT?! How do I make sure this woman hears me? Both in person and email don't seem to work. I arrived early at 1:30 in the Bridges office to meet with Veronica at 1:45 to go shopping. I used the time to make a break down of what stores to buy the stuff. I start to get frustrated as Veronica didn't arrive. Finally she comes at 2:20. Ok—so her kid threw up all over. I get it. But then she checked emails and voice mails until 2:45. Good Lord! But then we were off. Dollar store first. Most of the things here are for Foley effects. It was so fun watching Veronica be confused at first and then get into it! Goodwill next for goodies. Veronica promises to have site directors get a blender from their homes of FACS teachers. Fred Meyer then. We ran out of time and agreed to meet at 8:30 Friday morning at Knudson to get that stuff and started planning a Yakima trip for things we couldn't find. I explained both in the office and at the Dollar Store how I needed the receipts for my thesis documentation. I sent an email to Veronica about all we had discussed and needed to do still.

4/13/06

Meeting with Scott to discuss the \$700 grant I'm applying for to go to Mexico. He told me to know the buzz words, meet with the guy in the grad office, have Leslie add her touch making it sound like "the fabric of our lives." Then he helped me clean out the closet in the puppet lab to use as storage space. This was exhilarating. Met with Roger Fouts in graduate office to discuss

grant. Want scholarly bent—middle section needs to be mini research paper. Talked to Elise about how to work with Bridges people. My concern is that I can't let my time continue to be sucked by them. I can't keep having this kind of schedule especially if I will be gone every weekend. Elise told me to set up a meeting with them after Brewster and use "I statements" about my needs. Said to find a way to work with the fact that Veronica often has meetings involving food like with Chinese at her house or at Starbucks. Also told me to stick to my guns if can't meet at certain times. Said that this week just sucks, and I have to live with that. Also said that not all cultures believe life should be easy. Finally, emphasized how theatre people are experts at collaboration, and Bridges people need to learn how to do that if hope to work with department again. Sent Christina at Brewster my phone number. Prepped for tomorrow for 2 hours.

4/14/06

Arrived at Knudson Lumber at 8:15 so that I could be ready to go with Veronica. 8:30 comes and goes. I decided to call at 8:45 if she doesn't arrive. She calls just before I do and says she had just read my reminder email about this morning and would be right over. She arrived a little after 9:00 Ggggrrrr... But we got the stuff. Went to the writing center to look at my grant. My tutor is a grad student too and mentioned another grant she is applying for. Interesting! Sent a copy of the finished grant to Tina to look at. Emailed Derek. At 1:00 Maggie arrived and we started prepping room 119. We set up stations for Foley, Acting, and net. 2:00 and no one is here yet! Finally they filter in and we start by 2:30-ish. Maggie is great at getting everyone to sign in and make nametags. I take them through all but the last game in the warm-up sequence. We have a lot of fun, and the mentors are willing to learn and experience! Then we did Foley effects. We discussed it. Then I demonstrated a few and then they played. Interestingly, I mentioned that the students will respond exactly as they did, and I shared verbally how they reacted. This made a lot of sense to them rather than feeling insulted. I like that! Then Maggie and I taught them about stage directions and pictures. Fun to watch them learn the new jargon. Ran out of time. Agreed to do more Tuesday night. Veronica agreed to go shopping by herself in Yakima Monday. Maggie and I quickly cleaned up. She is amazing at making sure all the details are covered! Then I head to the shop and with Albie and Dave's help get the dowels cut in 10 minutes. Plus, Dave helped me reserve room 113 with the hitch that I need to see what's up with Derek's sound class because it is reserved for that room even though it meets in 117. I sent Veronica the shopping list for Monday. I feel absolutely elated!

4/15/06

Derek replied that he doesn't need 113 on Tuesday. Found second grant to apply for. Summer Research grant. Much more money. \$2800 instead of \$700. So what the hell, I started it.

4/16/06

Worked on Summer Research grant a lot! Sent email to Scott about the annual load email from yesterday very nicely inquiring into why I have TH 101 and 107 and no 202—patiently allowing myself to wait for a response before I freak out!

Monday 4/17/06

Met with Andria and Jordan about their portion of the weekend. Some cool ideas. I suggested some details to make it run smoother and heighten the impact. Got Robin's second try at the

mask writing prompt. Much better. Made copies of it and replaced copies used Friday. Picked up 3 boxes of newspapers from Communications library that Lois gathered for me. Thankfully, Dave allowed me to use a cart. Dave also talked a bit to me about the politics of Hertz and Josh—basically a land mine of agendas and egos to be aware of. Way overstressed trying to get in both grants by 5:00 deadline. Scott tells me that I may be stuck with TH 101 because no money to get anyone else to teach it. Rather than shutting down, I say “Thank you for telling me, but I can’t think about that right now.” Jerry is a dear officemate. When I was about to lose it a few times, he calmly found a way to help me like getting a way to print my grant apps on a nicer printer than the one I have. Veronica arrives with the stuff from Yakima to put in the storage closet. Looks good except still no paste.

4/18/06

Made 290. Started prepping the Puppet Lab at 3:00. Bride and Maggie came in with their puppets, and I explained about the training. They said they just needed to grab rehearsal puppets so of course, yes please do! Interestingly though within the next 45 minutes Scott came by and asked if I knew how to reserve rooms. I said “Yes,” and that I had but the problem was partly due to Derek not really having classroom even though reserved for him. Maggie helped me prep. What a nice gal! Encouraged her to talk to Veronica about a possible job this summer. She brought forms for volunteers to sign saying they never killed anyone and things like that. Finally we started at 4:20-ish when we had enough people to start. We went outside to play all 4 warm-up games. Fun to see signs of recognition for the people who had been at the other training. GO game was super fun. Realized in words the joy of GO. It is really hard at first and almost seems impossible, but quickly it begins to go more smoothly. For MS kids and mentors that are nervous about “being theatrical” this is a valuable concrete example of success. Boppity was also great. Back inside. Pretty crowded room. Started with net station. We had lots of fun reading—esp with Jordan and Andria’s lines. Rachel told me the native language was roughly pronounced “now what.” Scott stood outside the door for a moment with a big smile on his face and then did some type of gesture like a thumbs up. This made me feel good! Getting the mentors to actually tie the knots was a challenge. Only half actually did the net. Others though at least practiced some on pieces of string. During this hecticness, I assigned odd jobs to people like making station signs, making vocab signs, sanding dowels, and making reader’s theatre booklets. Time was quickly running out so I had to just explain reader’s theatre and paper mache without much demonstration. Didn’t end as energizing as Friday, but ready or not, here we go. Micheal Ervin finally emailed me about the trip. Nice timing-huh? Spent a half hour completing Erica’s questions about my project for her journalism class.

4/19/06

Prepped for Brewster for an hour. Email to Veronica full of 5 questions and 4 comments about tomorrow since communication about it all seems limited about the logistics and desires. Getting fun comments from a few department students asking curious questions about the non-department people I was helping. FUN! Talked to Erica about her interest in being in the show. By the questions she asks, I can tell she wants to be La Llorona. Maybe only because it is the lead?? Maria found the paste online and it will be here by Friday morning. YIPPEE!

4/20/06

Wrote emails. Wrote Christina an email because I called twice and her phone has no voice mail set up yet. Got email that Tonasket combining with Omak and maybe Orroville too! YIKES! I immediately replied that wanted numbers of kids to know what to prep for. But that does free up the weekend which is nice.

4/21/06

Brewster workshop day. Uff-dah! Here we go. I arrived in the building at 9:00 to be sure to finish what I needed to and be ready in time to leave by 11:00. Krystal stopped by to put her stuff in my office. She expresses her confusion on what to pack for an overnight. Seems a bit weird to me but whatever. She then tells me how her family is very racist and doing all this is very eye-opening for her. Interesting! I stop by the Bridges office to see what's up because I've heard nothing about vans or mentors. The glue is in. YIPPEE! She has CWU folders to give me to give to each kid. There are 30 folders. WHAT? That's how many students she expects. However, I was told to prep for 120!!! Plus, the student she entrusted to reserve the vans didn't so we are stuffing into peoples' cars. Breathe, Amber! Back to McConnell. It is now 11:00, and we have 3 mentors! What the hell? Just focus on hitting the road, Amber. Finally, we do at 11:45. The drive is ok with 5 of us shoved into Randall's car. We arrive in Brewster at 2:00 and look for Christina and can't find her until just before 2:30 which is when the kids are to arrive. I am told to expect a smattering of HS kids and maybe 15 MS ones if we are lucky! Prom was the next day for HS and several MS kids were going to Bill Nye the Science guy the next day and kids just can't come in on Saturdays. What else can go badly? Plus, still the other 3 cars of mentors have not arrived! Finally another car arrives as the bell rings at the end of the day, and we arrange tables for 3 stations: Foley, net, masks. Of course, we can't put out supplies yet because they haven't arrived. We get 6 HS kids! I sit outside with Randall, Andria, and Jordan. A, J, and I are silently pissed, and Randall is trying to encourage us. I'm thinking: I've been lied to and how is my thesis going to get done this way? Andria tells me at this time how she was manipulated into this by being told it was PR. She wouldn't have done it otherwise. She suggests that I tell Veronica and Lois what I want rather than ask. Also, they were told to plan for 30 kids. Finally, I get A and J to talk about what they are going to do about the situation. They decide to be frank with the kids and say we expected more but that we will make it fun anyway. We play a name game and pictionary. Then write questions on notecards and answer them. It was sorta fun but had nothing to do with leadership. The film people arrive about 3:30 saying they thought that they were supposed to go to the hotel in Omak first. So they did and then drove to the school. The guys in Daniel's truck finally arrived at 4:00 with the majority of the supplies. Finally the kids take off as we encourage/invite them to come tomorrow. We set up the three stations. While doing so, Lois arrives and asks how it went. "disappointing" was my response. "Why?" "We had 6 kids." "Well, that's ok for the HS group." "And are only to expect 15 for tomorrow." She actually did seem put out by that. I drove to Omak with Lois. We didn't talk too much about the workshop, but about other things like the property we were stopping to see which is a small school for sale that Lois is considering buying as a home base when working with northern grant schools. I was too upset and didn't trust my word choices and thought best to consider before discussing. Also found out that my cost of the study aboard is \$4100 instead of the \$1800 I was quoted. I told her I then wouldn't be able to go. She gave me a few ideas to talk to the study aboard advisor with. Checked into hotel and met up with everyone at a restaurant called the Breadline. \$17 per diem for food for everyone including

me—nice treat! Talked, observed and joked with people. Heard Daniel joke in what seemed a serious way that the note I had asked Jordan to put with the supplies Daniel was supposed to bring was signed, “the white boy.” The mentors left and Lois, me, Christina, and her friend stayed and talked. Interesting to hear about the superintendent job search between a female Mexican and male Anglo with no ELL experience. Learned for the first time that one northern grant school didn’t want the play because “They didn’t have any racial tension and didn’t want to start any with the play.” Lois and Christina commented about how when oppressing, you don’t teach about standing up to oppression. Also talked about how white people in the area don’t think they have a culture so when using the term “cultural” they get nervous. Lois shared that once a minority reaches 30% status oppression/racism gets stronger because feel threatened. She wonders when the % gets high enough that it stops. She thinks Mattawa maybe has now at 85%. Back at hotel, Lois and I share a room. Here she tells me how I am training the mentors so don’t have to worry in the fall. Why wasn’t I told that before? We both do homework and finally drift to sleep.

4/22/06

Next morning, one room of guys didn’t hear about the change of leaving time to later. Is this Lois’ fault? We get to Brewster about 8:40—no Christina yet even though supposed to start at 9:00. Finally arrives. Veronica arrives with final supplies. 2 boys drift in. Mentors do not greet them. 2 more come. 2 girls from yesterday come. I decide to get them started on the net because I am told more are expected at 10:30 when we could do warm-ups. 3 get involved. One with the nametag “Billy the kid” had a huge chip on his shoulder. We have fun reading the play section. Then we work on net. Randall suggests doing net like quilt: I agree. Kids not doing much. “Billy” is completely ignoring the female mentors trying to help him. Finally, I see him responding to Gerrid, so I ask Cesar, Daniel, and Christian to go too. Things get better. At Veronica’s suggestion, we go do warm-ups. I assign mentors to certain parts of it to lead. We do it all. Kids finally start to loosen up with Boppity-Bop-Bop and Go. Then we start masks. A bunch of little kids arrive at this time and another HS kid. At this point we are almost matched one mentor to one kid. I am asked many questions by mentors. This small sized group probably is a blessing. Gerrid is working with “Billy” who we now know is Lalo. He is absorbed. When Lalo goes to get something, I congratulate Gerrid. With a smile and a sigh, he says it was hard. “But you did it!” “Yeah.” Part way into it the other 3 boys have to leave. We agree to hold their stuff and have a mentor return to finish it Friday when a group comes up to do the metaphor activity in Omak. Plus, we had decided at this point for Brewster kids to be able to attend the Bridgeport workshop, so they could go from room to room to advertise. Omak people could do the same. Cool! We packed it up. Never got to Foley effects. The mask Maria made is cool. The rest won’t work. I need to talk to the mentors about exaggeration in masks to shape and be able to see stuff on stage. Christina has ordered pizza which we ate in the grass in the beautiful day. We talked a bit about the day. Mentors realized how kids opened up more after the warm-ups. I asked what else I could do. They liked the experience of doing it and feel much more confident for next time. But said they would like to experience more of the stations not done today. Veronica and I agreed on the time we had planned to debrief on Tuesday. Lalo hung out until we left. ☺ Well, we made a difference with one kid. Two mentors’ cars had stuff that needed to go back to theatre. I drove with Veronica, and we are on the road by 1:00 even though the workshop was to go until 2:30. Talked idly and she shared a little bio of all 16 mentors

with me. When arrived in town, stuff had been brought to Bridges office! Gggrrrrr. Veronica just laughed it off, and said those are the mentors. I'm done! No more!

4/23/06

Read Erica's rough draft of the article on my project. Uff-da. Bad writing. Wrote back trying to clarify her misunderstandings about the workshops. Worked on Playscript Approval Form.

Monday 4/24/06

So yeah, I couldn't do it. I worked on my concept statement by researching magic realism. As I've talked to Tina, Emily, and Julie over the last couple weeks, they keep giving me advice about how to do it, but I really don't think I can without this vital information. Tina told me to focus on "Why do you want to produce it the way you are?" and "Why right here, right now?" Okay but that doesn't seem enough about the theme and cultural ties that I am unaware of yet. I don't want a gringa ¡Bocón!. Julie says she knew at a gut level what was the concept of hers and the research just backed it up. However, I'm glad I did research. I learned that maybe I shouldn't clearly separate the realistic scenes from the forest ones like I was considering. Thus far, I've learned that in magic realism the supernatural is viewed as just as common and "real" as what is traditionally viewed as "real" to the Western world. So having an encounter in the woods with a conquistador is just as real as picking coffee. This is emphasized by Miguel telling it as his story and the judge saying that he has one hell of an imagination. So I think I need to research more. Getting Jerry's permission to recruit, I sent out an email to 15 people inviting them to talk about the 3 tech positions. We'll see what happens. I also talked to Jerry about choosing dates for performances. I'm looking at the same two weekends of Hard Times. Jerry thinks this is OK because Leslie and I will be publicizing to very different audiences. We also talked about using the Z grade to tour the week after winter break and maybe in January. He doesn't count on my people to do crew for Blankity-Blank because of the semester thing they are trying to simulate. Ultimately he told me to dream big and see what I can get away with since I am the precedent setter. Talked to study abroad advisor. I'm just going to have to do it on my own in August.

4/25/06

Met in New SUB—oooh-la-la!—for training mentors to lead the acting and reader's theatre stations. 6:00-8:30 Nobody from my invites in the theatre dept came. ☹ Plus, several mentors—including the one that asked for this extra training, had been kept longer at a school because interacting so well with kids so missed training. Happy and mad together. But still had 10 mentors which is good. Plus, even the ones that had gone through it before had forgotten a lot so it was good to go over. Made a big blunder in not recognizing Cesar! So sorry! Researched the Voice Keeper's native language=Nahautl. Cool stuff! Found a translation of the song! Need to figure out how to pronounce! Talked to Josh Darby about tech jobs. Really wants SM but willing to also do CM. Seems very genuinely passionate and willing to work hard. Little concerned about his vagueness in understanding. Will need to train! Jerry is willing to.

4/26/06

Josh loved the script. "3 thumbs up!" "Didn't want it to end." YIPEE! Trained Nichole today for about 1.5 hours—including that fact that she has a CWU email account! All the emails I've sent her have never been received—good to know! Training mostly focused on the two acting

stations and warm-ups because told her will probably place her at one due to her theatre background. Promised to get her involved in other ones later once mentors were more comfortable with theatre. She seems super excited to be involved! She's even joining me to talk to the theatre class in Omak! YIPPEE! Helped Randall prep to go to Brewster to advertise the next Saturday festival and make masks with the 3 boys that didn't finish—discussed with him how to make better masks so features pop onstage from far away.

4/27/06

Talked to Scott about advice on dealing with Bridges people. “Just slit your wrists and get it over with,” was his first reply. Tee-hee! Brainstormed ideas to allow purchasing to go easier. Promised to mention options to Lois. Told me to ask “How do I know when to trust?” Clearly ask who decides the numbers and be willing to be the one to call the site director. Conversation ended very strangely: Scott wanted me to be sure to tell Tina that this is a process experience and the end result should be judged on what was learned even if it is a flop. I explained that Tina has been talking with me along the way and knows the direction it is headed. But he wants me to bluntly tell her. This feels strange to me. I told Tina when she wandered into the office. Her response: “Document, document, document.” Emily heard me tell Tina and thought this was weird to say too. My only thought is that this project should not be expected to be like Julie's or Emily's.

4/28/06

Talked to George about next year's GTA-ship. I have TH 101. FUCK! He thinks rehearsals will work Tues-Sat yet I can't count on Saturdays because working with non-actors. Yet somehow he kept saying that I can get in 20 hours of rehearsal a week. Kept mentioning that is 55 minute show. I mentioned that Emily got all quarter despite this. His response was that she took breaks. Reminder to look at her rehearsal calendar! Good point: producing the show doesn't happen during rehearsals. Probably no TH 107 which may be a good trade off with TH 101 because of prepping and grading load. Totally non-committal about what I will do in addition to 101 and 202. Thinks Josh would be a good SM choice and gave me suggestions to teach him as we go.

Started work on rehearsal schedule for part one. Want performance weekend before Thanksgiving. Could we do the 101 outside McConnell as a thing in Hertz where students see a rehearsal of ¡Bocón!? The meeting where I invited 15 people to learn more about tech only brought one person: Laura. YIKES! Luckily we had a good talk. She already has ideas about how things could look. I like her idea about having willow branches behind the fabric to lift it during the forest scenes. She seems excited by the opportunity for creativity. I decided to email people that didn't show asking if they just forgot or were looking at other opportunities. Went to Bridges office to set up weekly meetings with Lois and Veronica. I watched her plug it into 3:00 on Thursday for both of them. However, she won't be able to do the first one which feels frustrating. Randall called when returning to Ellensburg from Brewster. Christina once again didn't understand what was up so Randy and Christian didn't advertise or make masks. Dammit! But they did get Lalo excited to go to the next festival. ☺

4/30/06

Worked on concept statement. Reviewed my internet research on Magic Realism. Still haven't gotten to the books I checked out and have even had to renew! But I think I'm getting it. So far

I have a list of things to include plus the first paragraph which is about 5 lines of all the contradictions I see in the play. Still not sure how to reconcile the contradictions with the idea of the supernatural being “normal.” But I want to have it written out before my first meeting with the tech crew to make sure they are clear about my vision.

Monday 5/1/06

Talked to Jillian about being on the crew. She loves the idea. Wants to be the stage manager. Nervous about the responsibility of a big creative project that doing the set and such would require being TD. Oh boy—now what do I do with Josh and Jillian? Found out through Jerry that my copies are illegal even though I thought they were okay if readers returned them or shredded them—good to know! We all three laughed! Feel absolutely no creativeness to work on concept statement anymore.

Tuesday 5/2/06

Today I am officially starting my journal. I have known that I should for a while because my thesis is all about the process of making this thing all come together. However, I felt overwhelmed by the sheer volume of trying to catch up on it all since it officially started back from the moment Leslie sauntered into the office, sat on the bean bag and ask “Do you want to do your thesis this year too?” I feel like I’m hanging onto one of those big wind fans used in movies using all my strength to just stay on while simultaneously trying to make sure my fingers don’t get chopped off from the fan blades. So I made excuses by allowing myself to believe what Micheal told me awhile back. Just keep notes on everything! Keep emails! He even mentioned something about post it notes working. And I did all of that. But due to a Tina nudge and a valuable lesson learned from recruiting my tech crew, I decided to start today. I will still backtrack as best as I can using notes and my matched funds lists which will make this entry seem a bit odd, but here we are. Today.

So let’s start with the valuable lesson. After getting Jerry’s permission to recruit all but Sarah Peterson, Joe Wilbur, and David Mackie, I sent out an email requesting a meeting to all the people that stood out as possibilities after talking to Jerry and Paulette. Of the 15 people I sent it to, Josh Darby set-up a separate meeting with me because he knew that he would miss it, and Laura Hahn actually showed up. Ariel had sent an email saying she was interested and hoped she could make it. However, she didn’t. This of course leads me going
 AAAAAAAAAAAAAAHHHHHHHHHHHHHH! WHAT THE HELL DO I DO? So I sent out individual emails. I then got Ariel to come in, Jillian to stop by, Samantha to go “OMG!” but then still hasn’t showed up, Amanda to inquire, and Aubrey to respond but still hasn’t shown. I was reminded of how individuality matters. I build a crew one person at a time. Yes, it took longer, but it worked better. Just like Lalo matters despite the disappointment of Brewster. The real reason for doing this. One kid at a time. Now the trick is to figure out how to balance it all. When to choose to multi-task and when to focus on one thing at a time. So I am starting with this individual email.

Today was full of individual moments: Emailing Veronica about making sure we have things set up for Friday. Finding Laura to see what she thought of the play. Jillian stopping by for simply two minutes, but with a hushed tone of awe, she said “I love it,” which of course made for a moment of sheer joy. Amanda stopping by to say that since she wants to do Pecos Bill that doing this would be great. Meeting Jordan for 10 minutes to get him to wash the masks and get started on the plan to make prop machetes and sheathes for the workshop in Bridgeport.

Seeing the movie A Day without a Mexican. Talking to Therese after my PE class to get suggestions on guys for my “dance character.” By the way, she suggested Dan, Jared, and James from the Theatre Department and agreed to talk to two that she thinks might be interested. Brainstorming with Emily how I might assign my tech jobs. Emailing Christian Grases to ask for a lead on a musician. Emailing Tina a new suggestion for my grad level assignment in lighting class.

5/3/06

Recruiting some more. Talked to Sam: She is excited and loves the Mexican culture. I would love to include her but her only skill is sewing which is awesome but not enough for entire Costume Manager position. What about Laura as designer instead of entire Tech Director? I talked with Emily about my choices. She helped me just vomit out my ideas and helped me pay attention to my tendencies and word choices for certain people. Followed up with Leslie about Veronica wanting 80 folders. Leslie said she could get me 10 and I should take names for any students who miss out. Totally willing to make more for later but right now too busy before leave for Fool tour. Sounds good to me. I also created my list of things I want to discuss with Lois based off my talk with Scott. Did he say that I need to remind Tina that this is a process because he thinks it will fail? I fucking hope not. Makes me sad to think about. However, I’m starting to think maybe it’s good I’m meeting just with Lois first without Veronica. Maggie stopped by to remind me that she was alive and still interested but busy with MAAN. We enjoyed giggling for awhile.

5/4/06

Amanda saw me in the hall and loves the script. Totally convinced now that wants to do it. Jillian joined our conversation, and we delighted together for awhile. Feeling good about my choice to use both of them. Prepped stuff for Omak’s workshop. Talked to Jerry about my choices for Tech jobs. Believes that my concern about adding 2 more possible people is asking too much but will bring up to Scott. However, his focus will be on my main three choices: Josh as SM, Jillian as TD, and Amanda as CM. Warning: Amanda is Brenda’s sweetheart pick for Hard Times. However, both Jillian and Amanda are General Studies majors and Jerry told me that someone explained that studio projects are perfect for this. Jerry also said that Jillian doesn’t believe in her skills yet but would be great as TD. He has a meeting later today to talk to her about her wants for next year since she keeps pushing that she wants to be my SM. Went home to rest. Feel like crap—need to rest before leaving for Omak. However, despite our 3:00 appointment, Veronica calls at 1:30 saying her and Lois are meeting at her house and she just realized that I should be there. Well, good thing I talked to Wes about missing playwriting already. It was a good meeting. Omak cancelled. Lois believes my all these problems are a result of the Northern schools being new and site directors need to be broken in and everyone involved needs to get used to them being there. Many of my tensions got aired out. Note of hope and warning: Lois believes that despite all the changes that are bound to happen with such a program, it will all come together by the November performance. Idea to ponder: despite telling/writing in email to Veronica 4 times about needing receipts and to Elisa once, they both thought I didn’t need the receipts until the end of the project and were keeping them in a folder. How do I deal with such confusions/assumptions? Thank you Scott for talking with Lois after the dept chair meeting—got several topics going especially budget solutions. Happy unexpected moment: Elisa wants to work on the costumes because she is now full time staff at Bridges next

year, majored in fashion, and will like to make sure costumes are authentic!!!!!!! This makes me feel confident that I can do this show with just my top 3 choices. Oh how things change in mere hours! Wrote 10 entries pre-5/2.

5/5/06

Wrote 12 more entries in this and edited others. Found out today that my saved emails helped a bunch for retracing what all has happened along the way. YIPPEE! But now, Uff-dah! I need a break from this journal!

5/6/06

I brainfarted what I think may hold up to be a cool idea! As a way to make the budget for this project have bang for its buck, winter term after the performance, we can tour the stuff to schools. Studying examples like the Smithsonian Institute's Star Wars movies display and displays in the Jimi Hendrix museum in Seattle, students can create a museum display of artifacts from the play. We could allow them to leave the display up for a week. Then we require the things on our way to the next set-up. I'm excited to present this idea at the next production meeting when I want to have the final budget ready to present.

Working on concept statement. Finally believe I have synthesized this play with Magic Realism to come up with an artistic vision! THANK GOD! Focusing the each specific moment at a physical level no matter how traditionally real or supernatural it is, I want to highlight the minute details of all Miguel comes into direct contact with but blur it as it fades farther away from him. Images: 1. an old theatrical lighting instruments that is clear and shape in the middle but steadily decreases as reaches edges of the beam of light. 2. a still photograph where the camera traveled with a moving object so that the object appears in focus both the other stuff is blurred. Oh yeah, doing the happy dance right now!

Monday 5/8/06

Talked to Emily about her rehearsal schedule to get ideas. She said she did a bit of dialect work at the beginning but because it was written into the script, it was mostly in director's notes or individual sessions. I will need to do more. I really like her idea of bi-weekly individual sessions where it was "their time" for questions about character or concerns they have. Also for stage combat, she dedicated rehearsal time to learn it and review it on a fairly constant basis. Because the copy of the classes offered for next term in the department came out today, Scott made sure I knew the deal with TH 101. Nice of him. Talked to Jerry about my new tech crew hopes. Seems to make more sense to him and me. To ask only for the 3 major roles and a workshop coordinator added after auditions if one of my 2 youth drama/teaching interested people don't get cast. I so hope Jillian goes for the tech director position. I'm scared she won't, but with her creativity and knowledge, she is the only one that stepped forward who can do it. Had advising session with Tina today about my classes for fall quarter and how to make sufficient progress to my course of study. She wants 3 thesis credits plus a Spanish class then whatever I want! YIPPEE! Also, she is requiring me to write a 2-3 sentence mission statement for the entire project. Probably good to help me remember what it is all about as I struggle through the daily grind of making it happen. Worked on concept statement for an hour—it feels so incoherent as I try to write it out than it did when all the ideas synthesized together on Saturday. Gggggrrrrrrrrr....

5/9/06

Scott actually had the nerve today to tell me that we don't always get what we want for a show's cast/crew like Julie, Emily, and Elise had to deal with this year. However, my conflict seems completely unwilling to actually sit and talk. And I have tried not to step on toes but realize I need to find answers to my needs as the department continues to avoid making decisions about studio projects. Because Brenda has thrown a temper tantrum over Amanda Ruebeck, I had to spend 45 minutes drafting this email:

From: Amber Peoples
To: Scott Robinson
Date: Tuesday - May 9, 2006 12:00 PM
Subject: bocon progress

Hello Scott,

Being that I am in that fuzzy gray area of working on an undefined precedent setting project, I have been working with Jerry to begin the process since Michael did not solidify much before he left and since nothing is written for the expectations in the protocol book for students involved in studio projects. This is what has happened so far that affects this department.

After Jerry cast his designers and stage managers for next year, I asked if I could recruit for the 3 positions that you said I could have for Bocon!. With his okay and knowledge that any technical position can be cast before auditions, I started. Being that I only get so few compared to a , the students need to be multi-talented and able to work with me, the department, Bridges, kids, and on their own. During this process, I thoroughly encouraged the students to talk to their advisors, next year's directors, and Jerry about all their choices for next year and to consider what they want to learn and experience with their time here at CWU. After providing that time and opportunities to read the script, I have 3 capable people excited to be on board the Bocon tech crew. They are:

Stage Manager: Josh Darby--education major
 Technical Director: Jillian Vashro--General Theatre major
 Costume Manager: Amanda Ruebeck--General Theatre major

Also, Elizabeth Ullery and Maggie Flynn as youth drama/education majors have demonstrated interest in acting in the show. They of course will audition. If they do not get in, I would like to use them to coordinate the workshops with the Bridges' kids.

Based on Jerry's advice, I focused on people that can benefit the most from a project like this: General Theatre majors and those wishing to do theatre with kids.

I have not announced any of these positions to the students yet, but would like to soon.

As for auditions, my thought is that it can be like the fall with Bocon taking the place of the One-Acts' status. After Hard Times and Blankety-Blank cast, I can do my callbacks based on who is left. Also, Bridges college students that are willing to audition for Bocon can audition just for me and not use Brenda or the new staff's time. I would like to ask that students prepare and recite a Spanish sentence for auditions.

Over all, my expectation is that my show is the lowest on the totem pole in the department. However, I also expect that the department wants it to succeed and is interested in working with me as a colleague placed in the hard/awkward position of defining a new component of the program. Finally, I expect that the educational alternatives provided by studio projects will be beneficial to students, community, and faculty.

Please let me know soon!
 thanks
 amber

I really want to add after the last sentence, "Or what's the point?" But was good and diplomatic. But once again I am left to wonder "How do I know what to trust?" Fucking eh! Thoughts of quitting dance through my head.

¡Bocón! will perform for TH 101 in Mc Aud. Scott said the department could cover the royalty.

Went to Lois's lecture on the Bridges Project—saw brief footage of the Brewster festival—including Lalo. I swear that kid will be become my mascot if I get through this. Good morale booster. Even got a quote that I included in my finalized rough draft of my concept statement which I worked on for 3.5 hours tonight! UFF-DAH! With pictures and works cited, it's 7 pages!

Deep breaths all night as I try not to cry.

5/10/06

- Talked to Scott very openly after having 2nd thoughts about replying to his email requesting discussion points for the Friday staff retreat because my reply was not very nice—good and frank discussion
 - Wanted me to know that he wasn't slapping my fingers but wanted me to be aware that Amanda was Brenda's "type"
 - Realizes that I am in the twilight zone as a GTA
 - May need to do GEAR UP dog and pony show for staff
 - I tried to make the email nicer and sent it to him at his request
- Gave Tina concept RD to edit and approval to sign
- Started Project Parameters
- Sent Scott and Lois hiring letters to print and sign
- Sent email to Mark G and J Durkee in music dept to hopefully recruit a student musician
- Randall left a message for me to pick up the stuff at an address since he is leaving for Alaska tomorrow. Gggrrr...and the Bridges office doesn't work for him to deliver it to why?

5/11/06

Day of just little crap: couldn't get myself out of a sense of doom about it all. "Warned" by Julie about Jillian and the diva episode she pulled last night. I said that I would ask her and Julie pushed it saying I should ask others. My reply was that I don't play the manipulation game which may nail me blindsided sometime. Jerry saw my frustration rise and thankfully joked saying I should outsource. Music instructor Mark sent my email on to 14 musicians! YIPPEE! Thankfully have my hiring letter from Scott now. Nichole opted to go to cannery with Mormon people partly because she doesn't feel comfortable around the Bridges people and said how much Raquel annoyed her about wanting to be La Llorona but saying how busy she was. I explained to her that part of my job is to teach those interested in the necessary commitment it takes. She is still interested in being involved and auditioning....interesting. Jordan promising to meet up again Monday since missed yesterday. I'm not liking that my PR guy doesn't seem too excited about doing PR. Waiting to hear what will trickle down from the staff meeting tomorrow.....

5/12/06

Sent email to all the Bridges mentors that attended the trainings about auditioning for the play and talking to me since registration is coming up. Talked to Emily about how these entries seem a bit bi-polar. She assured me that hers do to. Julie a few days ago and now Emily admitted to not being completely honest in their journals about negative reactions to staff. I'm not censoring mine. We'll see what happens with that choice. Realized why Section one seems so repetitious for this type of project: challenges and parameters are one in the same. For example: budget—challenge to get it and then the parameters are highly defined by it coming from the Bridges Project. Waiting for results of staff retreat.....

5/13/06

Bought a really nice digital camera: Cannon A540. Hopefully it will prove to be awesome for research in Mexico and recording process along the way.

5/14/06

As I was struggling to complete Section I due to ever-changing influences, Tina expressed that I needed to just do it. In her words “push the button.” Well, I pushed it. Accepting the rough draft quality of the papers and information that I presently have, Section I is done! Waiting for Lois’s hiring letter, and I don’t have the mission statement Tina requested, but I will put in place holders. I will give it to Tina tomorrow before becoming overwhelmed with all next week could offer.

Monday 5/15/06

Well, my vibe that things would change was completely wrong! Nothing was discussed at the staff meeting. Scott promised to send my email out. Wait to see what happens with that. He is cool with Linda processing the budget, and it should be set up by August 1st when Linda goes on vacation. Cool. No responses to my call for mentors to act so I sent out individual letters. Now I wait to see if that works. Handed in my Section I to Tina. Now I wait for her response. Met with Jordan to discuss plans for PR. Now I wait for him to create a plan. A whole lot of waiting is now going on..... I am looking forward to a workshop this weekend to hopefully reenergize me.

5/16/06

Chatted with Veronica over her cream soda and my soy mocha—I mentioned the slowness on getting a tech crew. Veronica mentioned having Lois talk to Scott. Discussed this weekend—I am the only head cheese going! Should be just dandy. Also set up who I can ask to put together the staged reading. Cool. Randall brought the stuff to the office after all. Nice. Celia is on board to act in the show. ¡Excelente! Shocking news!!! I got the \$700 grant!! Holy shit—will they be okay with the change in plans in the Mexico trip? Scott says yes and Tina says to write a thank you note. I am scared to celebrate—but I made my yummy zucchini cake. Will give a chunk to the 5 people that helped me put it together!

5/17/06

Wrote individual emails to all the musicians. See if that gets a response. Wrote to check in with Therese—good thing I did. She had forgotten. Called Roger Fouts—no problem on the change! YIPPEEEEEEEEEEE! I couldn’t stop prancing/skipping/giggling all day! Elise did a great job of bringing me back to Earth again with my rising frustration with the department. She helped me put my frustrations with the department into perspective. Good info to remember in my future career: when proposing a new project, have a sit down with everyone!

However, now with stained cheeks and puffy eyes, I give up. I cannot make this happen in the fall. Maybe that’s good, but I feel very much stabbed in the back.

From: Scott Robinson
To: Amber Peoples
CC: Christina Barrigan
Date: Wednesday - May 17, 2006 5:59 PM
Subject: Re: Bocon

loved the cake

I am not sure what “can’t afford the credit” means. It is our policy that all student participants be enrolled in the associated course.

Student assignments for Bocon must be made after department positions and casting are filled. I am not sure what Holly thinks she is doing with Blankity-blank but it will begin in October with rehearsal and build. I would suggest that offers of positions not be extended until after mainstage assignments are complete. Studio work is considered additional opportunities after mainstage productions

Scott R. Robinson, MFA
Chair and Professor of Theatre Arts

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>>> Amber Peoples 5/17/2006 7:48 AM >>>
More and more....

1. I have a Latino graduate student with a family that is interested in being in the show. I have heard her read the La Llorona part (lead female) and she could possibly pull it off. I definitely could use her somewhere even if not as this character. However, she can't afford even the two credits. Is there anyway around this or no? I plan on doing additional recruiting of the Bridges mentors but unfortunately, only have one willing/able to do it so far.

2. Derek sent Holly to talk to me last night. She really wants to design lights for a show and asked to do mine. According to her, it will not interfere with Blankity-Blank because her major part of helping you won't happen until the winter and she is willing to work this summer on Bocon once she returns from Montana. Plus, she has done research on how the children of certain cultures react to color which would be an asset with this show. She plans on talking to you Thursday, but I thought I would give you a heads up. What do you think?

hope you enjoy the cake!
amber

From: Amber Peoples
To: barrigan@cwu.edu
Date: Wednesday - May 17, 2006 9:52 PM
Subject: Fwd: Re: Bocon



Envelope

Tina,

Do you have time to talk at about 11:10 tomorrow? Unfortunately, I need to put you in the tough role of strictly being a thesis chair for a thesis candidate that needs to make a dramatic decision. The unfortunate part is that it needs to serve my needs first and the department's second. I need you to be able to look at this as if I was just another masters student at some random school stuck in a pickle.

Based on Scott's message forwarded to you--specifically the part highlighted below--I do not believe that I can make this show happen in the fall. There are simply too many components I have to juggle. In order to keep all the balls in the air, I need a tech crew assigned at the end of this quarter. Maybe we could pull it off in the winter when no mainstage shows have to be accounted for?

"Student assignments for Bocon must be made after department positions and casting are filled." "I would suggest that offers of positions not be extended until after mainstage assignments are complete. Studio work is considered additional opportunities after mainstage productions."

I hope this time works because I have a meeting scheduled with the Bridges ladies at 3:00 and need to tell them what's up. I know you have bendyness and lunch which I want to make sure you get to do. I could possibly ask Wes if I could miss part of playwriting which happens from 1-3 if need be.

amber

5/18/06

Uff-dah! Today was a very long day. Talked with Tina for an hour. Unfortunately, I couldn't remain as controlled as I wanted to and started crying before I could even speak. Nuts and bolts of the conversation was that I couldn't take this hit on the project. I have arisen to every challenge so far but not getting my 3 technicians makes it impossible with all that I need to do. Tina asked me to make a detailed description of what I need them to do and deadlines for each thing. She promised to try to set up a meeting with the department to discuss this. She believes most of the department wants to see this happen but assumed that decisions could be put

off until summer/fall. I admitted to her that I don't feel supported, and that I'll believe it when I see it. I also admitted that thoughts of resigning exist. Admitting these things may have been a bad choice, but I feel that I owe her the respect of honesty.

Veronica sent me a great detailed email about Bridgeport and then one to the mentors specific for them as well. I like that! Plus, this way I was able to catch a problem with the car situation that Veronica then remedied.

Meeting with Lois and Veronica at 3:00 for an hour. Setting up the budget with Linda is a go once I get a detailed budget created and okayed. For purchasing items in Mexico, I need to make a receipt form and have vendors fill them out. I need to email Robin about a blender. Lost Crystal—Veronica will try to find alternative for documenting/filming/photographing the event. Lois apologizes for not completing my hiring letter but promises again to get to it. Technician issues: I explained that as it sits right now, we don't get the 3 positions until September 23 after auditions and why this is a problem. Lois emailed Scott, Tina, Elise, and George to set up a meeting. Hind-sight idea—should have gotten Brenda to be some kind of consultant to get her on board instead of against us. Learned: the importance of knowing who has tenure on decisions of what to do next. Got the money for hotels and dinners.

Prepped boxes for the festival. All are ready to go! Chose to throw away masks that were just replicas of the face forms.

Emails—Scott set up the meeting for 2:00 on Monday. Robin's a go on the blender. Expect 30-40 kids for Bridgeport.

5/19&20/06

Attended Emily's orals—highlighted valuable things for me to remember about dialects, staging, and director relationship with actors. Learned that all professors believe the concept statements are getting out of hand—should be 1-2 pages. Yikes! Mine is 7! Then home to start working on tech positions details. Good thing for me to do but dear lord! It took 7-8 hours. I will suggest making it a requirement for studio project applications because I believe it will clear up a lot of the parameters for each project and demonstrates and applicants' seriousness. Then it was time to head back to campus to leave for Bridgeport. My email report to Veronica and Lois sums it up nicely. No kid being leashed with being my mascot this time, but overall, a good morale booster.

From: Amber Peoples
To: breedlov@cwu.edu, gomezv@cwu.edu
Date: Saturday - May 20, 2006 5:15 PM
Subject: Bridgeport

Happy Saturday ladies,

1. After resolving problems with getting into the office and decisions about driving issues, we got on the road at 3:50. Would it be appropriate for me to have keys to the office?
2. We got to the hotel a little before 7:00, and since I had gone to the bank earlier, gave the individual monies to the students and let them split up for supper for an hour and a half.
3. All arrived on time (yippee!) for the training at 8:30. We reviewed and taught Noemi all the warm-ups and then I assigned their stations for the next day and answered questions about the schedule. It lasted an hour. We had an audience during the warm-ups! It was fun!
4. We left at 7:50 and arrived at 8:30. Marla and Robin were there and ready for us. We set up. I would suggest having an interactive activity planned for events like this as we wait for students. At first they worked on computers and then we played a game Andrea had called catch phrase. Also, I would suggest having a station that students can jump into even when they arrive late. This worked well with the warm-ups and then the station with the net and Foley effects.
5. Warm-ups went well. We formed two groups for it.
6. Then we divided into 3 stations
 - a. masks--some really great ones got made!
 - b. Reader's theatre
 - c. Net combined with foley effects--the net is done!
7. Mentors were wonderful at working with kids and adapting to change. Things I especially noticed: Cesar smoothly transitioned even though I

- changed his station probably 4 times. Noemi did a great job jumping into masks! Raquel did a great job working with the Spanish speaking kids. Jordan did a great job working with a mask making table with pretty rough boys. Andria's determined go-get-em-ness. Gerrid took the leadership role at the mask station. Adrian made sure the net got done. Hernan called a list of kids with Spanish speaking families to recruit kids.
8. We probably had about 30-35 middle school kids throughout the day and 4 high school kids. Everyone got a folder. We did the raffle after everyone shared what they worked on.
 9. We cleaned up, ate, and drove home.
 10. I gave Marla a copy of the script and told her about the contest. She was a great energy and help all day.
 11. Mike filmed good stuff. Marla and I took some photos.
 12. I have the signature sheet that I can give you at the meeting on Monday at 2:00
 13. I have Jordan, Adrian, Hernan, Cesar, and Raquel set up to do the staged reading and gave them all copies of the script to read by 6:00 on Tuesday when we meet. I have emailed Maria and Celia to ask if they would like to be involved.

Two concerns:

1. Adrian and Cesar were the ones running late this morning. When I went to their room to see what was up, I saw a bunch of Boone's wines bottles and Mike's Hard Lemonade. So they didn't go out, but they did drink. Maybe because of splitting up for dinner? I know that they went to a grocery store.
2. Andria and Jordan on the drive home. Raquel decided that she didn't want to drive because she was too tired, so she had Jordan do it. Andria drove the van and Jordan the car. I was in the van. Jordan drove exceedingly fast--at least 80 and almost hit Andria when she had started to pass him at one point when we got stuck behind a line of cars. Andria tailgated a lot. She passed a few times getting very close to oncoming cars. She even passed a few times when the line was solid. Many people she passed have rude gestures. Gerrid and I both expressed our concern. Also, Andria complained about how the van handled but didn't seem to slow down to accommodate for that.

If you'd like to know anything else, just ask!
amber

Ended up taking a 3 hour nap after writing this email! ☺

Monday 5/22/06

Changed staged reading to Thursday night—more time for everyone to read and me to get a better feel for the characters. Meeting with Lois, Scott, Tina, Elise=hard—but I didn't cry! Forget everything I said about the job descriptions being helpful. They were worthless. At the end, Scott told me to put the protocol book in the bottom drawer and leave it there—admittedly funny but frustrating at the same time. After being told many times what I can't do, I finally asked "Well, than what can I do?" Some good, bad, and muddled stuff came out. Good is that I actually get to be at the table with the mainstage shows for casting. Came up with a cock-eyed method to shift people around which leaves me to train, lose, and train again. Left with the feeling that I don't know what I really want because so much of what I understood was changed. I also left frustrated that none seem to see that this is not the same as a middle school show and I can't be the head of everything—it's too spread out. Elise tried to pound into my head that I need to stop thinking about this project as the lowest on the totem pole. How do I do that when that is how it has been presented to me since Michael brought it up January 30th? As I walked one way and Scott and Lois another, I hear Scott say "I'm sorry" to Lois. I'm not sure why but it hurt. Elise fiercely followed me to my office but I didn't know it until she was right behind me and said "I am really fucking worried about you." She grabbed me and hugged me as we both cried saying she didn't know what to do to help me but that I need to get out of this negative space. Then she mentioned something about how it seems to come from my childhood and abruptly let go and left. Touched and bewildered. Uff-dah! I lie in bed and can do nothing but stare numbly. I have a bed sore on my tailbone from sitting so much doing homework, food is completely unappealing and I'm mostly down to a cliff bar and one meal a day. Sleep is not sufficient. I got my period 2 weeks early. Damn I'm messed up! I forgot what it was like to be this utterly desperately numb from stress. Why am I doing this?

5/23/06

Scott and Lois replied to my notes—Scott clarified some points and Lois wrote in great depth about my concerns. I think I will carry a copy of her email around for awhile to help bolster and focus me. Due to still needing to for Tina but also taking Lois's advice, I need to try nailing a

mission statement for this project. As Lois writes—know the vision to lead everyone to. She also says the big focus of the project is creating the process for future collaborations which I understand and agree. However, I do want to create a good product too. I want to put on a good show that is successful aesthetically and impactfully and gets butts in the seats. Met with Dean today about doing the music for the show. He is a drummer—nunca on the guitar. Geeky demeanor—I mentioned this to a friend and they asked “subconsciously geeky or on purpose?” Interesting question! Dean seems open to try the project. We are scheduled to meet again in a week and he is supposed to bring something to show me. That’s nice. Possible idea: cast Josh as SM and then a 10 member ensemble that includes Maggie Flynn and Celia. I’m not sure how Elisa fits in. That way I have a guaranteed 1-2 member crew and then actors with smaller parts can take on projects. But what if those small roles are Bridges mentors that aren’t theatre savvy?

5/24/06

Dean sent an email that made me cringe—can’t do anything until MAYBE finals week and doesn’t want to enroll in the 2 credits due to financial aid issues. Crap! Met with Josh Darby for an hour today. He has agreed to take on the role of being my sanity! YIPPEE! He is excited despite the challenges because he believes it will give him a good taste of what’s its like in the schools. He will return to Ellensburg about when I return from Mexico and has agreed to hop on board then, but we exchanged info to get in touch if need be over the summer. He loved my concept picture! He said that it is similar to what he envisioned.

Saturday 6/10/06

After a two and a half week hiatus from this journal, I’m back. Rather than focusing on recording my process and reflecting here, I chose to reflect and allow moments of inspiration to strike. And they did!

- Went to Folklife and danced my butt off which helped bring me back to a peaceful/relaxed/creative state. One thing that was interesting to me was that they were celebrating their 35th year of the festival. As I heard this over and over, it finally sunk in: the first one was awesome at the time because it was the first one. The thrill of the newness was joyous. However, it would pale in comparison to their 35th festival because they grow and develop each year. With this project, my job is to lead through the newness to create a show of inspired joy at the simple fact that it starts the ball running.
- During the festival, an Aztec dancing workshop was offered. Los Bailadores del Sol, a group of high school kids lead by a maestro, intermingled with the “guests.” Then later that day, they performed a half hour full of ancient and folkloric dances wonderfully. I connected with them to do the Dance of the Quetzal. The maestro knows it but doesn’t perform it because they don’t have the extravagant costume. They are excited to connect with CWU. So my hope is to have the Diversity Center host a workshop and performance on campus that my actor for Kiki and musician will need to attend. Then I will try to get him up once more to rehearse with just my two people in exchange for the costume.
- Talked to all the people that expressed interest in the project about the summer job and internship but got only Laura interested. So it hit me—duh! Announce it at the finals night. I’m so glad I did! Now I have 4-5 people working for Bridges in which I get any hours up to 40 that they don’t do as part of the camps. Plus, I got 5-10 possible people

interested in internships! We will have a potluck get together to decide jobs and write contracts either 6/20 or 22.

- Yet another slap in the face. Brenda sent out an email to everyone saying that the fall auditions consist of a one minute comic monologue and 16 bars of a showtune. Not ideal for me but I can work with it. The biggest problem: I was not part of the discussion at all. I learned with everyone else with the email. Yet I get blamed for trying to plan too far into the future? However, Scott allowed me to include the requirement that students will also recite “Yo quiero interpretar un papel en un obra del teatro.” I believe that if they can master the pronunciation for this one line, they can do it with the script with the amount of training that I can provide.
- Excitingly I’ve had 5 students specifically ask me what I will be looking for in auditions. What I know for sure right now is expressive movement, pronunciation, and decent singing (mostly concerned with rhythm for lullabies, chants, dances, music underscoring movement). A few also admitted that they really want to be in my show!
- I got info on the master calendar about ¡Bocón! including my own time for callbacks and even taught Jerry how to write it correctly with all the buttons for the ÿ and ó. It was kinda fun. Found out that the 2 Thursdays and Fridays after Thanksgiving really aren’t available. Will ask Lois if we could do the 3 northern grant schools the 3 days before Thanksgiving. Save on travel money and impact actors’ classes the least. However, I would be unavailable the first day due to TH 101. Would I be able to train everyone in on the workshop and tour duties in time? Yet another vacation time this project encroaches on. Pros and cons galore.
- Met with Dean. He doesn’t seem very creative or know how to talk about creative things with someone else. This will be a challenge. But we planned out all the spots I want music and the feel for each section. I will check in with him every once in awhile throughout the summer. He does think this will be fun though which is good. Yippee—Elise will let us use the little marimba!
- Realized that my concept picture works on another level for my show. The center in focus image of the man will be like me, Josh, and the 8-9 member core ensemble. Everyone else involved is the fuzzy parts. Their time, ideas, and energy are valuable and make the show possible, but their involvement is just more fluid and peripheral. I like how this makes sense.
- Filled out more match forms—me, supplies, Jerry, Tina, Elise, and Scott.
- Had the staged reading Thursday 6/1. Adrian stood us up and Celia came 35 minutes late. Raquel is now saying that she MIGHT audition rather than will. I am working on patience and learning to begin with more than I need to deal with flakiness.
- \$8000 budget has already been set up for me with Linda and now I just need to delineate it into categories. This money needs to include the tour since Lois asked us to handle it due to the department’s experience.
- 10 passenger vans can have all the bench seats removed. Training to drive them is just a short computer tutorial.
- Person who schedules space for academic things will try to reserve Hertz Aud for the last two weeks of rehearsal. I have to contact the Scheduling Center for anything the public will attend.
- Based on Clara’s not happy face at the idea of designing as intern work, I thought about it and realized I could have her do PR. She’s thrilled!

- Need to publicize to theatre students how cool this project could be for them. Many are overlooking it because it is not mainstage and they aren't comfortable with the idea of studio project because it's new.
- Realized why I am frustrated with the department. They are reactive not proactive and usually reactions are negative. So the fact that I am reaching to many students and departments, starting a collaboration with Bridges, precedent-setting the studio projects, and bringing in money doesn't matter, and working on an awesome script which could open doors to shows and audiences doesn't matter because of this quality. The fact that I have heard "congrats" and "thank you" maybe 5 times total in all this is a result of this quality. The fact that I will quickly be scolded, dismissed, or not treated as a colleague is a result of this. The fact that I am blamed for thinking too far ahead into the future when I am not is a result of this.

Monday 6/12/06

Started my first day of actually getting a paycheck from Bridges work today. I will have myself, Laura Hahn, Nichole Gaertner, Mason Rogers, and Aubrey Dickinson to get paid to work on ¡Bocón! and it looks like we will all get about 10 hours a week to do so!!! How cool! Plus, Laura is interested in interning in September still!!!

Monday 6/19/06

Another week of just getting it done! And even cooler—getting paid to get it done! The event I was to plan curriculum for was cancelled and so I was put on the task to create a big 3 day event in Mattawa the days after the fourth of July centered around ¡Bocón! So I have been busily prepping for that and the intern meeting tomorrow. Also, I've been in touch with Scott about the budget, interns, and royalties. We decided to see who gets cast—basically if anyone from the department gets in—to see if we should enter ACTF.

July 3-5 prep

- Decided to have 6 of us do a staged reading of it then have the kids make it cooler by adding movement to the acting and tech work to the stage to 3 scenes. Plus, they will make posters to possibly use as "the one" and will paint the masks that we built but haven't painted yet.
- Realized how unclear I still feel about the home scene with Miguel and Ana.
- Finally decided what I want for the "Border of Lights" and Nichole is excited to work on it!
- Mason is creating wonderful methods to make regular shells, the shattering shell, and seaweed for the net! He also comes up with other cool ideas.
- Jen gives helpful interjections here and there but not all that creative—in charge of machete ordering and sheath making
- Nick is looking for a quetzal feather which we decided today may end up being a leaf from a fake fern☺ and now the coffee plant Miguel and Luis will harvest from. Great go-with-the-punches personality.
- Definitely learning about how to grab the moment and people as they come. It feels good how I have seemed to reach a sense of flow about it all. Yes, I still feel tense about it but not stressed. And I catch myself thinking about it with excitement not dread. YIPPEE!

Intern Meeting Prep

- Created CD's for everyone with primary research I did on images and info. Also included example worksheets for the workshops.
- Created contact sheet of everyone which I will have everyone proofread at the meeting.
- Created a budget—still waiting to approve it with Lois.
- Create 3'X3' butcher paper sheets in order to have everyone write brainstorm about individual design needs to lead to discussion and notes that those in charge of that item can take home with them. So for example, one sheet says "La Llorona" and people can write ideas and impressions that they have about her character which the person designing her make-up and costume can take. I wrote in black marker and will not let anyone use it so that each designer is aware of what details I do expect included.
- Divided the script into 23 units (for only a 35 page play!!) with titles to describe the mood and the location of the stage I want it on including some exits and entrances. This process is actually how I came up with my idea for the border. Also came up with the idea that maybe Miguel could use the quetzal feather as a weapon in the fight with La Calavera. Happily, I realized as I reviewed Section 2 that I needed to do the title thing!
- Created what jobs I think everyone will end up with—but I won't divulge until I see everyone's reactions with the 3'x3' sheets.
- Created what I want all designer interns to write down as their learning outcomes and activities for the contract. Decided to set up a Tuesday night meeting every other week to try to organize all the various people and not have to be meeting/calling people everyday!
- Created a PR list for Clara
- Created a translations page for all the Spanish words
- Bought 5 so-stupid-they're-cool things from the dollar store to use as "prizes" throughout the night as we play woodtick to keep the mood festive.
- I am really excited for this meeting. I am looking forward to the energy of people working on something they enjoy. All have told me they love the script. And so far I am so enjoying providing basic ideas and guidance and seeing people get excited as they come up with their own ideas to make it work. Now tomorrow I get a whole night of it filled with a room full of theatre geeks! Plus, it is midsummer night's eve so the added bewitchment will be delightful. YIPEE!

7/4/06

Another huge chunk of time has gone by with event after event. Here's another playback...

- The initial intern meeting went okay. The ball is rolling.
- Aubrey and Elisa had a costume meeting where they went through the big sheet of paper and brainstormed ideas for each character. I caught the last 30 minutes of it. I'm liking what I'm hearing.
- Elisa sent me photos from a previous production. Idea to make La Llorona a big parade type puppet—Eric Villiers gave me ideas on how to make it—basically a paper mache mask, string and fabric!
- Met with Clara on 6/28. Brainstormed ideas for the brochure and poster and ways to get department students interested in being in it. Eric and Maggie stopped by the office and we brainstormed ways to make tour smooth.

- Tech camp week in Prosser. Learned a lot about the kids and mentors. Where everyone's strengths and weaknesses are. I highly suggest to anyone wishing to team up with Bridges to get some mentoring experience with them first to get this idea.
- Looked through section 2's of past Masters theses. Gave me good starting point ideas for many of the parts I was unsure about.
- Wrote my mission statement
- Attended Jo Strom's orals. Got a glimpse of how Tina works in such a setting.
- Worked on Given Circumstances.
- Found out on 6/28 that the July 5-7 thing is really only supposed to be 2 hours each day. Fucking A! Then on 6/30 it was completely cancelled. Frustration! At least the work the mentors did to prep for it can be used in the fall. And now we are given that time to prep more. Bright Side!
- Got at least 3 intern contracts taken care of—Clara, Angie, Amanda.
- Bought my plane ticket for Mexico!!!
- Natasha, a Panama University professor working on her masters in Linguistics and Biology but working for Bridges this summer, is interested in using her connections to have me direct ¡Bocón! next year at the university. Interesting possibility!
- Solidified the budget with Veronica, Lois, and Scott. Will be charging GEAR UP for the performances based on Scott's suggestion of \$400 (no overnight) and \$600 (overnight). Lois's big concern is that the money is frugal but enough to cover activities for all the kids. Worked with Linda to figure out the reimbursement process.

7/6/06

Met with Laura, Mason, Nichole, Nick, and Jen today. Got the plan to finish up what Nick and Jen started. Nichole worked on marking the border. Mirror pieces look cool. No need to worry about weight. Helped Laura and Nichole get out of the rut of being scared about trying things with the backdrop. I encouraged ideas, exhibited enthusiasm over ideas, and provided clarifications. I also said that for Tuesday's meeting I wanted all of their working hours to be spent just having fun with ideas and to present me with a bunch. Nichole got excited about drawing things out and Laura with making models. I wasn't expecting them to be so frozen by this project. Looking forward to seeing what they create. Mason shocked me with the shell thing because he said he wasn't sure what I wanted him to do next. But he hadn't even made the molds yet. Perhaps he struggles to see the steps in a process? He has cool ideas though for the Judge's bench. For the stage combat, I suggested a might vs right theme with La Calavera stiff and robotic with his sword and Miguel fluid and flying with his feather. He said he would also consult George for ideas. Unfortunately, Aubrey is MIA. She emailed me that she was moving due to heavy roommate problems and wasn't at Prosser the entire week. I have emailed her 3 times and called once without any success in getting a response. Met with Clara. Definite progress. She is good at seeing management ideas and connections with opportunities. I like listening to her work. I like the specific questions and details she brings to the table. Progressing on Section 2—found article and book research materials, getting a better idea of sections, preparing questions for Tina when we meet next week about Section 1. Asked Scott if we could use the Central Theatre Ensemble logo for ¡Bocón!, and the answer is “no.” Disappointing. Elise caught me off guard today with her wonderfulness. She drilled me to make sure I wasn't playing the victim role anymore. I assured her that I wasn't but did express that I will allow myself to be disappointed in things like Scott's decision above. She said that was

good. Then she apologized for being rough but expressed that she didn't know what else to do. Then she wanted to know what she could do if I get to that place again. Wow! She amazes me!

7/11/06

Intern meeting tonight. Jillian has had to go back to Montana for the summer and is now out of commission. Bummer! The meeting felt good. I am excited by how everyone bounced ideas off each other. I love Amanda's ideas and positive energy. Mason brain farted well. Elisa is so wonderfully smart and delicate in presenting her ideas. Angie had a good drawing. Laura's was okay. Nichole had a headache and didn't come. I am worried about Laura and Mason. They don't seem to get the process very well. Laura is a lot less creative than I first thought or perhaps her amateur status is just more obvious. But I wasn't excited by what she brought. She couldn't carry through with much that we discussed Thursday and she seems to ignore rather than question what she is stuck on. Mason is struggling with follow through. He has great original ideas but is lazy. I've sent Mason to George to discuss combat and Laura to Derek to discuss design. Not sure what more to do for either. I feel like I've been holding their hands.

7/11/06

Intern meeting: loved what Elisa and Amanda brought to the table. Their research and questions and ideas brought a lot into focus. Mason had nothing more than what he had on Thursday. Grrrrr..... Laura had some models to show that helped show flaws and benefits in design ideas. However, she seemed to lack the ability to defend her choices. Nichole was sick. Angie brought in a drawing of the plaza and I love it! People seemed to bounce ideas off of each other well which was cool.

7/12/06

Meetings...Talked to Elise and Derek about how to work with Mason and Laura. Elise suggested asking questions and listening because some people just need to be taught how to work with others and at least they are not 40-something. Derek said it was typical of a beginning designer and agreed to meet with Laura and I! Called Laura in and we had a good conversation where she admitted that she likes to work alone. So we agreed to meet with Derek on Friday to get some ideas to make the process smoother, and she agreed to finding more verbalized thoughts for her ideas. Chatted with Mason and explained how I felt about his great ideas but little follow through. I even explained how I noticed his body and verbal language change when just discussing turned to actually doing the job. He was surprised and admitted that he was worried about messing up and wasting money so we brainstormed ways to make sure that didn't happen. Clara and I met to discuss the brochure and figure out what she needed to do in the last week of her internship. We created a detailed list.

7/13/06

Foam shells are looking great! And the tempura paint works wonderfully on them! Starting section on Playwright and past productions of ¡Bocón!. Love Loomer's early works. I see lots of connections yet each one is so unique onto itself. Considering ¡Bocón! is the most college produced children's Latino show, one would think more reviews would exist but alas! Found a few interesting production photos though which help shake up my thoughts a little and help me look at things from angles I never considered before!

7/14/06

Met with Derek and Laura. He structured the meeting with design beginning points like texture, least common denominator, ism, etc--stuff that Laura and I already discussed but Derek was able to answer some basic building questions like PVC pipe with glued on paper and draw out a basic layered flats design Joe used. These seemed to bolster her confidence a lot, and now she's on her way. YIPPEE!

7/17/06

Found out Jerry is taking Derek's job for at least the next year. Wonderful news for him! Makes me a little nervous how I will get production manager information such as teaching Josh to be an SM and tour info. Final meeting with Clara—rather disappointed in what she didn't get done. She had lost the list we made last time and hadn't progressed much—lots of promises and no done deals. But at least a lot has been started. Met with Nichole and Laura to check for any necessary questions before bailing on them for 10 days. Both seem rolling along.

7/18-27/06

- Graduate Directing II and Make-up! Good to be back in with the crew again. Kicking my ass! But kept on plugging with ¡Bocón!. Wrote "Ideas of the Play." Brenda gave me good advice on how to find more than just La Llorona's lines on pages 33-34—Read thru the play asking "When is it good to be a bocón and when is it bad." It lead to some great break-thrus for me. Loved using Aquacolor make-up to create a Aztec Sun God creation on my face that looked like a mask.
- Met with Linda about handling Mexico receipts. Her help and straightforwardness are very appreciated. Our sit down talks are very helpful! However, I got an email declaring when she will take her mandatory leave—"time that she's not really needed." For a few weeks after my Mexico trip so I won't be able to process my receipts and the week I tour. Disappointing.
- Another Ouch—George's studio project is considered part of the season and is on the theatre website. I really want to remember Elise's advice that I need to just do my project and do it well to prove myself like she had to. But I admit that this is so hard when I'm constantly reminded how devalued my work is. I've always known that a life in process drama would make me the bottom of the barrel, but understanding it emotionally is a lot harder than just intellectually.
- Talked to Elise about my concept. She believes she finally figured out what the majority of my frustration was from: the entire staff thought I was doing process drama but my concept reads like product. This is probably why when I kept asking "How do I direct the show and complete all that's necessary for the workshops" that I was met with a very frustrated Scott, Elise, Lois, and Tina. We then discussed that since Elise had just that day finished the process drama format, I couldn't do it anyway. Plus, Scott had told me to do Hodge. Definitely a moment I had to allow myself to internalize the disappointment but move on with what had to be done. So Elise's advice was to do Hodge but to keep reminding me and him that process is of prime importance. Don't just remotely hint at it. Yell it from the rooftops. Interestingly, I had one line about "reactionary policies and procedures" that Elise hated. When I explained that what I had in mind was Bridges schools' reactions to the play and "culture" she was okay with it and wanted me to add that in so it didn't seem like I was talking about the Theatre

Department. We also talked about dancing along the edge of the abyss in facilitating process drama. I started to tear up. Elise really knows how to be so amazingly honest in a way that I want to be but am scared to be. She then related a story about her experience swimming in the Columbia River that perfectly captured how I feel about this project.

- Talked to Brenda and Wes about how to organize my rehearsal schedule. I'm thankfully feeling more confident with that.
- On another positive note, being in Brenda's class has made me feel comfortable around her again. She admitted to me that she likes nothing better than to make decisions. With this knowledge and experiences in her class, I've learned to be short and direct with what I need and want.
- Met with Laura: she had (BLESS HER HEART!) created a picture slide show of each unit I have divided the scenes into with the set for it. It makes me excited to imagine humans using the space. It makes the creation of the set so less daunting. It helped clarify some confusion and faults. It allowed me to praise her up and down and even sideways! Then I gave her a detailed set of jobs to do and in what order to do them.

8/1/06

Tina read my section 1 yesterday. Interestingly she didn't catch anything that Elise did. Thank God for committees! But like Elise she reacted strongly to anything that seemed to put the department in a bad light. I agree—rereading some of it 2.5 months later—that I can rephrase some of it better, but I feel that in a lot of ways I fairly detailed the helps and hindrances the department has for me and my project. Not sure how to balance that all out. Cesar is now helping with the show for this week: he will make the sheath pattern and construct the lock box and rock frame. Cool! Intern Meeting: No Elisa and no real reason why. Mmmmm.... But Amanda had great stuff again. I am so loving working with her! Angie has been diligently focusing on how to create all the vendor materials and provided me with a great typed up list of info and beginning instructions. Laura had done a good job working on the list. We now have the exact artistic technique for the wood and the gate. I gave her another precise "to do" list. Mason had some stuff—the new foam ingredients are acting weird, the seaweed technique is solidified, some drawings of the bench (once again having to push him to be more detailed), no pictures of the stage combat, another failed batch of breakable shell. Nichole is freaking out about the headdress even though I thought she was feeling better after talking to Scott. Angie had wonderful ideas to help her, and we agreed to go to Yakima to look for supplies. Once again everyone seemed to do a great job of adding their 2 cents to make others' work even better! Then I spent a few hours prepping for tomorrow and creating script sections for the workshops.

8/2/06

SHOPPING! Cesar, Nichole and I. On the drive Nichole and I discussed how she could structure the workshop for kids to make the posters. Good ideas that she feels confident in. Plus, she is working well on creating a workshop for painting the rocks. WHEW! Then, Lowe's ended up being our God. Got materials for the lock box and rock. And then Nichole and I found the materials for the strength structure of the headdress. Then we got more and more for her to be able to create most of an example section for kids to understand the project. Plus, we found a head frame in Ellensburg. WHEW again! Things feel wonderfully on track and progressing. But YIKES! Learned that Nick falsified his time sheet saying he worked for me much more than he did. Disappointing.

8/4/06

Laura is not progressing again. Both her and Mason seem to think 3 hours is ok in comparison to 8. Mmmmm.... So I called Mason on it in a meeting today and he did a great job producing work today. I made Laura agree to come back in time on Sunday to meet with me since she cancelled our meeting yesterday due to getting very little done and decided to leave that night on a bus. I hope I was a good combo of firm expectations and creative inspiration. Maybe I am just naïve in thinking that given cool opportunities like this will have people step up to the plate with creativity and work ethic. Nichole and I will be working on ¡Bocón! one more week due to low numbers in Royal City. WOW! Plus, I will get to play with the kids on Tuesday to teach masks still. YEAH! I want to have Nichole plan the workshop for the 50 kids that come to see the show at Central. I sent the hiring letter to Lois for the third time. She replied saying that she had printed and signed it last time and put it in the Bridges office. Why don't people tell me such things? I also sent an email (below) out to lots of head hanchos with a request. We'll see what happens.

From: Amber Peoples Friday - August 4, 2006 11:56 AM
breedlov@cwu.edu, GomezV@gwmail.cwu.edu, Barrigan@gwmail.cwu.edu,
To: RobinsoS@gwmail.cwu.edu, DougherJ@gwmail.cwu.edu,
CaulL@gwmail.cwu.edu
Subject: finding that 12th person
Hello ya'll!

As shared, the plan is to have 12 people go on the Bocon tour. Here's a break-down
1 Amber Peoples, Director and Tour Manager
1 Josh Darby, "Amber's Sanity" (official title will come later--will fulfill many technical and Stage Manager roles)
1 Dean Bunnell, Musician
8 Cast Ensemble

Then the 12th person.

I would like someone that could fulfill 3 major roles and whatever else comes up.

1. House Manager
2. Public Relations Director
3. Workshop Coordinator

They would enroll in TH 202 and could view this as a type of internship.

I'm writing this to get suggestions on how to recruit this person or specific people that you think may be interested. I imagine that they could come from Bridges, Communications Dept, or Theatre Dept.

Any ideas you have would be appreciated.
amber

8/9/06

Scott didn't like the idea of the above email. Leslee down right hated it. Veronica asked for clarification and said Lois could easily find an interested intern for it. Who knows what will

happen now? Gut punch came from the auditor on Monday. I am not allowed to buy anything for the play from Mexico. 1. I have no official buying power. 2. I wouldn't be able to use credit cards. 3. If it got out the headline "Student Goes on Mexican Shopping Spree with Tax Money," the college would look bad. 4. Local vendors are not considered "reputable." 5. The auditor's experience is that in the town she stayed at for a month or so that she can't remember the name of was Westernized and I wouldn't be able to get anything folkloric. OMG!! Bless Linda's heart for trying to make this sound like a good thing for me. Now I am expected to find importers at 3X's the price and 3X's the work. I went to the owner of La Estrella and the only thing she knew about was the Toppenish Saturday Market. Hopefully, this is considered "reputable." Veronica said we should have never asked the auditor's permission in the first place. Interesting strategy. Met with Nichole twice over the last 3 days. She is progressing. She really struggles with writing the worksheets—doesn't know how to break it down in a teaching style. But she's getting a lot done. Veronica doesn't want the kids to make the posters, but I'm still gonna keep the plan and Nichole's work on it just in case! She wants this 12th person to make it and have kids make big signs to hang in the hallways at their schools. That could be good too. Went to Royal City yesterday. Working with the kids again was wonderful! I have now fully realized that even though I never want to be a teacher again and have that constant influx of students, I will never be interested in a job that doesn't contain a piece of it. Seeing their eyes light up when they understood how the nose and face of the mask reversed was perfect. It inspired me to really get the concept of this production, and I reworked my concept statement for 3 hours. It's still not exactly dead on, but I'm much happier now.

8/14/06

Finished getting paid to work for Bridges on Friday. I ran into Lois that day and she said to go ahead and buy 100-150 dollars worth of stuff in Mexico. She is upset and considers it racist. She believes the auditor does not want to and then created excuses for it. Later that day, the auditor wrote an email stating that nothing is legal besides up to \$100 which can come from petty cash. Nichole finished on Friday with me too. I will look at her example of Kiki's headdress as a lesson learning what not to do. ☺ Cesar promised to bring the stuff Sunday night. At 9:00pm I called since I hadn't heard from him. He got mad at me, but I made it clear that I needed it. He finally arrived at 12:30 am. The rocks will not work. The machete sheath is ok. The lockbox has the wrong dimensions and right now has to be turned sideways to go thru a door. I think I can fix the lockbox with an hour of work and a drill though. Turned a revised Section one and most of Section 2 into Tina's mailbox yesterday in order to make sure that what I can turn in is by the due date which is a week after I return. Due to the chemicals not arriving for the shells, Mason agreed to make them when I return. I just heard from Father Jesse 3 hours ago. He has hooked me up with Provincial Fr. Luis. Supposedly I have a place to stay, so I cancelled my hostel. Admittedly, this major change in plans makes me nervous. I'm totally trusting strangers in the second largest city in the world. I am confident that they will be wonderful people, but I'm not sure what to expect about how to interact with them, what they can offer, and how much freedom I will have. Met with Laura today, and she definitely made some progress, but I'm glad we met because she has much to revise. Grrr...she wasn't done with the blanket designs for me to react to. But we have a meeting set for Sept. 5 which will hopefully be good timing with Josh Darby coming Sept 11. In less than 4 hours I board the shuttle for SEATAC, will chat with friends and work on stuff to keep anxiety at bay, sleep in the airport, then leave US soil at 5:45am. I'm officially nervous! Happily though, I found out my

phone will work down there! So I have technology chips for a phone, laptop, camera, and camcorder! Uff-dah! I chose not to take the voice recorder since it has really bad quality and won't be useful for dialect work. Thanks though Jerry!

8/15-20

MEXICO!!! Many amazing experiences. I kept a handwritten journal just for me. Anything thesis relevant will show up in my "Research on Given Circumstances" section.

8/31/06

Laundry and jet lag day.

9/1/06

A little of this and a little of that to reconnect with people now that I'm back.

9/2/06

Began organizing my **820 pictures** in order to use them for design and blocking ideas. Started to iron out the rehearsal schedule.

9/4/06

Created a scene break-down for all the characters to help plan out blocking rehearsals and then finished up the rehearsal schedule. Re-read the script for the first time since I left for Mexico. Wow! So many connections and images glided through my thoughts. The dance of the Quetzal scene I now visualize so differently. The actual dance is so light with flutes and hopping, yet Loomer's writing gave me the impression it was stomping and defiant. So I see two alternatives. Either Miguel's memory is tainting it as defiant, or I need to radically change my view of what defiant means.

9/5/06

Created a 2 page brief about the production to send to the actors. Thankfully, Scott will send it out to the department's students for me. Spent 2 hours fixing the box Cesar messed up. Grumble...grumble...grumble. It looks funky and we need to be careful about splinters, but now it wheels through doors.

9/6/06

Meetings, meetings, and more meetings...Clarified a few things with Amanda but mostly sticking to what she had. Changed quite a bit about the market scene. Both Angie and I are happier. Angie is willing and excited to help me tackle the headdress. YEAH! Laura and I looked at revisions on her workshop worksheets and discussed her photoshopped backdrop. Overall, thankful for Angie's knowledge of details and research. Amanda and Laura both still struggle with this. Amanda has great overall vision. Laura still needs to work on this too. We've all learned a lot this summer!

9/7/06

Spent 2 of my hours driving to Salem creating my callbacks. Using what I witnessed in Elise's callbacks for Fool as a starting point, I creating a sequence of activities and scenes that help reveal the specifics I need for ¡Bocón!.

9/8/06

Spent a few hours reading about codeswitching. I have come to realize that even though I am fascinated by how bi- and multi-linguals switch between languages, reading about it is an excellent way to induce sleep. Plus, I'm still struggling with the practical reality of the play being 90% English and 10% Spanish when the reality would be all Spanish or a bit of Spanglish or even indigenous language added.

9/11/06

"Amber's Sanity" aka Josh Darby arrived today! YIPPEE! He admitted that he considered not returning to CWU this year but really wanted to do this show. WOW! After chatting a bit, I filled him in on a lot of info from the summer that will affect the future. We chatted with Jerry who thankfully offered to be of service to Josh throughout the quarter! We got good ol' keys. Then with his "to do" list in hand, he was off to create the SM book. Talked to Paulette. She is also being a wonderful soul, and wants to help with Kiki's headdress even though she knows it will have to be outside of her shop time. Chatted with Veronica a bit before she took off for another meeting. Her first sentence was "You survived." My laughter at her surprise set the tone for a fun opportunity to share memories. Watched the "Learning Flamenco" DVD I bought for the Voice Keeper. It is horrible! But gives enough basics for us to add it to his movements.

9/12/06

Met with Veronica to hash out the pre-show workshops. I feel much better now. I have a clearer idea of her vision for how these cohorts are run, and preparing for them seems less daunting since we were able to lay out which items will be made at which event. So I was able to type up a list for Veronica with which stations when and a short description of each as well as the room set-up required. We have a total of 23 different stations! Found out Royal City doesn't want to do theatre so it's just 4 now. Weird Royal Citizens! But Veronica warned me that she will try to get them to change their minds. Veronica admitted that she will be rehiring more than 15 mentors despite the email she sent out saying it. She just wants to be able to fire a few. Interesting strategy. Met up with Josh again in the afternoon. What a hard worker! Leslie included ¡Bocón! info in the audition press release. Cool! After listening to my dialect tapes, I think I have a nice mix worth of 90 minutes to give my actors. Plus, I learned two major mouth positions that seem to get a good start at making the appropriate sounds.

9/13/06

Josh and I organized the puppet closet and began prepping the workshop boxes. Thankfully, Dave trained Josh how to use the grinder to grind down a few screws that poked through the wood and borrowed us spike tape until I order some from PNTA. Josh took a lunch while I met with Laura about her revisions. Then we all 3 trekked to get cardboard boxes to spray goop on the PVC during workshops and pick up the PVC. However, I realized how stupid my plan was to carry 27 10' PVC pipes. Live and learn! ☺ Jim Hawkins stopped by and is interested in talking on Monday about how he can help with the show. AMAZING! Admittedly, this is a bit daunting. How do I use someone as talented as Jim? My solution is to create a list of all that is happening that seems connected to his field and get his opinions and see which directions his suggestions lead us. Paulette is totally on board to help with the headdress now that I showed her the footage of the dance. She thinks it is super cool! Then, off to the dollar store for workshop materials. I got oodles! Finally safely on my couch, I researched more specifics on

costume looks and created a collage of pictures for the posters kids will create in the workshops. Wow! Life is full and busy but progressing amazingly!

9/14/06

Josh and I bonded more as we planned out how to use Hertz and he continued with his “to do” list that we have been revising each day! Laura came in to work on marking the blankets. For some reason she didn’t see a problem with letting the marker go thru onto the table. Grumble..grumble...grumble... Mary taught me how to use a laminator in the office! YIPPEE! This will help with the workshop prep! Paulette provided us with several pipe insulation tubes to make bones for La Calavera! Turned rehearsal schedule into a pretty calendar format to give to actors attached to syllabus. Used “traveler” format on Publisher—seemes appropriate. Even had places for me to insert pictures that I thought would be good for all of us to remember! Found out today that Brenda was never told that we were equal in casting shows rather than her first and then me. She sent a biting email that I was confused how to respond to. How I began to frame it in my head was by preparing a list of reason’s why Bocón! is a positive teaching opportunity for the students and outreach for the department. Scott’s comment was for me to keep my head low, but that he is standing by his word to Lois to provide full department support. I’m confused what that means for this project besides casting. But then she called, and we had a great talk. I felt an amazing sense of joy. Here’s the email that resulted the next day.

From: Amber Peoples Friday - September 15, 2006 11:48 AM

To: Hubbard, Brenda

Subject: Re: Auditions

Thank you very much Brenda!

Since our talk yesterday and with this email, you have helped me understand and be thankful for a lot. Your shared honesty about viewing me last spring as an overeager grad student helped clarify for me in a framework I didn't see as to why I was having to fight so hard for anything I asked for. Also, your comment about me just doing my job as a director is wonderful coming from you since I know how talented you are as one. Finally, this email sets into motion what I wanted so bad in the spring that I spent many tough hours literally crying about.

Whole-heartedly appreciating these outreaches,
amber

>>> Brenda Hubbard 9/15/2006 6:32 AM >>>

Hi All,

After getting annoyed about casting issues today, I came to realize that I don’t have a clue about what studio projects are, how they are to be handled and how they will interface with the other productions. I spoke with several others today who seemed to share my confusion about what studio projects are. Then I realized Michael was in Russia spring quarter and may not realize that others are not up to speed. Couple this with a new production manager who is still learning his job and a student serving as a director on one of the first of the new “studio” projects and I think we have a situation ripe with misunderstanding.

We need some clarity about what the studio productions are and how they will be handled.. It is important for all of us but especially for Amber who will need support and clarity so that she is not forced to fight for things that she should get and would get if we all shared the same understanding of what is going on.

I think there has already been some wasted energy and it appears we are not all on the same

page.

Scott, maybe at the first faculty meeting we could get an update?

Thanks.

B

9/15/06

Hammered out more details with Laura that resulted in a \$200 PNTA order! YIKES! For the first time, I'm a bit concerned about budget. I didn't realize how big of a chunk paint would take. But since Props are the same budget number as set, I think we are okay. While doing more of this and that at the computer, Shelby Loyd came in to ask about the female roles and the possibility of substituting TH 420 with something to do with the production. WOW! After telling her about the 3 types of workshops, she seemed excited to do it. Talking to Elise about her acting skills, passion, and responsibility, I am thrilled to have her take over the workshops and look forward to seeing what she brings to auditions. Here's my 12th person I wanted—even though she can't do PR, maybe that can still come from Lois. As Elise said "What a happy little accident." Knowing that productions are hard work and planning, this week leaves me knowing I should have faith in these accidents happening too. Now to find the balance between the two. Back at home I plug away at the workshop worksheets and plan in more detail the first week of rehearsals. I even found a few large seashell candy molds for the shell Miguel needs to drop and shatter!

9/16/06

Syllabus is almost done now! Yippee! Used Michael's Foreigner, Derek's Charlotte, and Tina's lighting design as examples. They helped and even gave me 3 more good ideas to add to my Learner Outcomes for good ol' Hodge. And I chose to use the list for Theatre Dept actors as my learning outcomes for the class. Now to just pass it by Scott.

9/17/06

Slept 12 hours! YIKES—rehearsals haven't even started! Dialect tape is ready to roll! Now I'm gonna ask David if he has any type of device to turn it into digital format because I'm not sure who nowadays has tape players! Worked on intentions more today. Talk about slow and tedious (8.5 script pages in 4 hours!) but SUPER important. I never looked forward to this step of the Hodge process especially since I heard so many grad students gripe that it was completely useless. But then I remember Julie praising it as a way to heighten conflict. Before Mexico, I got about half done and was thankful for the process because it helped me more deeply understand each interaction and even change my mind about the purpose behind 3 pages. Now, I'm even more excited about what this process teaches. I now feel ready to guide and experiment with actors on scenes from a much more confident level than I ever have before because I have the foundation to build on with their talents and interpretations. I also see so many more places to add variety and tension than I ever did even after all the other types of analysis. No wonder I struggled with directing so much before. I was trying to do this work at the same time as work with the actors! Now to figure out how to guide actor's discoveries to get it in their bodies.

9/18/06

Laura called in sick—bummer. Picked up the PVC, and Josh and I hacked away at it. Josh is definitely a slow and steady wins the race kinda guy. Took care of my Mexico receipts—thank you Lois and Veronica! Budget time—got a little organizational system to keep track of filing my expenses so that I can turn in receipts to Linda and subtract them from my budget in a sane manner! Yippee! Meet with Angie to finish up her internship. More stuff to buy—uff-dah! She takes the lots-of-words-to-teach-creative-projects approach. I honestly didn't have any more in me to make her change more than a few key pieces. The rest, I simply find easier to do myself at this point. Prepped dialect paperwork.

9/19/06

Got great feedback from Michael about the distinction between syllabus learner outcomes and Hodge's learner outcomes. In the syllabus, make all outcome verbs attainable with specific assessments. Joe's gonna translate my dialect tape into a CD! Happiness! Starting to get concerned about my FedEx package. Not shipped until 9/10 and I was "supposed" to have gotten an official email explaining the process. But the "second" one I got was not. It is supposedly at the border right now and will use a ground tracking number in the next few days. Crossing tons of appendages that it's true. I made the mistake of thinking I was working with FedEx when really it was a service representing FedEx. Paulette gave me shopping ideas in Yakima. Planned out which stations to have in which rooms to use for the different cohort events with Veronica. David Brown asked me what tech positions I would want in my dream world. Talked to Michael about my choices and he seemed happy. But I need to create a bulleted list again of what I expect from the positions. Oh Boy! I mentioned that I did in the fall using the Protocol book and a guide and was told to throw away and not look at again. Michael replied that this probably meant (I honestly forgot his response but it was a bit uplifting) Talked to Brenda about her cast and crew seeing ¡Bocón!. She was all for it, and we decided to have them watch Weds 11/15 followed by her pick-up rehearsal. I'm so glad to be learning this side I didn't know of Brenda. I emailed Michael to see if we can turn it into an official major preview. More verbs/intentions labeling in my script. I just realized La Llorona's gonna cry for real—not her fake one. Interesting!

9/20/06

AUDITIONS DAY! Strange revelation as I walked to class today—I'm not only casting but casting my thesis! I'm getting a masters in theatre—How bizarre is that?!? I was a bundle of excitement and offering everyone green beans until about 5:30. Deep gut nerves then kicked in. I sat next to Brenda and was thankful for it. We giggled throughout the night. Wow! I learned a lot about the cattle herd process. How painful 2 minutes after 2 minutes can be! And how fabulous when we get a surprisingly delightful 2 minutes. 73 people. Less than half can go on tour—YIKES! I'm concerned that I don't have a Miguel. Brenda suggested recruiting even being after the fact. Thankfully, I have very little crossover with Terri or Brenda's callback lists.

9/21/06

Back at school bright and early to travel to Royal City and Othello with Veronica. Talked to Terri about our 3 in common. What a great sense of co-workerness. We created a plan to share our 3 in common beautifully understanding each others concerns clearly and compassionately. Then I'm off. Dumped Vero at RC and traveled the rest of the way to Othello. Met with Sharon,

Site Director, 2 lead teachers, and the assistant principal. They had great legitimate concerns that were good for me to hear and understand now that I am no longer just a teacher figure but an organizer of teachers. They seem sold, and I promised to create a few helpful guides for them like a theatre vocab list, list of trickster tale figures, and a recording of my actors during reading #2. Then I toured the school to see the spaces we will use so I can plan ahead of time. Back to RC, where Vero said RC is now convinced to do theatre stuff. UFF-DAH! Had a good talk with Vero about her coming to understand how to organize better. GOOD! Called people like crazy (Arturo, Jared, Victor, Aaron, Nathan, Brent) hoping to get a few more in. Realizing how confused people were about the tour commitment due to their notions of what tour normally is like in the department. I wonder why no one came to ask? Definitely something about marketing I need to learn here—not sure what though. Then met with Shelby and Elise to plan out how Shelby will get full credit for TH 420 by helping with the workshops. Everyone seems to be pleased. I look forward to seeing what Shelby brings me Monday for a worksheet assignment for pantomime. I gave her a basic outline idea. Hopefully, that was good scaffolding for her first one. Then I can slowly back off. CALLBACKS! 7-10 in the Tower. WOWEE! Interestingly enough, I think I have got my guys (and am even deciding between 2 for Miguel) but am concerned about my girls—lots of emoting, flapping arms, and overacting. BUT—I liked Kathryn as the Voice Picker and Brittney as La Llorona!!!!—definitely the two roles I worried about the most. YIKES—Brenda put up an additional callback list: Jeff and Kathryn are on it. I can substitute Brent and Jeff. I will try desperately for Kathryn.

9/22/06

Talked to Elise about my casting concerns. Her thoughts—Maggie at least is going all out and committing even if overacting and she is directable just hasn't been in a show for a while and is rusty on good choices; Erika is a hard worker plus would be my only non-white which would be good for my population but Elise questions her ability to be directed; Kathryn will be great which I agree with totally; John is a risk but maybe worth it; Brent yes it is type casting but he will be in the professional world also until his first wrinkle anyway and will get lots of work but if Brenda can use him, I should let her for the sake of his training. Michael talked about studio projects today. He kept mentioning his reader's theatre gig and not ¡Bocón!. Finally, he talked about them needing nothing but chairs, music stands, and an apartment to practice in. I was about to ask what if they get money from elsewhere when Brenda leans over to me and says she wants to comment that from his description, ¡Bocón! doesn't sound like a studio project. My response was thank you and please. Michael's quick response was Right! Mine and George's are "special projects" that should have their own guidelines and outcomes. Both of these women have amazing things to teach me about how to think and phrase concepts! Both get to the heart immediately. Then I asked what I should do as needs come up for ¡Bocón! since those guidelines aren't in place yet. Answer: talk to Michael and Tina. Then we discussed casting—Brenda gave me Kathryn and Jeff but still wants to see Brent. Totally cool! Then we discussed the issue about Isaiah trying to control the department. I wonder if that's what people thought of me last spring?... Also, I mentioned that I would like to see Melissa when she is not exhausted and Terri and Brenda suggested another callback so I called up 11 people (Andrew, Kathryn, Brent as excusable conflicts) so 8 of us will get to play to see what I can work for my final 2 women. Well, callbacks were good and bad. Bad in that I should have trusted my gut and cast who I thought I would yesterday because that is what I ended up with. Good because I won't wonder what if?. Plus, Maggie shared something heartwrenching with me. She thanked me for

the wonderful opportunities I provided for her so far. Brimming with tears, she acknowledged that my choice for casting would be hard and wanted me to know that if she wasn't cast she wouldn't be mad at me. I had already chosen not to cast her before this moment leaving me a bit bewildered as to how to feel and what to say. Also, I am a bit worried about Caoihme's interest in being part of the ensemble. Hopefully, I am wrong.

9/23/06

Shopping! Went to Yakima to gather a little of this and that for the workshops and possible props. Accidentally found Hancock Fabrics and an alternative craft store on Nob Hill Drive. YIPPEE! Will need more help to find the Mexican folkloric shops.

9/24/06

Transferred Dance of the Quetzal recording to my computer and got 6 still shots that hopefully help us make the costume. Finalized the 13 moments I want to analyze the first week of rehearsals. Every actor has a least one. I don't think they are the 13 most important moments in the script but ones that do help ignite character development. Decided today that due to all that is required to put this production together and the skills of me and the cast, I want to hone the Spanish pronunciation of the Spanish words, work on creating simplistic music, and then speak standard American English. I'll send an email to Tina, Elise, and Michael to see what they think.

Monday 9/25/06

Shelby and I worked together today. Her pantomime worksheet was very rough. I gave her tons of suggestions on making it better. Then she went through all the workshop boxes to see what still needed to be gotten. Paulette is wonderful with her diligence on the headdress. The photos didn't work so well, so I promised to burn a CD from my computer. Plus, she offered to do fittings for my actors. YIPPEE! Joe gave me the Spanish pronunciation tape transferred onto a CD. He's my hero. Prepped loads of stuff for the first rehearsal. The FedEx tracking number still doesn't register. Things are feeling very suspicious right now. Worried that I was hoodwinked and will lose all the costumes in the package. Not sure how to follow up on these concerns.

9/26/06

WOW! 1st rehearsal day is here! Made all the pronunciation CD copies. GOT A PROFESSIONAL MASSAGE! YUM! Josh and I chatted and feel all ready for tonight. Laura and I had our final meeting. The tree ideas look really cool. Decided to make colored copies of the rehearsal schedule since the actors will be doing tech work too and I wanted them to fully see the inspirational pictures. Unfortunately, me and the copy person miscommunicated and I ended up with 40 copies instead of 10. I decided to foot the entire bill. Shelby emailed me her revised pantomime worksheet. Still not happy. I decided just to change it myself due to lack of time. I will sit down with her next week to discuss the changes. Made tech assignments for everyone. All will have a mask, a key character prop, and a job. Rehearsal: Played "That's Great" game. Discussed the syllabus and calendar. Explained and handed out match forms. Introduced individual sessions and had them sign up for 20 minutes on Saturday. Explained the pre-show workshops and had them sign up for 2 days. Everyone wants to go to Othello. How fun! Discussed design concept. Showed Amanda's costume designs. Watched Kiki's dance. They loved it! Listened to La Llorona's song. Intensely silent after this. Noticed not everyone had

their syllabi so emphasizing the learning objective of following instructions and said we would do it tomorrow. Played Angel in the middle. Only one move the entire time was unsafe. They got the point after I explained why that wasn't cool. But they did get very daring and creative in what they did to the person in the middle. John was great with non-verbals. Then we went thru the structure of the pronunciation papers and CD. I emphasized the vowels. We practiced a bit of the opening conversation. I shared about the pressure in the middle of the lips on "o" and the forwardness of the corners of the lips in the "i" sound. They worked well together.

9/27/06

¡Bocón! will not be sponsored by the department at ACTF. Lois sees that as a trend with the omission in the website and College of Arts and Humanities brochure that the department sees this as her show and not theirs. Talked to Scott shortly after, and he wanted me to be sure that I knew that I could sign myself up if I found the money and they would help with the leg work. Also, for some reason he didn't realize the November 17th performance was open to the public. I feel really frustrated by this. How do I make what I am doing clear? Does anyone want to listen? But after sending him info, he did put the show on the website tonight already. In my response to my email about pronunciation and music, Elise said do it all and see what happens. Michael and Tina didn't respond at all. This leaves me feeling confused and overwhelmed. Rehearsal: Bridges mentors joined us for the first hour where I taught warm-ups and the pantomime station. We had fun and the two groups intermingled fairly well after initially sitting completely separated into the two groups. Then I showed the ensemble the workshop boxes and answered questions. Then I finally gave them their roles by explaining what good thing I saw in them that convinced me they were right for it. First read-thru=43 minutes.

9/28/06

After a few more hours of finangling, the workshop boxes for tomorrow are ready! Strangely, I was done at 2:30 (30 minutes before my meeting with Josh). And for a brief moment I didn't know what to do with myself. Then I realized that I could actually eat! WOW! During this, Jeff asked for clarification as to how he will still be an ensemble member even though my concept for the judge is the alien observer. I explained how he is vital and we will continue to bond with many things, but that despite this, everyone will need to act as if he is alienated. He didn't seem happy with this answer. Is this something I should be concerned about or just blow off as something he needs to deal with? Then I prepped another round of receipts for Linda and subtracted another \$350 from the budget. In the middle of that, Veronica called because the mentors had questions as they practiced their stations for tomorrow. So over I went. They really are a fun yet time-warpy group. I relearned the power of words. When Marques needed help with the opening, I off-handedly said "UUU...you have the hard one." Even though after that I said he would have a theatre person to help lead and he could be the demonstrator and after we messed with the sticks and he seemed entranced by the idea of the movement, he then went to Veronica and switched stations. Rehearsal: Reviewed warm-up sequence by having cast lead the body and voice sections. Then played Give and Take. They really are beginners. They still do not intuit MANY skills on giving and taking focus. Then we sat down with the syllabi and hacked away at four times. We are looking at Nov 27, 28, and Dec 1. The official decision is nothing during finals. This is not all that Lois wants, but I am willing to go to the mat to make sure my cast can do well on their other classes if need be. Then we started a list of words to pronounce Spanish like general and guitar. We also discussed the syllable stresses rules in

Spanish. This seemed to make them feel better. After the break, we taped the second reading—43 minutes again!

9/29/06

Cohort #1=Highland at CWU! Before the kids arrived, it felt like typical Bridges style—limited communication and prep. But we got thru, and here came the kids. I liked the idea of numbers on nametags and numbers on a stick for the mentors to carry for their station. We had 90 kids even though I was told to plan for 180. Grumble...grumble...grumble. During the song and dance, kids seemed to get happy about props and acting! Then we divided up and warm-ups started. With just a bit of shuffling, the workshops seemed to go smoothly. Lois even said at one point that she felt useless and loved it! At lunch few mentors or ensemble mingled with the kids—even Veronica didn't. But I was glad I did because I got an important insight from the group I was with. Especially one boy that thought the food was eating like kings even though it was white rice, canned green beans, chicken teriyaki sticks, cookies, and drink. I think we may have recruited him just through that. The show and tell at the end needs to be more organized. The kids had that embarrassedly proud look during their presentations. What exactly the kids got out of the day, I'm simply not sure. Hopefully the big pay off will happen when they see their stuff on the stage. This site director talked to me about having a night show at their school. Interesting alternative! At rehearsal, we debriefed the day. Overall consensus, kids didn't really like the warm-ups but got into the activities. The ensemble developed a better sense of our audience, purpose, and energy uplift. We did discuss though how to deal with disruptive kids. Then we focused on moments in the play to do over and over and seek out verbs. Worked with Caoimhe to see past the language and focus on finding different verbs when repeating self in the two languages. Tyson worked with being a father figure. Andrew struggles with verbs a lot—he works still with emotions. Same with Erika—but we also toyed with which age Rosita is. For Kathryn, we keep peeling layers of the Voice Picker. Working on giving Jeff's Judge depth. Working with John to keep his playfulness and a 12 year old mentality in his lines. Brittany really struggled tonight with basic acting methods. Getting her to find various objectives and not just hone in on Miguel throughout a 5 sentence line wasn't working.

9/30/06

Individual 20 minute sessions. GREAT IDEA EMILY! YIPPEE! Helped Erika see that Rosita is not an irrelevant character and we did decide to make her younger than Miguel. Got to the real reason the language really concerns Caoimhe and why she appeared indifferent at callbacks. Showed Tyson the reality (big picture) of a hard life as a coffee picker would have. He is asking some great questions. Also showed this to Kathryn to offset her thought that she doesn't care enough about Miguel. I love her excitement to explore the Voice Picker. Brittany is thrilled to do La Llorona since she is usually cast as damsel in distress or young kid. Discussed with her the need to not get overwhelmed by the big picture of the myth but to focus more on the moments. She also is excited to do the music. John surprisingly admitted he wasn't excited about Miguel at first because he saw it as a corny protagonist that is surrounded by cooler characters. Thankfully, now he sees better. Jeff feels challenged in a good way to work so much with non-verbals and seems excited to do the PR. Andrew and I discussed his problems with verbs: no acting training and he loves improv where he is great at being funny without digging deep. Also discussed his tardiness the last week, and he promised to show up 10 minutes early from now on.

10/1/06

Choreographed Kiki's dance—holy snikeys!

10/2/06

Dropped off a few things for the cohort and picked other stuff after. Veronica was pleased with how it went especially after the special visit to convince Royal City and the stress of finding mentors. Shelby and I chatted about her making the taped reading into a CD and creating a trickster tale worksheet. Michel Ervin is looking forward to the play and is interested in funding a second night of performances! GREAT! I even finally sat down and realized it only costs a whopping \$120.

10/3/04

Today Veronica and I talked about the only things I care about with tour and then I made it clear that as long as those things happened, just tell me where to be. Realized how much I need to do for the upcoming workshop. YIKES! Things that I had in my mind filed as done from the interns this summer are fully showing what pieces they didn't do in order to be ready. First blocking rehearsal tonight! Reviewed the scenes and marked up my script with notes. During rehearsal, I had them practice Spanish while I talked to everyone about their tech assignments since that didn't happen last week. It took longer than I anticipated so we didn't get the opening blocked but I feel we got a good foundation for the market scene. I also taught our version of Dance of the Quetzal. Whew!

10/4/06

Talked to Arturo about music. He has a bunch on his computer and willing to share it with me. YIPEE! Shelby—oh Shelby. First issues developed with charges or needing special CD's. Then she had the worksheet started but not finished. Thankfully she did make the CD thing happen but they only work on computers! ☺ Then the trickster worksheet only had some of the info we talked about, the format was really boring and it was 7 pages instead of 4! I changed a few fonts and worked with margins and stuff which made room for the discussion questions we had talked about but I just gave up on for the sake of sanity. Talked to Jim a bit about designs. I've decided to use a banner of fabric for Miguel's voice. Rehearsal tonight got us a review of last night through the entrance into the forest. Now only two hang-ups to return to later: exiting the villagers and Cecilia's monologue. I was a bit loopy once 9:00 hit and we played with the villager scene. UFF-DAH!

10/5/06

Spent 3.5 hours designing and drawing out and color choosing Kiki's headdress. It felt all professional and stuff. How Cool! THANK YOU PAULETTE x 1,000,000! Chatted with Tina a bit about some technical things on the show. And it felt good to here her emphasis that this is a wonderful thing in reference to the impact on the kids. Then she got me all freaked out about binder in Supersat paint which caused me to want Laura's certain death and upped my anxiety ante. But, here we go, let's fix it before it's too late...Talked to Dave about all my paint needs. Good to know—1 gallon covers about 300 square feet of pre-treated wood. He also offered to provide some paint—cool. He said Supersat had amazing binders. Then I looked it up and it's advertised as having awesome binders. Will test Sunday but thankfully feel I can let Laura live again. Created my shopping list for Saturday—lots o' stuff. Amazing how what seems like so

little in my head ends up growing and growing. Rehearsal had three major chunks: listen to speech by Jose Cuellar, group discussion afterward, and blocking the opening. Their reactions to the speech were very interesting. But I think I guided it well so that they all felt heard, but yet got them at the end to really understand how it connected to the idea of the realistic terror the boot sound needs to make. Opening only got half blocked—struggling to get actors to play free even after 3 imagery exercises of rainstorm, “Invitation” by Shel Silverstein, and biting a lemon.

10/6/06

Added last touches to shopping list and ventured over to Old Heat to see if anything was available. Got a few hopeful things. Linda “complained” by not complaining but making it clear she didn’t know why she had to do the ¡Bocón! budget. She also strongly emphasized that she doesn’t want to do the tour. Why won’t tour just disappear from my radar. I really want it to. 3 hours of rehearsal just with John and Brittney to mess with their 4 scenes. Feeling good about the first 2—except her wail is anguished. I’m surprised how hard it is to get her to this because it seems like such a no-brainer to me. Need to find more techniques...The last two are still pretty rough. Overall, John is still acting too mature, and Brittney is addicted to dramatic pauses. Both of them want to act based on emotion instead of intentions. Here’s hoping and praying I made the right choice with my two leads...

10/7/06

SHOPPING DAY! Leaving for Yakima with all but Caoimhe (but Andrew brought his girlfriend who helped find her stuff!), we piled into the van. We talked and laughed as I showed research images. First we went to La Zapatería and ordered huaraches for all 7 that needed them. The Mexican stores across the street were either modern day clothes or food orientated. Then, The Old Lighthouse Shoppe. We scored big here. We got lots of great stuff and they were so nice and helpful and gave us discounts. Then they all wanted to eat, so rather than have a mutiny, we went to a Mexican restaurant. Had loads of fun and planned Friday’s upcoming fiesta. Then Value Village beckoned us for over 2 hours! Once more great stuff but exhaustion and frustration were building in the group. My brain was starting to ooze from all the decision-making. With two quick stops to American Pawn (disappointing) and Wal-Mart (only a few things here), I called the day done. We did some great bonding with jokes and song singing—especially Bohemian Rhapsody by Queen! We got back at about 5:45. Concerned about lack of campensino stuff, I checked out ebay for the first time ever. WOW! Intense, but I bid on great campensino dresses. I also got leads on a shirt for Luis and dresses for the viejitas. Still concerned about getting an outfit for the Voice Keeper. After 12 hours, I quit.

10/8/06

Today I landed all 4 of the campensino dresses I needed! Then the day quickly filled with 10 hours of emails, shopping, workshop prep, painting, and verbs for the final 2 scenes of the show.

10/9/06

Vero and I met at 11:00 to pick up wood so Josh, Tyson, and Andrew could cut it at 3:00. Weak from lack of food (one meal since the Mexican restaurant) I finally made myself go to Canyon River Bakery for a sandwich at 1:15 after getting Shelby started on the boxes for Mattawa’s cohort. I brought back cookies for me and those helping me out today. YUMMY! Only half the wood cutting got done due to a few reasons. But what we needed for the upcoming cohort got

done. Found out 3-5 is a good time for us to get in the shop since Dave has very few working. I'm exhausted. Thank God that Jim is at a conference this week and we have no puppet class.

10/10/06

I worked on blocking and workshop prep throughout the day. Josh is sick, so I gave him the first hour off from rehearsal since it's just Andrew and I working on flamenco and Castillian dialect. And I'm popping the Airborne. I decided to sign up for a 5:30-6:30 Tuesday night yoga class as a sanity move. It felt good! In rehearsal, worked Viejitas, Voice Keeper, and Voice Picker scene. Kathryn brings great stuff to the table. Talented lady! Andrew is struggling.

10/11/06

Cancelled my meeting with Josh so that he could rest. This worked out great for me since I plugged away at home on workshop stuff and planned out the stage combat sequence. I changed my mind and decided to go boot instead of rifle against feather. I used dance moves from the 2 folkloric dance shows that Father Luis set up for me during my trip. Then I made the mistake of checking my email before rehearsal. Here's the Veronica's email and the response I left after rehearsal. It felt like a bitch slap.

From: Amber Peoples Wednesday - October 11, 2006 10:23 PM
 To: Gomez-Vilchis, Veronica
 Subject: Re: Projectors
 let's talk about this in person

>>> Veronica Gomez-Vilchis 10/11/2006 3:14 PM >>>

Hello Amber,

Ian Loverro, professor in Education, found a message on his phone about a request for projectors. He is not the one who would do that. Who did you have Stacy call? We will see what we can do about getting the projectors. Are you doubting that I would come up with that? Like I told Lois and she knows it, too. We meet deadlines, how we get there is different from what others expect. We do our best to provide quality, too. Please let me know what you want to do from your part, because I was going to get the projectors and it would have been weird to have two people working on the same thing.

Thanks,
 Veronica

Then in rehearsal we got through ¾ of the nightmare sequence before hitting a section that didn't work. Then we got the ending scene. Then we retried and reviewed the opening and villagers scene to fix glitches. The opening is shaping up beautifully! Then I had to go back to the office for 2 more hours to finish up the last pieces for tomorrow's cohort.

10/12/06

This cohort was rough. Veronica didn't think the mentors needed training on the new stations and they came and went according to class schedules. The kids were hard to work with. Very little got done for the sake of the play. I'm frustrated especially after the email from yesterday. Josh thanked me for easing his load and said he was back. GREAT! Sadly, though, he called 2 hours later as his grandfather has just had a massive heart attack. Immediately, I sent him home. Rehearsal was reviewing a lot of scenes that needed help. Adequate progress made here as I felt

stretched quite thin. Thankfully, humor and stress relief was found in using Brittney's rehearsal mask.

10/13/06

I got myself in trouble today. Desperately trying to get stuff done that didn't yesterday, 4 mentors came to Hebel to help me finish the black on the PVC and blankets. I did then realize that the job I gave Bryce with the blankets was near impossible. So I got Sharpie markers. But Michael's studio project meets in there from 12-2 even though it's not on the class schedule. Plus, the markers stunk up the joint. Bless Paulette for working on the headdress! Tina gave me a bit of a pep talk which was good. One thing she said particularly resonated. When kids see the show, they will understand how the pieces they worked on fit into the whole. Then I dashed to get drinks for tonight's fiesta including making jamica aguas frescas. At Erika's we chatted around chips and salsa waiting for Brittney since she misguessed how long she needed to make enchiladas. Upon her arrival, we loaded up on food and watched the first part of the movie *El Norte* as I made connections to ¡Bocón! along the way. This seemed to be good. Then we chatted about match forms and everyone's designs. So sad that Josh couldn't be with us since I remember him being super excited when he first saw the rehearsal schedule.

10/14/06

I feel so frustrated that I need to double check everything and I just don't have the fucking time! I'm totally cool with checking. It's the double checking of people that need to do their job but don't that's frustrating at this point. After the last few days, today just finally got me. Even though both George and Scott told me that I had class Tues-Sat, nothing was booked for the room today. So all the blankets and pipes I had laid out and came to move before rehearsal ended up being in the way of violin classes scheduled today. So I moved our first run-thru to the Tower. Thankfully, nobody else needed the space. Since it was our first run-thru, it did throw us all off a bit, but we made it. The ensemble seem bolstered by my line that "Yes, it's rough, but it's supposed to be otherwise what would we work on for the next month?" I had them be apes as I called out intentions and emotions. They did great with the intentions. After I called out the first emotion, they started acting it, and I yelled that they should have thrown a mutiny instead. The second time, all but 2 did mutiny. And the third time, they all did. Then I cleaned up Heb 118 during a break in the music lessons. Next, I headed to Yakima for more shopping. I finally returned home at midnight. UFF-DAH! I'm tired of only eating one meal a day....

10/15/06

I had promised myself 3 hours just for me over the weekend. My body decided for me what those hours would be. Last night, my body wouldn't shut down so I ended up watching a movie until 3am and then woke-up at noon today. So then 5 more hours filled with stuff here and there: shopping, workshop prep, redesign headdress, rehearsal schedule, etc.

10/16/06

JOSH IS BACK! THANK EVERY GOD AND GODDESS EVER WORSHIPPED! He even finished up the woodcutting with Tyson and Andrew. I squeezed in 3 hours of workshop prep and shopping between class obligations.

10/17/06

2 hours more of shopping—for a girl that doesn't like to shop, UFF-DAH! Found that I need a permission note to get into Bi-Mart. Ay Caramba! Made copy of Saturday's rehearsal and music to give to Brittney and Caoimhe so they can further design music/foley. Met with Josh and then prepped workshops before allowing myself to go to yoga class. Then we practiced Spanish and ran the first half of the show. During the break, I picked scenes to work on. Felt like good progress.

10/18/06

Today was a long day. The pressure finally got to me. I wrote in to my PE instructor and said I wouldn't be there. Then as Shelby was finishing up stuff for workshops, I worked on finalizing worksheets for all the stations. As 7 rolled around for my design meetings with the cast on their key props that they would make on Saturday, I was dragging pretty bad. At 8:00 the mentors came. My goal was to make the details clear about each station so that they products would turn out better than last week. The two I had really hoped for didn't come—loom and blankets. Grrr... Especially blankets because I was hoping to use Liz's art major talents to help me figure out the best way to tackle the supersat problems I'd been having. Tina popped her head in while I was giving the low down to Erika. Bless her for smiling, and reminding me what a good thing this project was and all the people it influenced. Feeling like I had clearly delivered the message about instructing the kids to take time to be proud of their work, I then of course started to realize all the other details I had hoped to share. Too late now. I went home and cried for the first time since auditions.

10/19/06

Cohort for Prosser today. It went incredibly well except for one major glich. Overall, the mentors were doing a good job pushing the kids to excel and have fun. The kids seemed excited to be there and explore. The teachers were wonderful helps. YIPEE! Then the glich. Veronica booked iron bars and flamenco in Shaw-Smyser. She also wanted to be sure things had indoor places because the weather has definitely become rainy, windy fall this week. However, the brass paint was VERY strong smelling! I contacted Vero about what to do, and she said to continue and she'd deal with the complaints later. They ended up having to cancel classes throughout the ENTIRE building for the rest of the day! So now regular paint and the super-77 are being cracked down on for Othello even though the paint is indoor paint and I require that the super-77 be done outside. Vero laughs about it. The mentor in charge joked about how easy it was to get them to play theatre games after that. I've learned from the mistake, but feel like hanging my head with guilt.

Then Shelby and I cleaned out the old boxes and fixed up for tomorrow in 2 hours! Elise observed Shelby today. She was funny because before it began, she shared how she finally truly realized the impact she could have on the kids. She said she was happy with how the workshop went. Then I ran to purchase things for tomorrow and Saturday. I even took my permission slip to Bi-Mart and got to frolic in their isles. I chose to buy a small breakfast of 2 granola bars and a banana for the 3 actors that live in the dorms and Josh since he got suckered into driving tomorrow.

Veronica helped with the Spanish pronunciation tonight which was great. Then we ran the second half of the show—much more rough. I realized that I haven't used the rehearsal time to nail the second half as much as the first. Will correct that next week. Worked the stage combat. Despite my attempts to figure out how to fix the sections that needed it, I ran out of time to finish so I was not completely prepped. I decided to try to work through anyway to glean ideas as we worked and to give them opportunities to run through the parts we had more. I was great with actors suggesting acting ideas for their own characters but then Andrew began to correct John, and I had to pull the "I'm the director" line. John really struggles. He needs every detail pointed out to him and can't seem to imagine it on his own. But as the clock struck 10:00pm, I felt stupid for not being able to finish tonight. Overwhelmed and out of time is a bad excuse, but it's all I've got for that.

Then I spent another 1.5 hours prepping the supersat for tomorrow. Once again overwhelmed and out of time, I didn't get the chance to practice with anything except the yellow 10:1 mixture from 2 weeks ago. I think back to Elise's question to Jesse during his orals about how he will organize his time better so running out of time isn't an excuse. I apply this to myself and don't have an answer.

10/20

Cohort at Othello. After 3.5 hours of sleep, I met Josh to load the van he was driving with the last touches for the workshops. I gave everyone the character word for their workshop to incorporate as the teachers had asked. After dispersing stuff, we went to the gym for the opening. It was interesting watching the mentors and the ensemble. Mentors were chilling to music and the ensemble was hyping up with games like Zip, Zap, Zup. Vero asked Tyson and Andrew to start the day with stage combat without a formal introduction. I allowed the combat but required that I introduce it. They played it fun and safe! Plus, the kids really dug it. Throughout the day, the kids seemed to be having a great time. All the ensemble and mentors seemed to be doing a great job. Needed to run to the store for more super-77 and different glue sticks. Liz pulled me into her group because she felt overwhelmed by the blankets. But we did it, and it worked!!!!!! Plus, thankfully, it was in the science room which had a ventilation system to whisk away the sharpie marker smell still leaking from the black marks. WHEW! At lunch everyone seemed happy. Sharon, the site director, said she was hearing nothing but compliments from staff. Kathryn after at first being concerned about being paired with Elisa and the ELL students was madly in love with them! The teacher in the stage combat group joined right in and even let all his 25 kids push him as he did the back fall. Due to pulling the paint for the emblems, Jeff had already finished all 18 with his first group. Bless his heart that he had a great discussion about college and then played theatre games for the second group. Liz's second group learned the technique and finished very quickly, so she also talked about college. Then I went in and talked about scenic painter jobs. The Border of Lights despite Tyreesha and John's best work it toast. They didn't put down the tarp so the hot glue stuck to the floor. They had to pry it with a scraper and tiny shards are now all over the fabric, and I'll have to throw it away. CRAP! Thankfully, Veronica helped Erika for the first group because she didn't understand it as good as she thought. But once she did, the masks created are the best we've got! Note to self: creating wood effects from PVC is harder for middle school kids than anticipated. Then we showed and telled with time left over for Q&A about college. The ensemble was amazing! Then home again, home again. Kathryn told me that no one wanted to make a viejita mask

because in Mexico they are scary—too scary to want to make. Interesting! I asked Vero to just put it all in the Bridges office and that Shelby and I would tackle it next week. I asked Josh if I should go to the office. Since he is officially my sanity and said “NO!” I listened. Once home, I threw off my bag and jacket and crashed to wake up 4 hours later. ☺ I was brilliant to have planned for no rehearsal tonight.

10/21

Tech call day. Realizing that I didn't have all the materials since some were in the workshop boxes, I scrambled to get all that was needed. Luckily, only one was challenging—Erika was working on dog masks. 7 of the 10 were there—Andrew, Kathryn, and Brittney being excused and having alternative plans to get stuff done. I got them all a plum from the farmer's market as a treat. They all worked hard and did good stuff. I got around to organizing the wooden box that we have been throwing all of our crap into. That felt great!

10/22

Worked on my puppet for Jim's class for 11 hours. UFF-DAH! The reason I put it here is because I made the Voice Picker to help try to understand her better and possibly use for rehearsal technique with Kathryn.

Monday 10/23/06

CLEANED! Felt so good! Reorganized the workshop boxes into ways that would progress us from here on out. Also readjusted my office. The overfloweth junk is now tamed. DAMMIT JEFF! Rather than talking to me about a safety concern he has with the border of lights—which as written above I had already planned to throw away—he went to Michael/Scott. I told Scott what happened and he actually helped me come up with a replacement solution which is great. But I feel like Jeff slapped me in the face. I'm not sure why he doesn't trust me. BIG CONCERN: Brittney came to me with information that she thinks John is coming to rehearsal drunk and seems to believe that he acts better in that condition. He is a bad actor and is socially awkward. I've contemplated pulling him aside to see what's up, but have taken the “he just needs to be taught more about acting” so I worked activities with intentions into his rehearsals. I have a meeting with him tomorrow morning and thankfully Michael gave me some good ideas about what to do.

10/24

Talk with John: he flat out denied it. What concerns me most though is that he seems to want to find revenge. He wanted to know who said this, started blaming other cast members for things, and other damaging things. I tried to emphasize my past observations about him and that ultimately, we have to do what is best for the ensemble. More shopping and then 2 wonderful treats: massage and yoga. Mmmmmmm..... Rehearsal: pounded out some things about music with Caoimhe and Brittney—good beginning, but still have a ways to go. Finally solidified the stage combat scene! YIPPE! Then did our first run off-book. They were great! Much more character than I have ever seen and all but Brittney are doing fabulous with lines. Josh did say they were paraphrasing a bit but overall the ball didn't get dropped! After sharing my notes we did have a talk about protocol and respect. I mentioned my concern about revenge and not facing people with problems and how these problems tear up ensembles. John came to me

afterwards and said that yes he realizes that he was angry but understands now. Jeff said nothing.

10/25

Admittedly, I'm writing this a week after the fact, and I can't remember what "process drama" stuff I did this day. Sorry! BUT...I do remember rehearsal, so here we go. Nonverbals with John. I found out part of his problem. He physically has a hard time twisting at the waist. Good to know. We talked about making sure his pantomime is focused on what he wants to do and not an emotion. We did one line ten million ways to see how to experiment with intentions. We talked about how Miguel's movements could be like a monkey. Basically—we readjusted patterns. Then Brittney joined us for La Llorona scenes. Not impressed. Brittney especially seems to act using large chunks of lines with one intention. So we did the realization exercise. Then up was Voice Picker and Miguel—BREAK THRU GALORE!! Even though the puppet bombed, they then both finally fully acted out intentions! They got to experience how fun it is when you fully try to get what you want and respond to the other doing it to!!

10/26

Had individual sessions with John and Caoimhe today. John and I hammered away at intentions for an hour. He admitted that our talk Monday kicked him in the butt to be better. Cool! Caoimhe is sick and we didn't do much, but I was able to awaken her need to create a backstory for Cecilia. Took Dave Brown's tip and checked out musiciansfriend.com for instruments. Great scores. Rehearsal: Tonight is the night I knew since day one that John would be gone, so I decided to start adding the music/rhythms/Foley. Unfortunately, my two music ladies didn't step up to the plate. Caoimhe was actually at the toilet puking instead and Brittney took no initiative so I pulled shit out of my ass. It didn't go too horribly. Most of it was just sounds to add interest and tension. The cast seemed to have fun experimenting which is good.

10/27

More shopping for stuff—starting to wonder if me and my credit card will survive. More individual sessions. I think great progress was made with everyone. Several revolved around physicality things like center, lead, animal, mannerisms. John came in again and we got him caught up on music stuff. Erika and Jeff were no shows. Rehearsal: run and then plugged away at individual moments to tighten the intentions and pictures. Overall, I find that the intention work we did the first week of rehearsal and constant inclusion of it into rehearsals got the ball rolling but didn't free them up enough to act on their wants. Now they are finally getting there. Is it an off book thing? Need to figure out how to nurture it more. Talked to 6 of the 8 about being sure to keep me up to date on assignments like key props. Erika solved the problem about not showing. Jeff said he was "horrified" that he missed it yet didn't think we would have had anything to discuss. I assured him that we had stuff to do with this character. Rather than choosing to fix the problem, he went to the bathroom and cried. Not sure what to do about him.

10/28

Mask making day! Michael and Jerry popped their heads in as they did their day. Their smiles were uplifting. Overall, people slowly loosened up and started to have fun with creating their masks as the day went on and they got over being scared by it. Cool! Then off to Yakima I went to shop some more. Coming home, finally at 11pm, I treated myself to a DVD.

10/29

More shopping for stuff around town and things that didn't appear yesterday. Then rehearsal schedule and scene shop list.

10/30

A lot of stuff today was organizational ring around the rosy—calling, emails, reservations, tour info. I want to cry.

10/31

Had to be very solid as I visited Veronica and she wanted to continue to push to overload me. I gave her specific requests and parameters for how things need to be done. I think I did a good job of being completely non emotional and businesslike. However, she clearly is not happy about that. However, I don't have anymore energy to bend over backwards for her. Moreover, I need her help. Serged the decorative details for Kiki's shawl. Elise came into the puppet lab and asked why. Because there's no one else to do it—she understood which in a weird way helped. Then I prepped for a meeting with international education week committee. I had a bunch of PR stuff ready to present, but they didn't seem to care too much. They just threw ¡Bocón! on the poster that lists all the events. Wow! Then I tried three times to get a CD of the poster to the CopyCat shop without success. But it ended up being perfect because we needed a few bits of info to make it official. Whew! Scott gave me a fabulous surprise of making a large copy to put on my door. A great feeling of validation. Josh is working hard to deal with construction stuff. Bless his heart. Rehearsal: More music info with Caoimhe and Brittney. We're progressing but we ended up having to rediscuss what we had decided on last week because they didn't remember things we had decided on. That was frustrating because I feel we are running out of time. Everyone then arrived to deal with all I bought this weekend. This was a good moment of fun and work. Then we finally got around to rehearsing. I tried to focus on moments again for the second half. They were shit, and so was I! Brittney and Andrew were not prepared at all with anything we talked about in their individual sessions. Kathryn and John lost their edge. I didn't know what to do to fix much of it. Thankfully Caoimhe and Kathryn made good progress on their viejitas. Had to have a sit down with Andrew. He lied to get out of a duty on Monday, is far behind on his mask and prop, plus is obviously not practicing his roles. I made him tell me exactly how he would work on it all this week. He seemed sincerely apologetic, but I'm wary.

11/1

OH MY GOD—IT'S NOVEMBER! I woke up at 4:30am completely tense and unable to sleep. Thankfully my kittie let me cuddle with her, but finally I just decided to get up at 5 and get something done rather than just fret over it. A little after 6, I was surprised by what seemed like a weird halogen light glow outside—nope, just dawn. ☺ With only one hard boiled egg and a cup of green tea in my belly, I headed for the office. Field tested winding river around PVC—works (kinda slow) and is smaller than I anticipated (happiness). Dropped off poster at Copycat Shop—exciting. And they are great to work with. When picked them up, greeted with uuuuu's from Michael and Leslee's grumpy face. Jeff didn't accurately take her notes, and supposedly she expected to see a proof even though she make it very clear that she wanted absolutely nothing to do with this project. But she didn't tell me, she told Scott so he had to come to me. Egos piss me off. So my reply to him was "Well, then what do I do with these" and pointed to the 130 copies I had. He said, "Talk to Leslie." Jeff quickly chimed in and said that he had and

that she slapped him on the wrist but would allow them. Then my tipping point tipped. Scott began explaining some different names like Central Theatre Ensemble which I reminded Scott I was not allowed to use. Then Jeff apologized to Scott about wasting his time and ignored me. Then I talked to Jeff about the college official stamp to hang up and he wanted to make someone else do it, and I had to make clear that it was his job. I realize these possibly sound like ego issues, but it just happened to be the pushes that toppled me. I was done and quickly ended the conversation especially since I had to use my lunch to go shopping for supplies. So I talked to myself and cried the entire walk home. It helped a little. At 3:00 Shelby and I discussed the tour workshops. She seems excited and the talk went well. I'm both excited and wary about her rough draft on Monday. Josh and Andrew worked really well in the shop today getting shit done and staying out of the way of Hard Times. Caoimhe and Erika thanked me for the time off from rehearsal tonight! CUTE! Jeff let me know about his initial contacts with the newspapers and that I'm the reference phone number he gave. Once again I feel good and wary. I'm not sure how to deal with this double energy. Dave Brown called specifically to give me another good lead on a music website. Cool! Scott created a plan for the 3 booked days of tour for Veronica and I to edit. Bless his heart! Yikes! Kathryn wants to know if she can get out of rehearsal the 11th. I have no idea how to decide that right now! Finally, I allowed myself to go to the SUB to get food as I worked on trying to decide what to do for rehearsal. Both felt good to do. I have felt like I have no time to focus on directing since so many other things are spinning on plates. Rehearsal: Good progress! Caoimhe and John finally broke thru Cecilia's monologue. Unfortunately the hour I planned for La Llorona and Miguel got readjusted because Brittney threw out her back again. Need to get advice about how to deal with this from Michael. But we used the time well—it took John 45 minutes to make sense of the half of page where he sings his father's song. Uff-dah! But I'm glad we did it. Voice Picker time—great break-thrus and solidifications here too. Finally nightmare scene. The dance is smoother. John now gets his attention seeking choices. We worked in the actual shoes. Tyson and Kathryn got the song. We hammered out the details of the fight. I finally got John and Andrew to understand the soaring concept. Back in the office Tina taught me some cool stuff about an interesting artistic way of analyzing the poster while making me laugh. Today was a good day to vomit into this journal.

11/2

Today was hell! Talked to Micheal about Brittney. He thought switching Erika and her would be a viable option. Though he had to admit to my question that no is the probably answer to if she is smart enough to pull it off. Then I took Jeff, Tyson, and Andrew to Old Heat to look for costumes that have eluded me so far. Tyson and Andrew searched up and down with great energy. Jeff was frustrating as he focused more on getting laughs than finding the items on the written list I gave him. Next, I called Brittney in. I stated my concerns about her lack of preparation up to this point and her back. I also addressed that if she chooses to not actively improve both, I will need to replace her. Unfortunately, she had no idea how to take care of herself physically or emotionally. So I walked her through creating a list of what to do to care for her back, handle the emotions of her current dating situation, and how not to bring it to rehearsal. Even though making a concrete plan was very hard for her, she agreed to try all of these things. So I told Elise we were on for her to watch rehearsal, and I plugged away at creating the lists for each ensemble members responsibility. I then received a call from Brittney that she wanted to talk again. She said she did not feel bad when she said I was looking at a replacement. Also, she said she didn't like working with John. She blamed it on the fact that she

was the one who alerted me to his possible drinking. I said it was a blessing in disguise and she needed to get over it. Finally, she added that tomorrow is the final day for uncontested withdrawal. Then I boiled it down to that I want her in the role, but she needed to decide if she did. As I needed to leave to meet early with Jeff, I told her I needed an answer by the time rehearsal started in half an hour. Unfortunately, I arrived late and had to separate myself for a few minutes because I had started to cry uncontrollably. I also had Josh cancel with Elise. Then I chatted with Jeff about my concerns about his work. I had a list of good accomplishments and a myriad of problems. I called him on the fact that he likes to give the impression of competence but that I need him to use his words more and ask more questions to be sure the job is done correctly. As Jeff left and Josh came in and I cried again. I was a ball of fear. Then Brittney was next. She agreed to fulfill her role. We then did a run and then I worked exclusively with John and Brittney. Getting her to physicalize any intention was very hard and it always was sarcasm directed at John the person not Miguel the character. Sitting at home, I processed the day and couldn't sleep until I made my official decision to replace Brittney.

11/3

First thing at 9:00am, I had to meet with Vero, Linda (space analyst), and Becky (Hertz custodian), to get clearance for storage space for the productions tech stuff. It went well. Next, I called in Josh and Erika to discuss the La Llorona issue. After a quick intro, I asked Erika to be "our angel" and take on the role 2 weeks before opening. With excitement at getting the role she wanted in the first place, she agreed to do it. Thank the Goddess! We then spent an hour talking about some of the details like costume, her make-up designs, how she could still achieve in her other classes, and the arc of the scenes that I want. I then worked on rehearsal plans, the budget, and tour responsibility lists until Michael could free himself to talk to me. Once I explained all that had happened yesterday, he seemed to think I did the right thing and in fact may find that this should have been my casting choice in the first place. He also said keep her aboard to finish up the music needs for the show rather than having her drop the course. He expressed pride that even though the decision obviously caused a painful bruise, I didn't sink into a pit of despair but found a way to carry on. This injection of encouragement was very much appreciated. Then I asked Josh, who was working on the market stand in the puppet lab to contact Brittney. When he did, she refused to come in stating that earlier that day she had dropped the class. Fucking A! Josh and I then figured out how to fill all the holes in the production—including giving him a few extra acting roles! Time for rehearsal—UFF-dah! We called everyone for a meeting. I shared two things: news about Brittney/Erika and their tour responsibility lists. Obviously, they were shocked about Brittney. Realizing that I shouldn't talk much about her, I focused on thanking Erika and the plan to fill the holes. I tried to answer all the questions I could and slowly got pissed at Jeff as he sighed and sought out attention that he was not given any more acting roles. Then they were all dismissed and John, Erika, Josh, and I plugged away at blocking the four scenes. Erika busted ass, and John even found a way to make it beneficial for him—by learning that getting the chance to act a role a "second time" is quite exhilarating. We also found that Josh did do a fairly good job at getting the blocking notated. Bless all of them!

11/4

Loads of tech. My day started at 9:00am running to Woods Hardware and Fred Meyer and getting a Starbucks coffee (broke down and finally am using my emergency coffee gift certificate from Julie!) Ran into Micheal there and shared what happened. He urged me to send an email to

the faculty about the situation. We also both rejoiced that Erika demonstrated some good instincts last night. With glazed donuts and bananas as gifts, I met the ensemble for 4 hours. A mixture of great work and frustrating work. Erika was amazing as she taught everyone their make-up and worked on memorizing lines at the same time! At 2, all were dismissed and I plugged away until midnight when I finally gave up.

11/5

8 hours devoted to the show today: shopping for meringue powder online, attaching rope to the edges of the border of lights (the extra weight ended up being a good thing later even though the drawstring method didn't work), pouch/necklace for the Voice Picker's romantic shell, and laundering costumes.

And a few emails including the one about Brittney: here it is and Michael's response which once again boosted me.

From: Michael Smith Sunday - November 5, 2006 6:46 PM
To: Peoples, Amber
Subject: Re: actor change
Amber

Nicely stated.

Michael

>>> Amber Peoples 11/5/2006 5:10:07 PM >>>

Hello all,

After discussing the following situation with Michael several times, he urged me to send this message on to the faculty. Due to physical and emotional health concerns, I talked to Brittney Leonard about what she needed to do to continue as La Llorona in Bocon. Unfortunately, she chose to withdraw from the class without discussing it with me. As a result, Erika Ewing, who was already a part of the ensemble, has stepped up to take the role. We are both excited for this chance for her, but also realize it will take extra time outside of regular rehearsal. If you have any questions about either student, feel free to contact me to discuss it.

We still look forward to presenting our hard work to you all either at the majors preview on Weds 11/15 or at the two public performances 11/17-18. All three start at 7:00pm in Hertz Auditorium.

Amber

Monday 11/6

Made pouches for La Llorona to put broken shell pieces in. Created rehearsal schedules. Lois called for a meeting tomorrow. Here's the email I sent Josh outlining our progress.

From: Amber Peoples Monday - November 6, 2006 12:14 PM

To: Darby, Joshua Ray
Subject: week 7
Attachments: week 7.doc (20992 bytes)[View] [Open] [Save As]
Happy Monday!
Attached is this week's rehearsal plan.

Also, we need to figure out what still needs scene shop time.
Columns: cut one side and fit the bases--set up a time with Dave and Tyson
Rocks: ask Dave about what we can do to the one we have. (aka can we use it and can we ditch the grass)
Plans for the other two?
Still confused about sea dispenser.....
What about the shelf for the judge's bench?
Tyson needs to complete bases for coffee plant

Anything else you know about?

What about La Llorona's cape?

I have two shirts and a pair of pants for you to try on! YIPEE!

What I got done over the weekend:
Border of Lights: fully painted and has drawstrings, need to add shiny wrapping paper pieces
Pouch necklace for Voice Picker to put voice recorder in
All the blankets are painted, need to put grommets in
Tyson's Duende poncho has jingles
The 5 other trees we needed are traced, need to be cut out
Bought the rubber tabs for the fruit stand
Pupusas and tamales baskets done
Aguas Frescas almost done, need to add straws
Sent email to faculty about Erika/Brittney news--I will sent it to you too
Washed laundry from Old Heat and 2nd hand stores

What others completed:
started poster run
emblems painted, need to be attached to bench
gate bars attached, need to attach locks and hinges
gate columns started
La Calavera gloves and shirt started, Kathryn took gloves home
Judge's bench is painted
Andrew is almost done with Voice box
Kathryn is completely done with net
Everyone knows their make-up
2 trees are cut out
Boots are attached to boards

Uff-dah! Sorry about the long list, but felt we should be on the same page.

As always, you are my hero.
amber

***This is where I have to admit that I am actually typing up 11/2-12/2 on 12/2. Once La Llorona needed to be replaced and all the other final prep of the show needed to be done, I simply felt making sure I ate once a day and slept a few hours was more important than typing this up. So I am using emails and my tracking of my hours for the GEAR-UP grant to recollect what happened. But things start getting really fuzzy concerning the specifics here.**

11/7

Individual sessions with Kathryn (worked on physicality of VP), Tyson (worked on physicality of Luis and the Adam story), and Jeff (worked on nonverbals). Met with Lois, Vero, and Scott to hammer out details as we prep for opening. Met with Josh. Interviewed with Robbie from the Observer—I think I did a good job focusing on the positives and ideals of the project. I told Scott how I praised the people in the department and his response was that I lied well. Interesting. Worked with Erika for an hour on characterization and more about the arcs of the scenes. Elise agreed to observe a run-thru Thursday! YIPEE! Rehearsal was moving to Hertz. Everyone became familiar with the real objects listed on their tour responsibility lists. Kathryn fitted Erika into her dress. I worked with Erika on her cry. Assembled and stood up the backdrop. I forget what scenes we actually got to rehearse—I know not as much as I had hoped.

11/8

I met with Shelby on the tour workshop—making progress slow but surely. Banged grommets into the blankets—awesome stress relief and kinda fun! Talked to Brenda briefly about her advice in working with Erika. She said that her instincts are good if she isn't focusing on "acting." Made 3 pouches for La Llorona to use to pick up the broken shell pieces. Did some PR work. I wrote that rehearsal lasted 4 hours. I don't remember what we worked on, but I do remember being worried the show wouldn't come together because tomorrow I will admit this to Elise as we reconfirm she is coming to observe.

11/9

HOLY FUCKIN SHIT! What I remember the clearest is walking home at midnight with Josh after 14 hours of work on the show and my contacts were so foggy from the salt of my tears that I couldn't see well at all. Throughout the day, I don't remember what got done except 5 things: 1. finding out the Hertz key in the office opens the booth, so I played with the lights—lots of holes but we'll make it work! 2. Scott creating a clusterfuck with scheduling an emergency meeting due to the upcoming long weekend, seriousness of the issue, unclear communication with me, having Jeff spread the news, and not calling Josh or myself. So having Josh call everyone to not come until 7:00 as planned. 3. Erika coming to my office to vent about being called at 2 in the morning to stage a revolt against me and not having the resources to deal with it. I encouraged her to be honest at the meeting tonight. 4. Being told by Scott that the meeting would be at 6:30 and I needed to call everyone back. When I said that I felt shit on, he turned away and said "Thank you." 5. Asking George to help me know what to do next since I didn't

know where my place was in all that was happening. Then 6:30 arrived. Elise showed up at Scott's request to give me moral support. My gut sank thinking the plug would be pulled on the project. I next saw Brittney enter the auditorium. Then Elise, Scott, Michael, and I went out to talk. Scott asked me how the show was going. I listed my concerns and then what I was trying to do to move forward. Scott apologized for the clusterfuck and explained his view. Then we went in to talk to the ensemble. Brittney had disappeared. Scott thanked the group for their outreach and then asked how everyone was feeling and what they needed to continue. This was very enlightening to me. Obviously my planned fun once a week rehearsals like the fiesta weren't enough and my attempts at open communication weren't completely utilized by the ensemble. Elise gave a beautiful speech about what it means to be an ensemble for the benefit of children. (children=the forgotten ones, do it for the love of the art and beauty, ensemble members are nothing and everything) Then came time to prep for tonight's run. I know that I introduced the final 4 lines of the ending song for them to give a shot in the run. By 8:00-ish we rolled with Elise and Bridges mentors (to coach the Spanish) in the audience. After the run, I briefed with Elise while the actors and mentors drilled the language. Josh then had the group clean up and take off with a promise to call before midnight with tomorrow's plans. As for my conversation with Elise—as always it royally kicked my ass and set me in a positive direction at the same time. Points made in no particular order: 1. Discussed Jeff's role: concluded to not have him as part of the audience anymore 2. Actors not checking in to see if accomplished their intentions 3. John is hard to watch because of his chaotic movements 4. Just tell the story 5. That I have a lot of love to share but have a fist in front of my face stopping it 6. "I am enough" mantra 7. Staging of Voice Keeper scene makes it confusing who is in power. 8. Staging issue moment Miguel finds his voice 9. Seeing the actors thru the backdrop is okay with her 10. Opening was too happy face and needed more intent. 11. Elise confused by Voice Picker scene. She suggested boiling it down to its core—Miguel gets what and VP gets what. 12. Liked moments that actors really connected like house scene and Ana and Luis dancing in nightmare. 13. Both Tyson and Caoimhe need to up the anty during the capture scene because no danger is sensed. 14. Erika needs to stop sighing. 15. Soldier needs to be loud! She even thinks I should bring the character onstage since she doesn't think the actors can portray their presence enough. As always, thank you Elise for making me be honest in a way I want to be but don't know how to yet. My sincerest of gratitude.

11/10

My record tells me that it was a 13 hour day.

Ran to Goodwill for costumes before rehearsal.

Rehearsal in Hertz

1. Called facilities at 9:45 because outside door still not open. They said to wait until 10:00 for campus police. They still hadn't come at 10:05 so I called. After 20 more minutes they finally let us in. They didn't have us on their schedule. Thankfully, I had the reservation email printed out to show them.

2. Discussed checking-in to see if accomplished objectives. Played game with actors having a secret thing they wanted their partner to do like jump or sit on floor. We discussed what it was like to act in and watch this improve scenes.

3. Then we rehearsed the opening with this added element. Unfortunately, Andrew injured his other knee during this time quite severely. We iced it and let him sit.

4. While I worked with Erika and John and all else worked for an hour and a half on tech work.
5. Then I rearranged the afternoon schedule so Andrew could leave.
6. I got a clay flute and guitar strap during lunch break then met up with everyone at Safeway deli. We enjoyed a brief moment of fun until Josh checked his phone and got a message from his mom that his grandfather's heart surgery did not go well. He then left for the Tri-Cities.
7. Back at rehearsal: Worked on Cecilia's monologue, Coffee Picking scene, and Voice Picker scene. Made good progress on all three as I aggressively yelled at, pushed, and celebrated with them.
8. Met with Erika for 2 hours to acquire a verb/intention for each of her lines.

11/11

9 hours today. At rehearsal we started by clarifying and creating a finalized typed list of costumes in each scene and each person's music playing duties. I'm not quite sure what all got rehearsed/reblocked this day except we got to these some how—reblocking the first Judge scene, improving the final song, improve viejitas scene, review of VP scene to solidify from yesterday, restaged the VK scene with Andrew seated in the audience playing the castanets and speaking while Miguel, Jeff, and Tyson acted, and the first 3 La Llorona scenes. At the end of the third (3:30 by this time), John was very tired so I asked "Are we done?" He said yes, so we broke. I don't remember what tech work I did except that my records say I did for 2 hours. Andrew called to say that his knee popped back into place shortly after leaving. Ay caramba!

11/12

The record says....12 hours today. Off to Woods Hardware and Yakima to try to finalize purchases and get stuff for tour like first aid kit, laundry stuff, make-up stuff, etc. Mostly accomplished but also moments of having to give up on hopes/concepts. PR work for a middle school pamphlet and CWU mass email Lois asked for. Reviewed Shelby's latest version of the tour workshop. Happily it is VERY close to being done! Edited tour responsibility lists. Washed costumes. Created schedule for the ensemble thru 11/27. Ran into Michael in the office. We discussed how to deal with Andrew's knees and Josh's possible absence. Knees: a few joking options but overall—good luck and let him know if he can help. Josh: I would take over the position and just be sure to be a floor manager and not a director. He then exclaimed that my production journal should be interesting reading. I'm at the point were I just want to yell FFFFUUUUUCCCCCKKKKKK! but usually just laugh instead. An interesting new experience for me and my control freak self.

Monday 11/13

Simon says—8 hours. Bought foam for rocks and pleaded Jerry in an email to either help or replace Josh in making them since I hadn't heard from him yet. Even though Josh returned, Jerry measured and cut all the foam and wood. Then throughout the week, he continued to check in with Josh as he worked on it. Bless his heart! As Tyson worked on the columns today for the umpteenth time, more problems arose. Top heavy, unbalanced casters, cut without leveling. We changed plans again. Tina thankfully helped us brainstorm changes, but she also wanted us to shadow in the rocks. Not happening. Distressed La Llorona's cape—awesome feeling to rub, cut, step on and all. I suggest it to anyone at this stage in the game. Fixed Miguel's overalls. Got feedback from Leslie on my cwu mass email. Found out Vero can't even send out the middle school pamphlet because the grant can't pay to cover the Ellensburg school. Finally

figured out that Michel Ervin will be able to cover the Saturday performance. Got both George and Michael to agree to watch tomorrow's run. Worked with Shelby to get the final draft (hopefully!) of the tour workshop. Set stuff. Boxed up tour "kits."

11/14

After wondering whether to put midnight to 3 am for today or tomorrow, I opted for today and recorded 17 hours. My list of jobs is incoherent and broad "shopping, rehearsal, PR, costumes, set, workshop, Josh." I think PR was the program because I sent it out over email to get feedback. Workshop seems to be the one for the select students coming Friday. Part of set was officially giving up on the columns/iron gate. Disappointed but resigned, we at least used one column in place of the third rock so the kid's work could be on stage. Costumes in part was the amazing Paulette offering to make Kiki's shawl, so I got her what she needed. Rehearsal was 15 minutes with John and Erika since they were late, 30 with Josh, Andrew, Jeff, and Tyson to do the VK scene, 15 minutes to sharpen the final scene with the Judge, song, and curtain call. Then the cast prepped for the show including make-up tonight. I tried to be omnipresent as they did this and George worked with John and Andrew to keep the movement pattern but allow Andrew to move very little. It turned out to be a good lesson in getting to the essence of a scene. My vision was to focus on the boot so Andrew had a lot of footwork. But we made it work with this arms by focusing on silencing. Then the run. I was thoroughly embarrassed as George and Michael watched. Also had Bridges mentors again to coach the language. After all had left and Josh was on his way out, I broke down and cried. Sweet Josh, came and gave me a hug and tried to cheer me up. After a thanks, I booted him out to sleep since he was my sanity. I forget what all I worked on but some was in Hertz and the rest in the puppet lab. Finally at 3am I was on my way out. 6" before the outside door closed, I grabbed it realizing I had left my keys in my office. So I called facilities, and they sent the campus police. The woman cop was thankfully diligently official and did the required documentation while the male cop tried to joke around. I wanted to slug him but didn't feel the need to be thrown in jail.

11/15

Major's Preview. Started the morning meeting with George and Michael getting their feedback. They gave lots of good specific ideas and gave me some wonderful overall advice as well. Thank you George and Michael. I had fallen off the horse last night. Your guidance helped pick me up and but me back on. This still brings tears from thankfulness as I type this 2.5 weeks later. Wrote to both my Spanish prof and Jim for puppets class frankly stating that I would miss class my presence would do nobody any good. Went home. Pounded out more details for Friday. Processed all G and M had said and created a priority list of what to tackle. Sewed on the fringe to Kiki's pants. Returned by 3:00 to check in with Josh. Called ensemble at 5:30, we worked from the 3rd La Llorona scene until the end of the show. They worked hard and made great, quick progress. Run at 7:00 with a very good-sized house. Thanks for your presence everyone! The show was obviously still rough but MUCH, MUCH better than last night. I let the ensemble glow with success and talk with everyone before reconvening rehearsal. I congratulated them for their amazing 0 to 60 growth in one day. Then had them work with Hernan and Daniel one last time on Spanish which was another congrats moment because the "need to practice" list was down to half a page! Worked with the trees some more to create a method to attach them. Concluded after 13 hours.

11/16

Checked in with Elise and Brenda on their thoughts on the show to decide how to proceed with tonight's rehearsal. Tracked down the bass drum from Old Heat since cutting the lightning sheet didn't seem feasible after talking to Dave. Interviewed in person with Travis from the Daily Record. (interesting experience! Found a way to verbalize this experiment in a way that resounds—"Middle school students get the awareness of the elements of theatre and the college students learn how to make them effective.") Decorated the Ethnic food section in Holmes for the Mexican themed dish during International education week even after noticing that Bocon didn't make it onto the poster. "costume and tour prep" also on my list of what I did in my 13 hours today. I don't remember why. Set is on my list because I introduced the trees to the villagers and Josh today. But practicing in the puppet lab with the shadows didn't prepare me to do it in Hertz so I worked with it more after rehearsal and then realized I couldn't make it work so went to the puppet lab and painted them black after figuring out how to place them on the front of the blankets. Rehearsal focused on reviewing the tour lists and creating maps for where all items get placed. They did this while setting up for tonight's run. I also taped most of tonight's run for my thesis. Since I had to bring up the lights, I forgot to start it before the opening.☺ The performance was by far their absolute best! I credit it to a sense of relaxation after last night's accomplishment and a renewed sense of ownership after taking on their assigned duties. Immediately after the performance I congratulated them from going from 60 to 200 tonight! Then gave notes. Tyson remarked at one point that even though I said I had to because I am the director and have to do my job, most of them were positive. After all but Josh left, I "fainted" to the floor. I felt once again for the first time in quite some time that I had something to be proud of. And all I could whisper to Josh was "We did it." Before tackling the trees, I sat in a house seat and stared at the stage—content. I went home and cooked a simple meal for the first time since before Halloween.

11/17

Created a "to do" list containing 9 things to try to plug away at amid the Bridges workshop. I think I got all done even though I was gluing on the mylar to the border right up until 5:30 and quick changed into my fancy "I'm the director" outfit in 2 minutes! The lunch with the kids was fun! John was a great instigator! What I saw of the workshops seemed to go smoothly as I checked in with Dan, George and Paulette once or twice each. I loved checking in with the kids as they ate supper and seeing all their black eyes! I caught up with the cast at 5:45 and they were already plugging away. They rock! I ran through the new tree bit with the Villagers and Josh twice. Victor, Tyresha, and Marques were super fun as I got them to do programs and lights. I could tell it was a new experience for them too! I had to hold my ground with Vero that the doors would not open until 6:45. I gathered the ensemble 5 minutes before go and thanked them for all their work and dreams. The show went okay but the pace was slow overall. Then we gave the backstage tour. This was my favorite part of the night was I saw Kathryn giving some girls make-up wrinkles, saw the shortest boy lifting the foam rock, and a few taking pictures with La Llorona. Vero and Lois seemed to enjoy the show which was good. Tina complimented me on the trees which made me giggle! Shyly I asked Michael, "Better?" "A completely different show," he responded. Then I was able to say good-bye to it all at 8:30pm. How delightful!

11/18

Due to treating myself to a very yummy dinner at Pearl's I was late for the 5:30 call again, but once again, the ensemble was wonderfully buzzing around. During my 5 minutes before show chat, I asked them to do it the same as last night but 5 minutes faster. And that's pretty much what happened—cool! Wes Van Tassel was in attendance which was sweet. After the show, we cleaned up to make Monday's first "tour" easier.

Monday 11/20

Elise asked two really good questions of me today. 1. Will I ever do this again. "Yes, but!" I feel a lot wiser now. I have better questions to ask myself and those I want to collaborate with. I will not allow myself to get overrun like this again. As I reflect, I have come to terms with my perfectionism/overachieverness. I have no desire to shoot this high again unless the support network exists in reality and not just words and hope. 2. As she looks at the possibility of working with them, she wanted to know if when I worked with Bridges did I get a sense that they had a feeling of entitlement? A resounding yet disheartened yes. TH 101 night. Gathering at 5:00, we hauled it over. Pretty rough. Joe gave me the suggestion of typing up an itinerary for the load-in and out. We pushed through a very quick walk thru to make sure all the moves were safe with the added step on McConnel stage. Then I put it all into their hands as off they went to prep while I welcomed the 101 students. Overall, pretty good. The new space was a bit rough though. For example, they forgot to place the border. Scott came to watch which was cool. The students had some of the same ordinary questions but also asked some great ones about the issues of the play.

11/21

Royal City all of a sudden isn't sure they want the play because a teacher that came to the opening complained about the content. By this time, I am ready to say "fuck it" and started secretly hoping it will be cancelled. But it isn't. They superintendent decided for it to go on if a discussion happened to make sure the students get the theme. Vero wanted me to create something and I said we had the entire tour workshop and that's all I would offer. She seemed to get the point.

11/22

Verified with the office that the trip was on, got the van key, and emailed the 4 simple questions that are a part of the tour workshop to Vero.

11/26

Over Thanksgiving break, detoxed, slept a lot, got hugs from friends in Salem, and worked on my puppets for Jim's class that I have neglected. Today we gathered to load the van and discuss what we learned from TH 101. I also had typed up an itinerary earlier that day and presented it to the group. Sent emails to ensemble's profs for tomorrow's absences and gave them all letters to hand out for Friday.

Monday 11/27

Royal City. Picked up breakfast at 6:30 and on the road at 7:00 with clear roads despite the snow but some fairly intense fog. We ended up starting 10 minutes behind schedule with the load-in but the ensemble worked hard and got it done! The performance went well—minor glitches due

to not running it for a week. I loved watching the kids react to the show. Load out happened in 30 minutes! We got back by 11:30 and were able to keep the stuff in the van.

11/28

Did another interview with Robbie for the Observer about opening night activities—suspecting Lois's hand. Got a professional massage. Vero cancelled our meeting today even though we need answers about the tour that the ensemble and office ladies keep pleading me for. Grrr....

11/29

Met with Vero, Elisa, and Lois at Starlight. I left with a clearer vision of what they considered their responsibility which was good. But felt frustrated that their interests did not seem to be to live up to this promise either. I feel that even though this project earned them at least double the hours needed for the match plus Lois' request for papers from them to get future grants, she is not interested in really taking care of them or their interests. Vero even commented that since the ensemble is being cared for 12/12-15, she would possibly use them for office work on off days. I especially find this interesting since it is their ineptitude to communicate and book the shows that lead to empty dates.

11/30

Just today found out the performances for Prosser tomorrow are 9 and 10:30am—completely different than Scott's plan and an hour earlier. Frustrated! It seems that she didn't even bother looking at the plan Scott laid out. Why do they not give a fuck about working with us? They seem to expect to shove work on anyone and everyone but don't educate themselves about what is needed for that to happen smoothly. Lois sent out an email to the northern schools to book the show. We'll see what happens. I talked through with Josh ways to provide the info I have about tour to the ensemble since it is so fragmented. I want them to know that I am working for their interests. He was great at being a soundboard. So rehearsal consisted of sharing what I knew of the tour thusfar. They were flabbergasted by the lack of info, but I shared what Josh and I had discussed, and I think most at least understood that I was on their side. Also, everyone got a chance to say what they enjoyed about Royal City and what concerned them. Lots of good things were flushed out. Their joys focused on having a good performance and load-in after the break. Then we did a talk thru focusing on enunciation—minus Caoimhe since we had no voice. YIKES! I realized that in the future I will always do this because it helps really focus on the voice which I can't do during a run thru when I have to focus on stage pictures, story, movement, costumes, sets, props, music, etc. I also individually talked to Tyson, Caoimhe, and Jeff about their situations living in the dorm but Bridges not providing anything until Tuesday morning. T and C seem okay but Jeff, as usual, is aggressively angry. I urged him to contact Lois. He made a sarcastic remark about him and Lois being so close. I cut him off and said that I realized they weren't but that right now it is only my voice and another may help.

12/1

Prosser. Picked up breakfasts and lunches at 5:30am. Uff-dah! On the road by 6:00. I made a significantly large mistake: not fully reading the directions before heading out. So as I worked my way 10 miles down I-90, I finally did only to realize that I needed to be on I-82. SHIT! The problem got bigger as the next exit didn't arrive for another 20 miles. Thankfully, even though I was told the drive is two hours, from exit 136 on I-90 to Housel Middle School, when you drive

77 miles per hour except when thru Yakima, you can make it in 75 minutes. Plus, Josh and John in the other van arrived 30 minutes early and busted ass unloading. I gave them a huge hug when we finally arrived! And the group was ready on time. The first show was blah! Very little energy or character—especially La Llorona. So after a 10 minute break where I told them to not think about the show, I talked to them about doing what it takes to pump it up. I talked to Erika to remember her social retardedness in La Llorona and instructed her to do the cry in a new way to be less taxing on her throat. Congrats to the actors because they did it. In fact, until half way thru the VK scene, it was the best they have ever done it. Then John brought it home by how he enveloped the audience in the closing. The ensemble chose to pack up quick and eat on the drive home. After unloading into the basement, we discussed the needs list. We divided it up and Josh created a method to be sure it gets done. I made it clear that statements like “I am not a costumer” don’t help solve the problems, but asking questions does. I also shared with them how proud I was of the second show and made a note to be sure that that level of warm-up is done everytime. On my way out, Scott and I discussed how he feels just quietly using theatre foundation funds to cover a few relatively inexpensive things like a pizza meal is the way to solve the issue of Lois’s views on caring for the actors. I simply said okay. It was a kind gesture by him, yet a sense of disappointment ached as I walked home.

12/2

Today. Thankfully I think that I made a major step in the detoxing process I have experienced the last 2 weeks as I did an hour long yoga session with incense and enjoyed the rec center sauna. Caught up on my journal for 6 hours. Overall, as I reflect, I obviously had my own issues of overwhelmedness to deal with, but the hardest part of the whole process was the constantness of everything. This loooooong journal can’t even encompass all the emails, decisions, searches, moments that I had to give up on an idea and either change it or just drop it all together. The quick moments in the hall or passing Scott’s office. The visits to check in with the diligent and caring ladies in the front office. The trips to Vero’s office. Processing while walking in my PE class. The missed meals. The happy accidents. The aloneness ache. The lightbulb moments. The sporadic hugs from beautiful people. Budgets. Following up to make sure people fulfilled promises or finding out they won’t and rearranging. Finding space to store items. Checking in with Paulette. The ache that no one really wishes to have this show to be their problem. The effect on the kids. The constantness of everything. The one long holding of your breath. As a result, I don’t believe I had the chance to actually direct this show. I didn’t have the opportunity to process a previous night’s rehearsal and analyze the needed next step for the actors to best tell the story. I regret this for the actors’ sake. As beginning actors they needed me more than I was able to be for them because they still are learning skills they will be expected to do on their own as professionals. Thus, the question I asked back at the meeting the week of Memorial Weekend was never really fulfilled “How do I do all this and still direct the show?” As Elise said also so long ago, I was a “facilitator dancing on the knife-edge of an abyss.”

Monday 12/4

Worked on budget. Prepped all the receipts but put the info first on post-its since we are at the near end of some the budget numbers, and I may need to get creative with placing what where. Found a receipt that I just took at my own cost because it is a computer print out that doesn’t have any description of the items or what place it was from and since it was on 11-10 that I bought it, I have no memory. After talking to Mary and Linda in the office about the tour, sent

out an email to Vero and Lois. Here's the email...Linda complimented me on how professional it was which was cool.

As anyone who has toured can tell you, tour will leave everyone with many stories. We added to our list Friday! The first performance was rough but after an encouraging talk and enthusiastic warm-up routine the second was wonderful. In fact the first half was the best I have every seen it. And Daniel was great.

Now let's finish the planning for next week.

1. Where/when are the performance locations/times for Weds 12/13 and Thurs 12/14?
2. We have boxed breakfast and lunch from dining services for Tuesday 12/12. What are your plans from then on?
3. Since you have the contacts for the Omak hotel, please make the reservations for Tues 12/12 and Weds 12/13.
4. Mary is unclear how to book the 2 rooms needed for Thurs 12/14. How does the cost get paid? Should she go thru the conference center? Perhaps it would be easier for Vero to book them.

As Linda and Mary are trying to finalize these plans today, please send the information ASAP.
thanks
amber

The only response I got was that on Thursday 12/14, we have Bridgeport at 10:00 and Manson booked for 2:00.

Unfortunately, I had to leave for Salem, OR a bit before 11:00pm this night to attend to an emergency involving my best friend.

12/5

I received a call from Elisa that Vero had to leave because her brother in LA was killed by a car. So I called back. Then she found the original email I sent yesterday. She will work on the hotels and talk to Lois about the food. I called Linda to update her.

12/6

Got back to town at 2:30pm and immediately went to the office. Had to sit with Elisa for 45 minutes and on the phone with Lois for 15 just to hold their hands as they bumped along—including acting as a voice box between the two since neither knew where the charge-credits from the theatre department were. But finally, we at least have the hotel situation settled for now. The actual payment once we get there may be another story. But Elisa is off the next two days, and Lois disappears tomorrow and Vero won't be back until Tuesday after we already leave town. Dear Lord! The food situation is a clusterfuck, so I ran to go to my Spanish final and then chatted with Scott about it. Bless his heart—he agreed to have a meeting with him, me, Mary, and Linda tomorrow.

12/7

The meeting with Scott, Mary, and Linda went well. The students will be taken care of with a set rate and don't have to get reimbursed through a mess of paperwork and receipts. And Linda is amazing to get this to happen TODAY in order to have the money ready for Monday. I then talked to Michael about grading the students. He feels strongly to use the subjective flexibility of half of the assessment grading to give students what they deserve and not just A's to all for the simple fact that they survived the first "special project." I feel thankful for this "permission." Then found out that Manson just cancelled the showing.

12/8

After playing tag a bit with Lois and Terry from Oroville, we will be performing there on Wednesday which is good because then we perform once each day Tues-Fri.

Monday 12/11

Rolled into the office to print out grade reports that indicated how many points for each section of the syllabus. Everyone ended up with a B- or higher. I think I was fair to everyone. They did overall work very hard. Even though in a more sane situation, it probably would have been more appropriate to give lower grades. Worked out driving on mapquest. Typed up and printed out tour plans—the Highland situation for Friday is still not flushed out. Then we met with Linda who handed out the per diem. Then we loaded the van. Next, Scott took us to Grants for pizza. Nice, relaxed, and fun. Then we discussed grades, tour plan, and an overall thing to improve for each scene in tonight's rehearsal. They did good implementing them. Jeff and I discussed his grade. He is worried that his B- is due to backlash. I explained my rationale. I'm not sure he heard me. But we ended on a good note of me suggesting ways he could raise it to a B in this last week if he wanted to.

12/12

Off, off, and away. Othello's performance had some great highlights. The two judge's scenes were interesting to watch. The villagers scene was more interesting. John's connections with the audience especially at the end were wonderful. Though we did start to lose the audience again during the second La Llorona scene and Voice Picker scene. Then we get them back for the stage combat but most of it is laughter. Tyson brought up a good point yesterday when we discussed it as an ensemble. The idea of the nightmare might be too abstract for them. Plus, the combat is so tame due to Andrew's knee concerns so it can't compare to what video games and movies prep the kids for. I am officially sad that La Llorona couldn't be what I wanted her to be. Fun drive to Wenatchee as we listened to the 2 CD compilations Andrew prepped for the tour. Hotel rooms a cluster of single rooms because Elisa didn't solidify the doubles and needing to use Vero's personal card over the phone and her having issues with not having a travel voucher. Dear Lord! Then we bonded as a group at Target then napped then most of us went to Applebee's for food. Overall, good ensemble energy. I did realize a fault that I have as a teacher today. Somehow between John doing laundry over the weekend and arriving in Othello, he lost Tyson's tan pants. I was informed of the problem by Tyson while I gave them suggestions where to look John was swearing a lot and I had to focus him to calm down and look. Meanwhile, Tyson puts on his Duende pants which are purposefully wacky and distressed (so unusable for Luis) and just sits waiting. Finally, I just tell Tyson to use the jeans we wore for the day and that we'd buy new pants in Wenatchee. And Kathryn puts on Tyson's make-up since it

is 5 minutes to performance. Then with a glowing smile, John comments that good thing we have the ensemble to solve problems. I smiled and agreed but inside wanted to slap him. How do I sincerely be proud of student progress even when it's not complete? How do I gently guide students with limited problem solving skills to develop them?

12/13

Breakfast at 6:30 and on the road at 7:00. The weather is a bit of a concern but we trudge ahead. Due to slow traffic (driving 50 mph in 60 speed limit zones), we arrive 15 minutes late. I asked the ensemble to be superheros and get it done still on time. They were! In fact, today's performance was their best yet! I am so proud of them. Then back the 2.5 hours to Wenatchee. Dealing with confusing emails from Veronica and Julie about Friday's performance is beyond frustrating. They send out 3 emails about the same fucking topic. Each one is full of uncertainties and confusions that never are really cleared. So finally, I sent out the following email:

Ok ladies.

Let's just solve it.

Please call me if you have any other thoughts. I will be unavailable from 1:00-4:00 but otherwise should be able to be reached.

509-607-9131

amber

What I know.

1. Bocon ensemble will arrive at 11:15 to eat with the high schoolers at 11:20
2. We will need to set up immediately after. It is simply too late at this point to care what affect it has on the kids.
3. We perform at 1:00
4. The play lasts one hour.
5. Veronica, you promised to meet me and the cast with Toby on Friday after we return from Highland to decide what to keep and what Toby will take to the dumpster. And I need all theatre spaces empty of Bocon this day.
6. Julie, I will give a talk at the before and after the show. The before schpeel is about audience ettiquette and the after one allows the students to meet the cast as they file out to go back to class.

What I need.

1. The stage to be clear before we arrive. This includes if it has any type of movable wall across the front like many cafeteriums do.
2. Will the stage part be completely open and accessible to us from a nearby outside door even with lunch going on?
2. Julie, I will need 2 small tables backstage and 2 dressing room areas for the actors (preferably near-by rooms that can be devoted only to the ensemble with no student traffic. You mentioned something about access to the library in the past but I don't quite remember the situation.)
3. Where is the school? I need an exact name and address.

Then we went as an ensemble to Red Robin for dinner because they were aghast that I had never eaten there before. Fun times!

12/14

Interesting reactions to my email from yesterday. Take a look:

Hello Amber,

I am taking care of things. I want to make sure you are all taken care of. Do you think it is easy working with Julie when she doesn't give you all the necessary info when needed? Yes, I do know to meet with you on Friday to get stuff from the play. I have not forgotten that. I will keep you posted on what Julie informs me.

Veronica

Weather is a greater concern today. It's raining here in Wetnachee but looks like snow up north. We called the school to make sure school was in session. Their response was that they never cancel school. With a smile, we checked out and were off. Once again we arrived late but once again the ensemble were superheros especially when we found out that Marla as she puts it "rounds numbers" and the 2:00 performance time I was told actually needed to be 1:50. UFF-DAH! Also, I realized that everytime the site directors really didn't have things planned for us so time would be wasted getting things settled that should have been before we arrived like 2 small tables and dressing room locations. I'm not sure if this is usual and should be budgeted into the schedule or if it is a miscommunication thing. Once again the performance was grand. I am so proud of how the troupe continues to grow as actors. Then time came to leave.....mmmmmm.....weather reports looked grim so I spent an hour trying to find safe routes back to Ellensburg. Nothing seemed feasible so I had to make reservations at the motel in Brewster. Thankfully, a teacher named Mrs. Shy drove ahead of us to lead the way because as is, it took one hour to go the 15 miles. Bummed out as we all were, we decided to go together to a Mexican restaurant to eat as a group. We had a good time. Then I checked in on roads and weather conditions for an hour after arriving back. I didn't see a way to judge how to best get to Highland tomorrow. So I called Veronica and cancelled the show. Then I grabbed two hard ciders and told the group the plan and joined in on the poker game.

12/15

With news of clear roads and Veronica's good-wishes, we headed out at 9:30am. Taking the route that took us east by Vantage, we saw many power lines down and even tipped trailers. Definitely glad we stayed put last night. Called Vero again outside of Vantage, yet she still wasn't ready for us to unload when we arrived. Dear Lord in heaven! What part of organization does she not understand? So we just piled it all into the Bridges office. Then we gathered in the green room for me to hand out silly presents to each member as well as the tour patches. Then we dispersed. Jeff lags behind just a bit to see if he got the B—he did. I stayed until CWU was closed at 4:00 to take care of paperwork. And bless Linda's heart, she guaranteed me that she would help me get reimbursed for the hotel costs from last night even though it was officially illegal since we didn't have a travel voucher.

**CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM**

THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT- Amber Peoples

UNDER CONSIDERATION IS DIRECTION OF: *¡Bocón!* By Lisa Loomer

EVALUATOR'S NAME: Christina Barrigan **TITLE:** Assistant Professor, Thesis Chair

PLACE OF PERFORMANCE: Hertz Auditorium, Central Washington University

DATE OF VIEWING: November 17th 2006

DESCRIPTION OF PERFORMANCE VENUE: Hertz hall was built as a concert hall. It has very little backstage area, no wing space and its acoustics are optimized for musical performance not the spoken word. This space behaves as a very large, echoey cave for dramatic performance making diction a challenge for actors. The challenge is to use the stage so no scene or individual gets swallowed by the vastness and to make each word heard by each member of the audience. This space does have the advantage of a raised stage, fixed audience seating and rudimentary theatrical lighting. Unfortunately, the lighting is poorly maintained and documented. All access to the theatrical lighting fixtures is locked behind a door with a key only available to University electrical staff. Consequently, no alteration to or even maintenance of the theatrical lighting fixtures happened in preparation of presenting *¡Bocón!*. Hertz Auditorium seats about 400 people and it is just one of several performance venues this production performed in.

DESCRIPTION OF CONCEPT:

Amber's thesis has both a production concept and a mission. This reflects the two halves of her project: one half is the publicly presented production of *¡Bocón!*; the second half is conducting workshops with Bridges Program students to both acquaint them with theatre and manufacture properties and scenic pieces for the production.

Her production concept involves utilizing the conventions and atmosphere of Magical Realism to tell Miguel's story of learning to speak out and find his voice. This approach is appropriate as along the journey of the play, we meet many characters from Mexican folklore who, in their encounters, either help or hinder Miguel's quest to recover his voice which was scared away by the soldiers who arrested his parents. This is a child's interpretation of the threatening circumstances of political oppression. And it is a child's journey to find his voice to tell his story.

Amber's mission explains her approach to building the scenery, props and masks for this show, and it addresses her intentions in producing this script. She wishes to bring a formative experience to children involved in the Bridges project by conducting workshops to create most all of the scenic elements including props and masks. Students who help make the properties for the play will then see their work on stage when the production is presented at each Bridges school.

DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:

SCENIC:

This was performed on a unit set. There was a background of traditional "blankets" hung on a frame painted to look like wood. This very effectively evoked the cultural feeling of Mexico and gave a flexible background to Miguel's story-telling. The blankets created a backstage area that allowed the concealing of props, actor costume changes and afforded four entrances which allowed characters to enter abruptly with an element of surprise. Blue fabric represented bodies of water required for different scenes. The Border of Lights was another fabric piece painted to be heavily reminiscent of the American Flag with pieces of very shiny reflective "lights" on it.

PROPS:

Small props came on and off to suggest other locales, trees were brought in to suggest the coffee fields, rocks were

APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?

I think this is a very good script for the intended audience of students involved in the Bridges programs across central Washington. I believe it brings drama to students who may have not had a chance to see live theatre, and I believe it dramatizes events and ideas that have a direct connection to the students the Bridges program targets. In counties to the south and east of Kittitas County, nearly 40% of the population is Hispanic. This is due to the agricultural opportunities present in the Yakima River Valley and the plains of Eastern Washington. This script keeps in line with the Bridges goal of making college an attractive option to students in underprivileged populations by connecting their experiences with a story told on stage.

The challenge of this script lies with the performers who are available to perform it. Central Washington University's pool of available actors seems to predominately white, without much experience speaking Spanish. This is a challenge because the script is written in both English and Spanish and the actors must not only understand what they are saying, but be able to pronounce the Spanish words to the satisfaction of their audience who are potentially "heritage speakers" or individuals who speak Spanish in their home settings. In this case, accuracy of pronunciation can be synonymous with the level of respect the company and actors have for the culture they are portraying on stage.

ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING.

Hertz hall as a venue both worked for and against this piece. The acoustics in this space were very tricky for spoken dialog. It seemed quite manageable when one character was speaking, but at the moments of great emotion (and volume) voices became muddled, and the meaning was unclear. This happened at the beginning of the show as everyone entered. Actors entered through the audience, allowing the audience to feel included, but the words the actors were saying were undistinguishable because of the volume and number of voices talking. It was also difficult to track who was speaking until the actors were close to the stage. Distinguishing words and dialog combined with tracking movement across large spaces was a noticeable challenge in the scene where Miguel's parents are arrested. His emotional distance was echoed in his physical distance from his parents and with everyone yelling, it was hard to keep an eye on what was happening and hear what they were saying to each other. It was a confusing and frightening scene which communicated confusion and feeling split apart to the audience, but may have sacrificed clarity for the emotional punch. I would be interested to see how this scene played out in other venues.

Occasionally, the stage pictures seemed very cramped. Specifically, the Market and Coffee picking scenes seemed like they were pushed into the upstage right corner of the playing space. This created an unbalanced visual and seemed to greatly restrict the actors' movement in the scene. At these times, it seemed that the stage was too big. On the other hand, the intimate scene between Miguel and his mother as she tucks him into bed was delightful. The moments of connection between the two actors made this tender moment lovely to watch and very believable. This scene was very small, but that felt appropriate, and it felt balanced on the stage because it was very close to center stage.

It seems the strongest stage pictures happened in scenes with the fewest people. When the stage was full of people, they all seemed to be moving, scattering focus, and directing their focus elsewhere. Many people on stage often meant chaos. Scenes with two or three people (home at bed, coffee picking, La Llorona, the Judge,) were easier to track: fewer voices and less motion on stage. There was also a sense of connection evident in the scenes with two people. Many were like conversations instead of presentational acting.

The hall's size allowed some very fluid and expansive traveling scenes which, together with the blocking, communicated a sense of distance and a sense of scale. Miguel's arrival at the ocean was beautifully rendered with an expansive sweeping of the ocean (blue fabric) into the space and gave the sound performer space to be connected with the scene, but not be on top of the actors in the scene. The arrangement of the fabric delineated the playing area nicely.

It was delightful to see the "Foley" effects being performed by someone who was visually connected with the scene. I found this afforded the scene more focus on the stage (we knew instantly what was making the sound, and the person performing the sound was focused on the action). Often the sound person's entrance contributed to

the feeling of changing the scene and his presence helped visually bracket the action and sometimes balance the stage picture.

Miguel had a challenge as he is mute for half the play. After he loses his voice, he has to communicate through gesture. Miguel appeared to be overwhelmed by his non-speaking role and as a performance seemed frenetic and a little unfocused. The overall impression was that of agitation, and it eclipsed more specific emotional gestures in most of the scenes he has by himself. He was much more gesturally specific in scenes he shared, especially the scenes he shared with La Llorona. This actor's physicality seemed at odds with playing a 12 year-old-boy. He was naturally hunched and seemed like he had trouble moving fluidly. He was physically smaller than the other male actors, but he had the aspect of an old man.

I really enjoyed scenes between Miguel and La Llorona. They seemed to really have a connection. They seemed to really communicate with each other. La Llorona was more than just a ghost, we see through this performance that she is experiencing conflict between what she has always done and what she will have to do to help this kid that is not afraid of her. She pushes Miguel and develops into the mother that he no longer has. She seems to really care and Miguel listens to her. Her performance was specific and crisp. She filled the theater with her wails and managed to balance being scary with being warm.

WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY?

This is a hard question to speak to, as this production performed for many of its audiences in multiple spaces across Washington State and the performance itself is only half of Amber's project. Effort was spent on coordinating workshops for the Bridges Program, training mentors to lead sessions, actors to be workshop leaders, middle-school students to create masks and scenic objects, organizing the production needs of the show, organizing and planning tour, and running rehearsal for the performance of *¡Bocón!*. It seems that the direction of this play could have used some more of Amber's attention, but the finished product achieved much of what she set out to do in her mission statement.

As a part of her project, this production challenged and invited "cooperation, experimentation, expression, and cultural celebration" between the groups of people she worked with: the Bridges Program, the Theatre Arts Department, the students of both entities, and the faculty. Many children (and college students) were introduced to new textures available to them in life and had the opportunity to "develop their artist's eyes" and connect with theatre in a new way.

In achieving these points of her mission statement (reproduced below), I believe this was a successful production.

¡Bocón! Mission Statement

Amber Peoples' masters' thesis production of *¡Bocón!* by Lisa Loomer strives to challenge and invite cooperation, experimentation, expression, and cultural celebration while pioneering enriching opportunities for GEAR UP Bridges students and mentors, CWU Theatre Arts Department students and faculty, and central Washington communities. Thus through experientially learning, we will broaden our awareness of the texture and potential in life, develop our artists' eyes, and enrich our life stories.

Self-Evaluation

This is probably the hardest paper I have ever had to write. This thesis journey began with the highest of hopes and aspirations; it ended in demoralized disappointment. Though slowly as I shed the tears needed to revitalize my soul and exercised my body to revitalize my energy, I've come to realize that I got exactly what I asked for, and along the way, learned a great deal.

This creative, process-driven project of ¡Bocón! began with a lofty list of “first’s.”

- First collaboration between GEAR-UP and CWU’s Theatre Arts Department
- First theatre experience (workshops and tour) for many GEAR-UP students, mentors, and organizers
- First studio project/special project to develop in CWU’s Theatre Arts department
- First thesis project for Amber Peoples
- First thesis project to chair for Christina Barrigan
- First CWU’s Theatre Arts department play to focus on Latino issues and rely on the Spanish language
- First attempt for CWU’s Theatre Arts department to tap Ellensburg’s Latino audience
- First “mainstage” show for many of the acting ensemble
- First theatre teaching opportunities for many of the acting ensemble
- First design and technical management for many of the student designers and acting ensemble

And this list merely highlights the major ones. While many dismissed this project as foolish and others stood back and wished me good luck, I prepared myself to overachieve and provide a workable model for others to follow.

Though, no matter how hard I tried, the process of this project is not a workable model for anyone to follow. Yet, it can provide valuable insight for future projects including my own. Frankly, what failed was its overambitious nature. “Rome wasn’t built in a day” and “humans are fallible.” Two common expressions I should have taken more to heart. Yet, three excerpts from a book entitled The Soul of Sex: Cultivating Life as an Act of Love explained to me what I needed to know. Focusing on the creative spirit that all humans possess, Thomas Moore writes:

- Interest in the extraordinary tends to be ambitious, self-seeking, overly energetic, and dehumanizing—an attitude full of spirit but not usually rich in soul (134).
- An adequate cure for this loss of humanity comes from an unlikely place: from our own creative, unique, and livable embrace of Priapus, perhaps in the form of rediscovering the ordinary concrete life, living without excessive intelligence and information, succumbing dumbly to the demands of body and soul, and deepening our connections with others through instinctive play and good humor (135-6).
- Today, because of our prejudice in favor of the mind, we may think of spirituality as an intellectual activity centered on belief and the pursuit of knowledge and skills, or even vision and values, but the religious literature of the world suggests overwhelming that spirituality is primarily an act of love (154).

I wanted to do my part to “save the world” with every component of ¡Bocón!!. Oh so ambitious! And though I was trying to empower a couple thousand people, the ambition took over and resulted in dehumanizing them. While critiquing my concept statement on July 24, 2006, Elise Forier tried to caution me about this when she instructed me to “have fun dancing on the knife edge of an abyss.” Interestingly, I had remembered the last part of her quote but had forgotten the “have fun” component until reviewing my notes for this essay. After all this reflection and

much more, I have now changed my goals. I no longer want to “save the world.” Instead, the process of ¡Bocón! taught me that I need to love it better.

The first area this new belief affects is the type of questions I ask myself and others. For example, when George Bellah analyzed my March 6, 2006 project proposal, he cautioned me that I may be overextending myself and gave me an example of another graduate student that had done so and thus fell short of his goals. My responding questions were: “What is unachievable?” and “Who is unreliable?” Now I realize that Bellah may have taken these questions as antagonistic even though I did not intend for them to be. Moreover, I now realize that they are unanswerable. During another meeting, this time with Lois Breedlove, Scott Robinson, Christina Barrigan, and Elise Forier on May 22, 2006, I was completely frustrated and had already been reduced to a sobbing mess in Barrigan’s office a few days prior. As the work for the production mounted on my shoulders, I asked, “How can I do all this and still direct the show?” Unfortunately, I was too unclear, and their combined response of “This is how you direct this show” was also just as unproductive. As a result, my concerns were never solved, and, sadly, the production proved that facilitating and directing ¡Bocón! could not be accomplished by the same person in the manner it was set-up. Another example of miscommunicated questioning occurred at the above mentioned meeting with Forier on 7/24/06. When trying to balance in writing the artistic concept for the show and the process, I asked, “Why can’t I do both?” And despite how much I know Forier cares, she threw up her arms and replied, “Fine, try to be everything to everybody!” Clearly, my questioning strategy, though well-intentioned, was too ambitious and, thus, lacked soul.

Through observing others, I have learned a better method that better blends the abstract and concrete. First, a lesson occurred at a CWU Theatre Arts department meeting on September

22, 2006. Michael Smith had the task of defining studio projects. I was frustrated that despite my work over the last nine months, his description did not fit the ¡Bocón! project—especially concerning his emphasis on simplicity and limited budgeting. In an attempt to resolve the issue, I was about to ask, “But what do I do since I found money?” However, Brenda first whispered to me then shared with the group, “Then ¡Bocón! doesn’t sound like a studio project to me.” This cut to the chase, and Michael declared “No, it’s a special project.” Though this did not define much, it did place the project on a new, undeniable foundation. Forier taught me another valuable questioning strategy while I job shadowed her process of directing Pecos Bill and the Ghost Stampede. She seems to divide her thoughts into two major categories: both of which are grounded in concrete realities and honor for people. When discussing the project, her questions often begin with “Can you . . . ?” and her statements begin with “I need. . . .” Barrigan had told me something similar when she had looked at my drafted project proposal back in February 2006. She instructed me to form my outline with needs, wants, and moon wishes in mind. In this way, I would know where I could wiggle and where I could not. Unfortunately, at that time I did not understand how to do that. The fact that Bridges promised me the moon did not help.

This was a problem because Bridges did not deliver, and I did not see the warning signs that they would not—partly because I felt their disorganization and disrespect was simply something I needed to learn about working with different organizations and cultures. Ultimately, I believe Breedlove and Vilchis-Gomez do care about the GEAR-UP students and mentors; however, both focus on power rather than love. On several occasions I heard Breedlove and Vilchis-Gomez mock and belittle others. For example, Breedlove refused on several occasions to talk to Smith, the Artistic Director, because he was not a peer in her eyes. Only Robinson was because they are both department chairs. Vilchis-Gomez mocked everyone from dining service

personnel to mentors when they reacted to her abuses such as over-using space or being hired for the summer and then given very little hours. And, granted, myself and site directors were sometimes hard to manage, but these two women quickly put us in our place if we objected to their disorganization or miscommunication. Through their examples, I have learned that I do not want to be like that. Their ambition far surpassed their compassion. I should have known this from the very beginning when they emphasized that Bridges was creating a “revolution.” At first this enticed me; now it disgusts me. As I detailed in my journal and thus do not wish to rehash, they only concerned themselves with work that directly related to making some kind of political statement such as purchasing items at a Mexican market, aligning committee members, or securing publicity. Meanwhile, they completed the least amount of work possible in regards to budget, tour scheduling, and other production needs due to both incompetence and lack of interest. What I have learned as a result is to be more cautious during initial production meetings—especially from people that ask and answer very few questions. Before committing, I will try to gracefully push two major issues: clarification of goals and education of necessary processes.

However, I am fairly proud of the Saturday festivals, cohort workshops, and the opening night event with the GEAR-UP students. Overall, the designers did a good job planning for maximum student involvement. Plus, with Shelby’s wonderful assistance, the stations were well organized on our part of the preparation. Unfortunately, I was disappointed by Bridges again. First, I had to help soothe wounds felt by the schools due to past Bridges’ cohort failures. For example, I personally had to visit with lead teachers at Othello to explain the plan and provide some further support because they were completely frustrated with the uselessness and disorganization of all their past cohorts. Furthermore, Vilchi-Gomez did a bad job

communicating with the site directors on many levels. As a result, the students were not fully prepped and teacher buy-in was low. As for the mentors, I do agree with the northern Bridges coordinator Robert Henderson that watching the mentors with the students is “poetry in motion.” They bond with the kids and “swing from the hip” very well. However, they needed more constructive training—not scattered “mandatory” meetings that only some would attend and often arrive late while others that already knew a station would come and be frustrated by their time being wasted. Also, despite my best efforts to shield my ensemble from Bridges’ disorganization, I could not in these settings, and the actors felt frustrated several times. Thankfully though, as I walked around supervising and assisting, I witnessed a lot of laughter and high levels of engagement from everyone. Watching the students present with shy pride what they accomplished at the end for the whole group was affirming.

The opening night event also seemed to be a rousing success. The kids began the lunch by isolating themselves by their schools but laughed together—especially because the ensemble did a great job melding tables together in conversation and games. Then the three special sessions bonded them more while they practiced improvisation, learned stage combat, and created make-up bruises which many kept on for the rest of the night. Then the show and backstage tour seemed to be a hit as they exclaimed, marveled, played, interacted, and took pictures. Finally, not providing the workshop on tour was a large disappointment. Having the kids get a chance to develop a concrete, artistic bond with the theme of the play was important to me from the beginning. Shelby did a great job turning my rough vision into a full fledged workshop plan. However, due to Vilchis-Gomez not promoting it well, no one scheduled it—even Othello where I left with the site director and Assistant Principal excited about the idea of the workshop.

As for the show itself, the pressure of the relentlessness of time weighed on me. I tried to take each day as best I could because when I looked at the whole picture, I wanted to sit on the floor and cry. My theory was “eat the elephant one bite at a time.” The trouble was the elephant was just too damn big. Despite working 12-16 hours a day, seven days a week all quarter, I couldn’t do enough. Diligently, I made list after list and felt exhausted and grateful every time I crossed off a completed item. However, I began to feel like the narrator in the book Zorba the Greek by Nikos Kazantzakis. He is trying to write a book that he doesn’t want to, but must. Describing an intense work period, “I wrote all day, and the more I progressed, the freer I felt. My feelings were mixed: relief, pride, disgust. But I let myself be absorbed by the work, for I knew that as soon as I had finished this manuscript and had bound and sealed it I should be free” (Kazantzakis 75). I continued to give the production all I had until the end, but in the final stretches, I only focused on being free to the point that I no longer cared if the tour happened. After watching a run through and sharing her observations on November 11, 2006, Forier valiantly tried to ingrain some wisdom in my very tired existence. I’m still processing the following list of nuggets:

- “There are things worth dying for, but this isn’t one of them.”
- “Just tell the story.”
- “You have a lot of light to share but it’s blocked by a fist in front of your face.”
- “Loving this much doesn’t have to hurt this bad.”
- Then she made me repeat a few times, “I am enough.”

Despite my passion for ¡Bocón! and the purpose it served, giving it my all wasn’t what I should have done. It sucked my soul dry—leaving only intellect. Joy, intuition, and creativity were limited. As I look back, I realize that I haven’t separated my bodily senses and soul from my

intellect so severely since my adolescence when it was necessary in order to survive an abusive household. No wonder my dear ensemble suffered.

Due to the immense workload, I only had time to think about the ensemble and how to direct them when I was in rehearsal or during a crisis. Only on rare gems of occasions did I have moments to ponder how to improve scenes in the play. I did pre-plan learning activities that I had hoped would build ensemble: casting an ensemble, get-to-know-ya games, interacting activities to understand intentions, a group trip to Yakima, mask making, lecture on Latino Diaspora, and a fiesta rehearsal. Several times, I provided opportunities for students to share and vent such as: after the first cohort, when expectations needed to be clearer, after the first run-thru, and after the first tour. Also, I used rehearsal time to teach cohort information as well as have “production meetings” that allowed ensemble members to share with me the developments of their technical areas so as to not use up their precious non-rehearsal time. Yet, something vital did not come together, and I place blame on the separation I allowed to happen in myself between my emotions and my intellect. I had lost the essence of Priapus, and this countered my attempts at building ensemble. Josh’s family issues, replacing Brittney, and Andrew’s knee injuries furthered the disconnect I felt. To survive, I tried to rely on providing direct honesty and expected the ensemble to return this approach. But they must have felt the separation in myself, making this was an impossible request. They needed more assurance—especially because we were blazing so much new territory. Their SEOI’s located in the appendices clearly demonstrate this. Job shadowing Forier as she directs Pecos Bill has been extremely valuable in learning how to conduct this balancing act. She holds high standards for herself and the cast, yet carefully monitors how much everyone can take. Moreover, she is fully present body, mind, and soul at rehearsals whether playing with rehearsal props or falling over with laughter from an actor’s

choices. Joy is pervasive, yet she expertly keeps the cast focused and moving forward through clearly stating each moment what she wants, or by physicalizing or verbalizing attempts to solve a problem if she's not yet sure which direction to go next.

By dehumanizing myself and thus the cast, two poor casting choices became exponentially worse. First, Brittney. Originally, I was very excited by her involvement. In spring 2006, Julie highly recommended her as someone who has talent but is often overlooked. Then, Brittney showed a lot of interest in the show and asked what I would look for in auditions. At auditions, she prepared great material with the components we discussed. Then at callbacks, she nailed La Llorona. She was the only actress that understood that the character was a different woman when she tore off the mask. Plus, her singing voice, physicality, and ensemble attitude shone brightly. Unfortunately, what did not surface was her emotional and physical instability and lack of depth. Despite special rehearsal sessions I devised to help her bond with John (Miguel) and explore La Llorona's character, she grew very little as an actress and floundered in noncommittal indecisiveness. Plus, she was bringing the turbulence of her personal life into the rehearsal space. Then, she set up a conference with me to share that she believed John was coming to rehearsals drunk. I treated her concern with complete attention and a promised to look into it. Upon follow up, I found out she had been 90% lying about the entire situation. And the fact that both she and her boyfriend offered to have him fill the role of Miguel made me more suspect as to her intentions. Then she began to have back problems. After she threw it out a second time, I discussed my concerns with Michael. We decided I should have a very frank talk with her, which I did. On November 2, 2006, Brittney and I devised a four step plan to allow her to succeed. What worried me tremendously is that I had to create and detail each component because she had no idea how to care for her own basic physical and emotional

needs. Unfortunately, this was when the downward spiral became out of control and her passive aggressiveness catapulted. With Michael's consent, I replaced her the next day, though unbeknownst to me, she had dropped the class anyway. Thus, the final two weeks of rehearsal which should have focused on moving to Hertz, technical needs, garnering feedback from professors, and polishing the show became about bringing Erika to the highest level we could. Though, I still desperately tried to do the rest. Meanwhile, Brittney chose to try to completely break me by attempting to arrange a revolt in the cast and demanding Scott and Michael pull the plug on the show. That was a really bad day. What I learned from this was that I cannot know these secret issues with my cast—especially with all the good vibe signals present at the beginning. But what I can do is be passionately upfront in each moment instead of trying to keep plodding on, creating “special” sessions, and hoping for the best. Thankfully, once again, job shadowing Forier has helped to understand how to do this as she deals with Andrew's overzealous guitar playing and Thomas' lack of rehearsal commitment. In contrast to my stoic best wishes, her technique oozes with personal and professional concern that the ensemble loves her for.

Jeff was my other bad casting choice, but this time I knew in the back of my mind when I cast him. Jeff is a charmer that has a very low self esteem. He has a lot of potential but becomes very dejected, cruel, and sarcastic when he doesn't get his way. I cast him because he was the best choice for the Judge in his demeanor and vocal qualities. Due to my concept at the beginning though of having the Judge be a part of the audience, I was concerned if he would be happy with the role. So when I announced roles, I praised the value of it; however, the very next day, he expressed discontentment with the role asking how he would be considered part of the ensemble. I shared with him how vital a component he played in the ensemble, but he left with a

cloudy look in his face. He then also grew passive aggressive by going to Scott complaining about some of my choices without discussing his concerns with me. Also, in his technical work, he was very sloppy in his attention to details and only completed half of what he had agreed to. Then on work days, he focused on getting attention through clowning instead of awing us with his talents. I had “special” sessions with him too—always praising him for what he did well, but clearly stating what needed to change. These actually seemed to make things worse to the point that he joined Brittney to get Scott to pull the plug. Interestingly, he committed more fully after Forier and I decided to cut my “judge as audience” idea and make him fulfill several extra roles. Considering the type of theatre I wish to do in the future which focuses more on process than product, what I learned from this is contradictory to what I learned with Brittney: listen to my gut at auditions. If I am concerned that someone will be demoralized by a casting choice, it’s better for me, the actor, and the ensemble to not cast the person even if they fit the role.

However, the ensemble member that most clearly demonstrated for me the need to be less ambitious and more loving is my amazing stage manager Josh. Though lacking self-confidence as a leader and many specific technical skills, Josh seethed with energy, good will, and humor. His devotion to the project was purely phenomenal. He diligently worked on special projects and completed stage manager duties. He also held my hand when I had to make hard decisions and at moments I felt ready to quit as well as celebrated with me at joyous occasions. He loved the script and working with the kids. He embraced the hard work and extra time he knew that this project would require of him and even found solace in it when his grandfather was sick. Most days, we checked in with each other to discuss developments and plans. We had a great open, direct, and honest communication style. However, by the end, his commitment had died. I blame this completely on my overly ambitious pursuit. I needed to allow him more rest. Though

I always asked him when loading on another responsibility, I should have known that he really had no recourse to say “no” since he internalized the strain of the production and knew that his job was to pre-empt my needs—especially with his nickname of “Amber’s Sanity.” Granted, Josh needs to learn a lot more about managing productions, but we all missed out because I did not capitalize on his amazing gift for devoting light and love.

As for the actual directing of the show, I thank Forier, Smith, and Bellah for observing rehearsals and providing crucial feedback and support. Overall, I learned how my personal lifestyle negatively affects my ability to direct effectively. I am an observer. YIKES! What could get worse for directing which requires active visualization of concepts! Moreover, coming to rehearsals not ready to completely immerse myself in the moment furthered the problem. From all my disappointments and successes, I learned one major valuable insight into directing a process focused production: either come to rehearsal a mixture of 100% prepared/present or cancel rehearsal in order to get prepared and allow the ensemble to rest. Otherwise all those involved foster frustration and unenthusiasm. I say a “mixture of 100% prepared/present” because the two need to be balanced together in order to foster creative, organic opportunities. We succeeded when this happened. For example, when focusing just on objectives, a lack in vital listening and responding became obvious. Forier helped me realize that despite going after what they wanted, nobody ever checked-in to see if they got it. Playing with this, the cast became excited, and the show improved—especially in the Voice Picker scene. Another nugget of wisdom Forier shared was to push the cast immensely hard in each moment with immediate feedback in order to achieve authentic responses. Then congratulate them mercilessly when they get it. This helped push the energy and dynamics throughout but especially during the coffee picking and capture sequences. Much more productive than my slow moving observation

tendencies, this mixture of direct pushing and congratulating also helps me better overcome problems with enunciation and personal acting ticks like sighing or ADHD tendencies. Another key learning sequence was the performances. I can honestly say that each performance was better than the prior. Once again, this seems to be attributed to having an environment of focus based on 100% preparation/presence. Performances grounded us in moments where the ensemble simultaneously did not matter yet completely mattered the most.

Besides admitting that we are all humans needing rest, other key directing strategies help balance preparation and intense focus. First, I found that identifying unit moods and tempos as well as acting spaces helped me abstractly but rarely applicably. This dawned on me when Barrigan asked why I blocked so few scenes in centerstage. My thought: to increase visual interest and smooth transitions between scenes. So I set about correcting my thought which happened at a Pecos Bill rehearsal on February 15, 2007 when I noticed how much Forier blocked centerstage. Upon asking why she did not use more side stage action, she replied, “The scenes have nothing to say over there.” Second, I now realize that I need to not have a script at rehearsals but trust in using the actors’ or stage manager’s if needed. Otherwise, I get buried in the words and pre-written blocking which results in restricting the flow of organic moments and the visual reality onstage. Also this pressure on the actors correctly places the burden of the words on them and the images on me. Plus, it empowers them to learn and share. A third point also empowers both me and the ensemble to be more fully present: asking legitimate, non-rhetorical questions. For example, trying to find a use for a hankerchief prop, Forier asked her actor, “Would Pecos Bill wear a hankerchief?” I believe this insight comes from a value common in minority cultures. Many Native American, Latin American, and African American cultures do not ask students questions simply to “quiz” them like “What color is this ball?” This

very white, middle-class American technique would leave minority students doubting the teacher's knowledge. Instead, the cultural dynamic is to ask questions that truly need solving which is what authentic learning seems to really be about. This revelation taught me that though I wanted to create such a learning environment, I was not asking the right questions to foster it. And when I tried, the questions were too big. I need to ask more specific ones. Finally, another problem in my directing that surfaced as a result of dehumanizing myself for the sake of my vision was forgetting to account for the five senses of the characters. I got too involved in the metaphorical representation of each character and did not explore their immediate sensations enough. Oh silly when directing a children's show! After all, the target audience are slaves to their physical concrete realities—especially during middle school when their bodies are changing so radically. A key scene where focusing on senses worked was between Ana and Miguel in the house.

So far all of the above evaluation has been about learning better human relations with others and myself while facilitating process drama. Managing the technical elements of this production after being falsely promised the moon, finally taught me what Barrigan tried to explain from the beginning: how to identify needs, wants, and moon wishes. The issue of rehearsing in Hebelers until the last two weeks where we finally moved to Hertz taught me the process of accepting limitations and carefully choosing what to surmount. Part of what I needed to admit is that what is normally considered tech week would need to be adapting the blocking and acting to the immensely different space—especially since the actors were the technicians both at CWU and on tour. As a result, I should have simplified tech elements more or had modified tech rehearsals at Hebelers such as costume changes to better facilitate this change of location. The issue of materializing the set was a process of letting go. As I received non-fully

realized designs, the cohort workshop products, and skill blockages; I had to reduce my vision more and more. Yet, with the help of Smith and Bellah, I increased the effectiveness of the set changes by more fully combining physical action with magic realism.

Sound was another process of losses and gains. Starting with a musician creating musical accompaniment and Foley effects, we reduced the cues to a few atmospheric Foley effects. Yet, I learned how powerful these simple additions can heighten atmosphere when brought on stage. The actor's presence and movement helped set the tone as much as the sound itself such as the ocean drum hand off, the hunkered castanets player, and the flute player illusively weaving through the set. Even the issue of lighting which I had very few expectations for from the beginning, left me going "Fucking eh!" With one hour to experiment with the board's capacities and a noncommitting Josh Baulch, the downstage area so vital in a children's show was completely dark. Plus, the lamp practical was axed with the Judge reconceptualization, and illuminating the trees from behind did not work. However, this final problem did lead to another intriguing atmospheric action of placing the tree cut-outs in front of the blankets.

Besides distressing some costume pieces and creating Kiki's costume, costume development was a process of hunting rather than application of skill. I think this worked for the goals of this production and future process shows. Hunting takes time and an attitude of hide-and-go-seek in order to discover and learn. Distressing provides simple and fun learning opportunities, and having one challenging piece allows the opportunity for someone to shine either in a pre-existing or newly found talent. Finally, creating and distributing publicity was a process of "not it!" Despite the vital goal for audience outreach and Clara's good beginning research, Leslee slapped me in an email when I asked for one suggestion (not even help—just a suggestion); Veronica and Lois refused to elicit either Bridges mentors or Communication

students, yet expected products to gain attention for Bridges in the CWU community's eyes; and Jeff, who was assigned the duty and agreed to a process, fulfilled less than half. From all this I learned that when so much responsibility is on my shoulders, I do not have enough time for reflection to redefine needs, wants, and moon wishes for technical elements. Thus, I will more purposefully set meetings in the planning stages to accomplish what I explained earlier: clarify goals and educate necessary processes of all organizations involved. Then, what is decided upon can be rich in soul and not swept with exhausted ambitions.

In spite of all this painful learning, one prominent result prevails: the Bridges kids. I thank Barrigan so very much for all the formal and informal times she reminded me of this during the times when the forest became too thick for me to see the trees. Thank you for helping me see the beauty in a potato shaped paper mache avocado and verbalizing the value students gain when they witness their individual work affecting the whole. Thank you for sharing unabashed yet calm wonder when I timidly shared small, seemingly insignificant, positive student moments. As stated, their awkward yet trusting presence at the workshops was pure delight. Capturing their eager attentiveness during my pre-show talk asking for their support of the show through etiquette by explaining how their energy feeds the actors always left me smiling. Also during this talk, we briefly remembered together what their school had contributed to the show. Watching the light bulbs of connection go off was pure bliss. Hearing their laughter during the show in places only they laughed because of who they are invigorated us all. Watching their physical reactions as they followed Miguel's every move while he reached out to the audience at the end of the play was exhilarating. Talking with students after the show that had never seen a live theatre show before was grand as I witnessed their shy sense of awe. Hearing students say that Miguel was their favorite character gave John and me a great boost that

we had done our job of connecting them to the protagonist. Listening to non-Spanish speakers thrill over understanding the Spanish words in context was gratifying. Watching the exchanging of joy between the ensemble and students as they exited in a line up of high 5's was precious. This was especially true when I saw how much boys and girls alike adored Erika. I knew she had made a mythic-sized connection with the students.

Two consistent problems did arise, however, at each performance. We seemed to start to lose the audience at the second La Llorona scene. I believe this is because with the limited time frame Erika had with the character, she focused on her powers rather than the subtle humor she would portray to the audience due to her social awkwardness. Though she did nail it a few times which the audience consistently enjoyed: the first time Miguel touched her and she batted him away as well as the scene where he lays his head in her lap before the lullaby and both are a bit tense and nervous. However, after what ended up being our final performance, Erika asked me a question about tempo that showed that she had finally learned—just ran out of time to apply. Nevertheless, we always got the audience back with La Calavera. In fact, they became almost rowdy as they reacted to it. The second concern was whether the theme was conveyed or not. This is why I greatly regret that the tour workshop did not happen. Due to the May 1, 2006 Chicano demonstrations and the discussion about building a fence along the Mexico-United States border, immigration was on everyone's mind. Unfortunately, I never heard students respond to this, but I did hear from teachers. Several only felt the message boiled down to pro-illegal immigration despite the fact that "Tell our story." is repeated about 20 times in the script. Others, thankfully, internalized the message and showed wonderful appreciation for exposing the students to it.

Of all the lessons and experiences that still remain vivid, I believe one will surpass all others. Mr. "Hard Core." He is an awkward but energetic Chicano student at Royal City. We were introduced at the opening night event when every other thing he uttered was "hard core." Clearly it was an attention getting tactic that bolstered his image and made him laugh. Though aggravating, it worked. We were reunited at the Royal City performance. With three of his friends closely following, he came backstage as we began to pack up. He loved interacting in relative ease with the ensemble in front of his friends. And he glowed at the fact that they all remembered him. He also proudly pointed out that he helped make the fruit for the market scene. When I asked him what he thought about the two different performances, he responded that he enjoyed the one at CWU better because of the lighting. Yes, the technical element that broke my formal vocabulary in this essay the most. But more importantly, I knew he meant that he had learned the special sense of event that theatre has when it claims a unique time and space. I would be lying to say that Mr. "Hard Core" validates the entire production. However, the hope that others were impacted like him in ways I cannot imagine does.

On September 21, 2004, I wrote Bellah an email explaining my hopes for an alternative thesis. Ending the message, I wrote: "Why put myself through this you ask? Well I want the most experiences possible. I want my Masters program to be a learning explosion." Well, I sure got it. Thank you. The explosion is the realization that I need to shift from an ambitious work horse to a loving artist. As for now, to be a loving artist, I need to forgive myself for all that fell short and help create experiences of "instinctive play and good humor" (Moore 136).

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Bilingual Spanish/English CWU Touring Show 2007
Amber Peoples' Master's Thesis Proposal

- Choose a play that is either all in Spanish or part Spanish/part English. I would translate the play for my thesis chair and all designers.
- Of the two tours, this show should be the small 4 person in a van tour so that our target audience groups which are historically in lower economic ranges could afford it. Also a smaller cast makes the possibilities of finding performers with Spanish skills easier and/or makes teaching the performers the skills easier.
- Sell to—schools with heavy ESL populations
 - ESL/Spanish Clubs
 - Community Groups (Willamette Academy, Mano y Mano)
 - Community Colleges (attract transfer students)
- Spend some of my hours for Leslee this year building these contacts and strengthening the schools we already visit with high Hispanic populations such as Mattawa.
- We could also connect with existing oncampus resources for ESL students for cultural, linguistic, and recruiting ideas.
- Create a Spanish language brochure for the department to provide for interested people at the performance locales. Even if the students can speak English, informing their parents is vital.
- Make Jerilyn McIntyre happy by reaching out to an underrepresented population on campus.
- Process Drama=
 - for actors interacting with this population/culture
 - =for Hispanic audiences to think about college and see their culture represented in theatre
 - =for white audiences to gain tolerance for those learning English as a foreign language and to see a positive example of the beauty of another culture
- Direct the play using the Hodge model or Director's Sourcebook.
- One ensemble member would need to be bilingual to translate with organizers and students if necessary. I could recruit in the Spanish department. Or I could travel with the show and that qtr my 20 hours could be directing and running the tour to ease Leslee's load.
- Auditions should include a brief Spanish section to hear if the actors can prepare to pronounce. An example could be "Me llamo es _____(name). Quiero jugar un papel en esta obra de teatro."
- Special Spanish course=
 - taught by Nathalie or me
 - =similar in idea to this year's special Shakespeare course for Much Ado
 - =learn about the culture, translate the play, and work on pronunciation
 - =acting resume boost for performers that they can pronounce and comprehend some Spanish
- I would apply for the \$700 graduate research grant to travel to the country in which the play is set for a month after the summer institute to work on my language skills and gather research about the culture.

DEPARTMENT OF THEATRE ARTS SEASON SELECTION SUBMISSION FORM

(Submit to the ~~Artistic Director~~ Artistic Director. - This form must be submitted with each proposed selection and preferably accompanied by a script when possible. Deadline for submission is outlined in the Master Calendar.)

Script: BOCON!

Playwright: Lisa Loomer

Genre: touring

Center or Off-Center (circle one)

CAST: (Fill in appropriate numbers)

Men: 3 Women: 2 Children: _____ Over 40: _____

Roles Requiring People Of Color: _____ Roles Could Double: _____

Total Number of Cast: _____

Other Casting Concerns: spanish language facility

ARTISTIC STAFF: (Check those needed for this play or production idea)

Musical Director: maria Dance Choreographer: _____ Fight Choreographer: _____
Dialect Coach: _____ Specialty Hire: (Specify what kind) _____ Orchestra/Band (Specify what size) _____

SCENERY/PROPS: (Check those needed for this play or your concept of the play)

Unit Set: yes Number of Settings: _____

Historical Period: _____ Geographic Location: Central America

Brief Description of Set Concerns or Special Requirements:
none

Approximate Number of Props: _____ Period: _____

Difficult or Unusual Props Yes No (Circle one) Describe:

Weapons or Firearms? How Many _____ Describe:

COSTUMES: (Check those needed for this play or your concept of the play)

Approximate Number of Costumes per Character: _____
Historical Period: _____ Season: _____ Special Requirements:
none

Have You Seen This Script Produced: Yes No (circle one)

If You Have Done This Play Before Describe Your Involvement In The Production:

N/A

Why Should We Do This Play?

It's great!

It describes the immigration experience lovingly & truthfully in a way children can understand

A BEAUTIFUL PLAY! MY HIGHEST RECOMMENDATION

relevant to community
potential to create peace & understanding

What Are The Drawbacks (If Any) To Doing This Production?

difficult subject told in unflinching manner

Parents might think it too 'disturbing'.
However, it is really funny, as well as sad.

Submitted By: Elise

Date: _____

12/2/05

Please note:

This signature has been redacted due to security reasons.

Submission of ¡BOCÓN! Supplement

Discussing my thesis project proposal with Tina, my chair, she suggested ¡BOCÓN! since she had produced it in Texas. Her description immediately intrigued me, and reading the play strengthened my love for it completely. Elise also became extremely passionate about the play after reading it and about its wonderful opportunity for the tour but expressed concern about how the selection committee may view it. Thus, this supplement exists. As I began my quest to write this, I first returned to Tina. After sharing the concern, she quickly responded that what she remembered and treasured most about the script was the journey Miguel takes and the characters he befriends that are more than they appear at first. In fact, as we discussed, she realized how similar ¡BOCÓN! is to the Harry Potter series. Both deal with challenging journeys that provide insight, entertainment, and humor for children and adults alike.

While reading several plays in order to choose a few to submit, several similar strands surfaced in the Latino children's shows. Most of them had a character that died and/or the memory or ghost of the deceased character was a major part of the play. Being an important component in Harry Potter, in the Latino culture, it is more so because death is viewed as a natural component of life. In fact, *Día de los Muertos*, is an annual party of remembrance for ancestors. The Latino culture as a whole has less hang-ups over the loss of a loved one than the typical American does. Even though we never know of any character that dies in ¡BOCÓN!, Miguel's parents are taken away. This leads to another controversial common element in the plays. Often character(s) represent an oppressive element. As in ¡BOCÓN!, usually a soldier's boot represented this. Several others had an oppressive land owner or employer. Sadly, this is the reality of a culture that has had to deal with the impact of conquistadors for 500 years—a reality I believe that should be shared and discussed. Finally, a beautiful component is the importance of family. In ¡BOCÓN, this is seen in Miguel's memories of his parents, his mother's song, and his determination to tell their story.

Of all the plays I read, ¡BOCÓN! seems to best illustrate the journey of a Latino minority in the United States. Each minority in a culture must seek a sense of self. For Afro-Americans this tends to be a search for identity especially due to all the different tribes and countries they were taken from during the slave trade. For Latinos, it seems to be developing the strength and finding the opportunity to share their voices and stories. This is the outlook I would take as director for the final scene in the play (pages 38-41) which is the hardest to deal with emotionally and probably the most controversial piece of the show. In addition, finding your voice is a common element to any coming of age story. Thus, I believe ¡BOCÓN!, can have meaning for any audience member that may see it on the tour. In fact, Lisa Loomer seems to wish to make the play as universal as possible since La Llorona says that she must care for children “*En Guatemala, y El Salvador...y ahora Chiapas, Mexico—(Sighs; rattle off.) Y Bosnia, y Ireland, y Rwanda...*” (36).

Another common element for child audiences is the need for guidance until they are able to point their own compass. This is made concrete with Miguel's journey to *el norte*. Several times he needs help to walk in the right direction, but then finally is able to find it on his own at the end of the play. Our audiences will also delight in the fun mythological and fantasy characters such as *La Llorona*, *Duende*, and the Voice Keeper. The spin that Loomer puts on these characters will delight both audiences new to these characters and to those that grew-up hearing their stories. Finally, these characters are presented in a manner that challenges stereotypes which is a vital skill to teach. Loomer shows the non-scary personality traits of *La*

Llorona which adds comic relief to the show. We also see this in *Kiki El Loco* because he is actually wise and far from crazy as he is often labeled.

Analyzed like this into key components, one can easily see comparisons to the Harry Potter series, yet vital aspects of the Latino culture are upheld beautifully and uniquely. As a touring show seeking an audience, and now needing an expanded audience due to Central Theatre Ensemble providing two tours, I believe that these two connections will help develop a wider base of performance locales. Just as Harry Potter appeals to children and adults and as a need exists for the Latino culture to be represented, *¡BOCÓN!* will be financially successful. We can publicize it to elementary schools as well as community colleges, diversity organizations, ESL groups, community groups, libraries, and more.

As the possible director, I see two challenges for me. First, Loomer envisions the use of a live musician. I believe this would add an important flavor to the show and would like to include one. I know enough about music through various trainings to discuss tone, mood, rhythm, tempo, volume, and style. I could research music that would be fitting from the culture for the musician to play. However, the musician that goes on the tour would have to be able to practice and develop the music independently as I am not a conductor. This would make the tour 6 people which I believe could easily still fit in one van considering the small amount of props and set I envision for *¡BOCÓN!*. Technically speaking, I feel that costumes and sound will develop the world of the play the most. Second is dialect. As I work on my Spanish speaking skills, I am getting better at pronunciation, but I may need to seek help from a coach possibly from the Spanish department and preferably a representative on my committee. In addition, I have an amazing pronunciation resource on tape along with a booklet created to help teach Spanish to US government diplomatic personnel.

The chorus at the beginning of the play beautifully summarizes the energy of *¡BOCÓN!*. It commands us to imagine. It draws pictures for us. It intrigues us. It focuses on story. By offering *¡BOCÓN!* as part of the 2006-2007 season, Central Theatre Ensemble can do the same for our audiences.

Bocón
Studio Project
Initial Proposal
Amber Peoples
March 10, 2006

1. Play

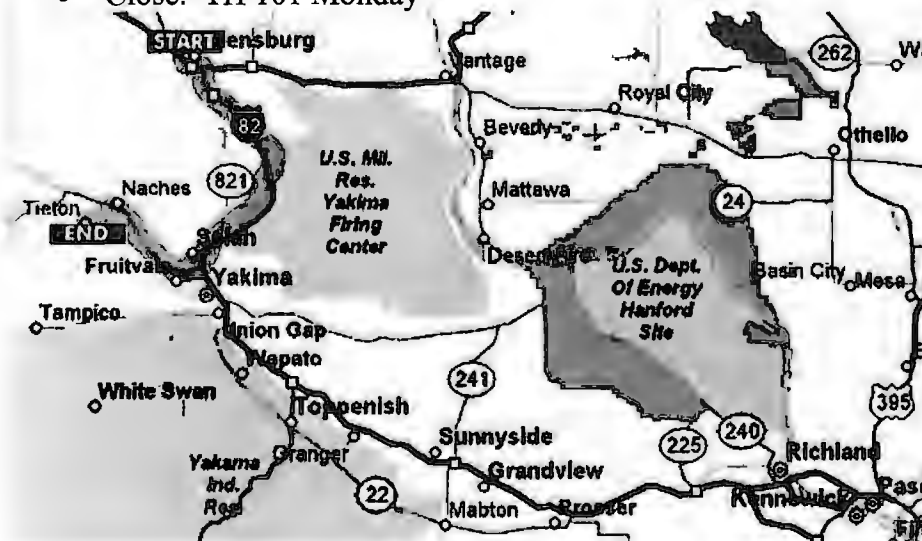
- *Bocón* by Lisa Loomer
- 55 minutes
- Setting
 - Blend of present and folkloric
 - Mexico

2. Class

- Fall slot of TH 202 Studio
- I teach/lead as a portion of that quarter's GTA load
- Cast, Stage Manager, and Musician get class credit
- Stage Manager that has this considered as a rung on the ladder for a full position—maybe equivalent to One Acts/Shorts
- Rehearsals
- Workshop preparation
- Language and culture skills
- Technical work

3. Performances

- Open: Hertz for the campus on Friday and Saturday
- One week of tour second or third to the last week of classes
 - Royal City (48 miles from Ellensburg)
 - Mattawa (47 miles from Ellensburg)
 - Othello (72 miles from Ellensburg)
 - Prosser (85 miles from Ellensburg)
 - Cowiche/Tieton (52 miles from Ellensburg)
- Close: TH 101 Monday



4. Performance/Storage/Construction/Rehearsal Space

- Puppet Lab for Construction
- Hertz to perform and store and rehearse
- Lock box
- Props Cabinet with lock

5. Transportation

- Return to CWU every night
- U-Haul costs (509) 962-6505
 - 10' truck = \$19.95 a day + 79 cents per mile
 - 5'X8' trailer = 18.95 a day
 - 6'X12' trailer = 29.95 a day
- Table represents CWU Motor Pool in formation

Use Rate Schedule Effective September 15, 2005

| Vehicle Description | Daily Rate | Rate per Mile* |
|--|------------|----------------|
| Sedans | \$23.00 | \$0.27 |
| Van-Mini (7 passenger) | \$28.00 | \$0.36 |
| Vans-Maxi (10 passenger) ** | \$32.00 | \$0.46 |
| 4WD Jeep | \$30.00 | \$0.28 |
| Truck-Moving Van | \$60.00 | \$0.45 |
| <p>*No free miles.</p> <p>**A van training course is required prior to renting a 15 passenger van at CWU. Seating capacity is limited to 10 passengers.</p> <p>To register for the training please contact:</p> <p>Mickey Parker at 509-963-3000</p> | | |

6. Cast

- Professors okay with students missing a week for tour
- Sign up for TH 202
- Audition with mainstage shows and I get to pick after they do
 - Include "Me llamo _____, Quiero jugar un papel en la obra de teatro Bocón.
- Will recruit from other departments this spring: Spanish, Education, Music, Dance
- 6-8 cast (3M, 3F)
- Important to cast the ensemble
- Musician—guitar for sure possibly also accordion, violin, drum, clapping rhythms, maracas

7. Set

- Mostly fabric—memory
- Backdrop

- Minimalistic
- Play constantly pushes north
- Possible simple lights
 - Border
 - Clamp lamps thru fabric and highlights/shadows
 - Extension cord issue
- 8 locations
 - 3 main: pueblo, forest, border
 - 5 extentions: plaza, house, coffee fields, gate outside a palace, US courtroom

8. Costumes

- Mexican folkloric
- Masks made of paper mache
- Poor campensinos for Miguel, Ana, Luis, Cecilia, Rosita, extras, and chorus
- Judge (traditional black gown)
- Kiki (anywhere from campensino to complete Dance of the Quetzal outfit)
- Refugee (mask?)
- La Calavera (skeleton in military jacket and boots w/ mask)
- Duende/coyote (spirit/goblin w/ two masks)
- Two Viejitas (poor campensinos or Indians) (masks?)
- Voice keeper (military) (mask?)
- Voice picker (poor campensino or Indian) (mask?)
- La Llorona (ghost w/ mask and rebozo/shawl)
- 2 guard dogs (possibly just head pieces) (red and blue—not sure why yet)

9. Sound

- Some effects that require some type of system to record before and play during
 - Helicopter (foley by swinging belt???)
 - Many voices of characters: dad, mom, judge, captured voices, Miguel
 - Boot (could be foley)
 - Rooster crows
- Musician

10. Props

- Fairly extensive but representative
- Initial list
 - 10 1.5' dowels
 - 1 judge's gavel
 - Plaza effect: pupusas, bananas, flowers, tamales, avocados, pineapples, apples, juices
 - Firecrackers
 - Pupusa Rosita can eat
 - Signs of la Fiesta de San Juan
 - Dance of the Quetzal??
 - Quetzal feather
 - 2 petates (woven mats)
 - Wash basin?
 - Few items for the house
 - House altar?
 - 2 blankets

- Cooking fire, dishes and ingredients for making tortillas by hand
- At least 3 machetes—maybe 5 more
- 1 guitar for Miguel
- Letter with envelope
- Wad of US dollars worth \$100
- “Refugee runs by, carrying her house on her back” ??
- Box full of voices—needs to open
- Shiny metal coin to hypnotize with
- Net full of shells
- One shell needs to shatter
- Branch to fight La Calavera with

11. Special Skills

- Music
 - I would ask my musician to write and play the music
- Fight Choreography
 - Miguel uses a branch to fight with La Calavera who has a machete
 - I believe my stage choreography class taught me enough to choreography this scene
- Dialect
 - Pronunciation tape with booklet used to teach Spanish to US government diplomatic personnel
 - Foreign language department assistance
 - Arturo’s help??

12. Thesis

- Hodge Model

13. Course of Study for 2006-07

- Analysis and Criticism as a 4 credit play analysis class for every quarter
- Fall: 3 thesis credits during the production
- Winter: 1 additional grad level class
- Spring: 3 thesis credits for orals

14. Mexico trip

- Home stay in pueblo in central Mexico
- Camp in forest
- Mexico City
- Juarez/El Paso
- Practice Spanish Language Skills
- Purchase props/costumes
- Research 5 senses/culture/mannerisms/play settings
- Fly into Mexico City and take bus from there for the rest or rent a vehicle to use the entire trip???
- One month
- Amos: have traveled extensively throughout Central and South America camping and backpacking—resource for information
- Study abroad programs possibly

15. Connections

- Bridges Project
- Diversity Education Center
- Theatre Department
- Latino and Latin American Studies Center
- The Center for Student Empowerment
- Campus Life
- Culture Club
- Center for Excellence in Leadership
- Will offer to find specific connections to their mission statements
- Will provide a synopsis of the play
- Will offer to circulate a copy of the script

16. Money Sources

- Bridges Project for royalties at the schools
- Bridges Project/Latino Center for vans/gas/mileage to schools
- Diversity/Campus Life/Empowerment/Culture/CEL for royalties, publicity, and programs for Central performances
- Bridges/Diversity/Campus Life/Empowerment/Culture/CEL for construction/costume/props/lights supplies
- Diversity/ Campus Life/Empowerment/Culture/CEL for crew to handle the shows here
- Bridges/Grad Research Grant to send me to Mexico
- Theatre Department for TH 101 royalty and start up money for “poor theatre”

17. Budget (not considering Mexico trip)

- Royalty = \$60 per performance = \$480 total
- Sets: \$1000
- Props: \$1000
- Costumes: \$1000
- Laundry: \$200
- Masks: \$200
- Hertz Equipment/Crew: \$200
- Sound: \$500
- Publicity: \$750 (thru CWU Graphics Office)
- Workshop Materials: \$200
- Transportation with 2 ten passenger vans rental/mileage and gas: \$1150
- Per diem: \$50 per student per tour= 10 students for play + ??? mentors = \$1000
- Petty Cash: \$100
- Contingency: \$500
- Rough Total: \$8280

18. Workshop with elementary and middle school students

- Perform at schools as soon as possible in the morning
- “Share your message” experience
 - Instructor to student ratio 1:15 maximum
 - Each group has two instructors
 - Group improvisations/trust building games and discussions
 - Exposure
 - Reactions to Bocón

- Create a group slogan
 - Bocón example is “Fijate, imagine”
 - Group jobs
 - Brainstorm
 - Share
 - Feedback
 - Evaluate
 - Decide
- When slogan is chosen move onto activities
- Activities—Middle school gets to chose, elementary does the first two
 - Vocal work: projection, tone, inflection
 - Body Language/Tableaux
 - Write poems
 - Dance/music: rhythm, mood
 - Logos
- Display activities to entire assembly at the end of the day
- Assesment??
- Elementary EARL’s
 - Arts: Theatre
 - 1.2.1a Integrates voice into character development
 - 1.2.1b Integrates movement into character development
 - 1.2.1c Identifies and uses emotional and sensory recall to create character in scene/play
 - 1.2.1d Demonstrates appropriate ensemble skills in scene/play
 - 1.2.1e Demonstrates focus techniques while participating in scene/play
 - 1.4.1a Identifies how the audience and artist/performer interact
 - 2.1.1a Applies previously learned arts concepts, vocabulary, skills, and techniques through a creative process
 - 2.2.1a Applies previously learned arts concepts, vocabulary, skills, and techniques through a performance process
 - 2.3.1a Applies previously learned arts concepts, vocabulary, skills, and techniques through a responding process
 - 3.2.1a Uses the arts to communicate for a specific purpose (persuade)
 - Communication
 - 1.1.1a Pay attention while others are talking
 - 1.1.1b Pay attention to oral stories, instructions, reports, assemblies, and daily announcements
 - 1.2.1a Recognize nonverbal communication
 - 2.1.1a Communicate to teacher, small group, and class
 - 2.1.1b Show beginning awareness of the needs of an audience
 - 2.1.1c Use narrative and descriptive forms of speech
 - 2.2.1a Choose content, which relates to topic
 - 2.2.1b Select material from readily available sources
 - 2.2.1c Organize information in a sequential patter (beginning, middle, end) using simple transitions
 - 2.2.1d Describe ideas in concrete terms
 - 2.3.1a Speak at a volume and rate that enables others to follow
 - 2.3.1b Project voice well
 - 2.3.1c Speak fluently and expressively to the class

- 2.3.1d Use good posture and eye contact
- 2.3.1e Begin to use facial expression and body language to convey a message or enhance an oral presentation
- 2.5.1a Experiment with a variety of media and resources to convey a message or enhance an oral presentation
- 3.1.1a Demonstrate conversation skills
- 3.1.1b Distinguish between types of speech such as a chat, a warning, or a joke
- 3.1.3 Use language that is respectful of others feelings and rights
- 3.1.4 Show awareness of possible difficulties when communicating cross-culturally
- 3.2.1a Assume a variety of assigned roles within a group to perform a task
- 3.2.1b Contribute to a group with ideas and effort
- 3.2.1c Respect others' feelings and right to participate in a group
- 3.3.1a Identify and share ideas and points of view
- 3.3.1b Accept responsibility for personal actions
- 3.3.1c Formulate ideas and identify possible alternatives
- 3.3.1d Suggest solutions and initiate action
- 4.1.1a Use established criteria to evaluate and improve one's own and others' presentations
- 4.2.1a Offer feedback on others' presentations
- 4.2.1b Accept and apply feedback on own presentation when appropriate
- Social Studies Skills
 - 2.1.1a Communicate own feelings and beliefs; listen to viewpoints on social studies issues
 - 2.1.1b Identify roles of different members of a group, serve in different roles in a group
 - 2.1.1c identify appropriate people to gain needed information, ask relevant questions, record answers
- Middle School EARL's
 - Arts: Theatre
 - 1.4.2a Understands and demonstrates the relationship and interactive responsibilities of the artist/performer and audience
 - 2.1.2a Applies previously learned arts concepts, vocabulary, skills, and techniques through a creative process
 - 2.2.2a Applies previously learned arts concepts, vocabulary, skills, and techniques through a performance process
 - 2.3.2a Applies previously learned arts concepts, vocabulary, skills, and techniques through a responding process
 - 3.1.2a Expresses ideas and feelings through the arts in a variety of styles
 - 3.2.2a Creates and/or performs an artwork to communicate for a selected purpose with instructor assistance
 - Communication
 - 1.1.2a Give evidence of paying attention
 - 1.1.2b Pay attention and respond appropriately in particular contexts, such as social interactions and receiving information
 - 1.2.2a Identify the relationship between verbal and nonverbal communication
 - 2.1.2a Communicate with an expanding range of audiences

- 2.1.2b Determine needs of an audience and make limited adjustments in content and technique
- 2.1.2c Communicate for a range of purposes
- 2.1.3d Communicate using different forms of oral presentation
- 2.2.2a Choose content appropriate to own purposes and interests and needs of an audience
- 2.2.2b Organize information with a clear sequencing of ideas and transitions
- 2.3.2a Speak at a volume and pace appropriate to the situation
- 2.3.2b Project voice well
- 2.3.2c Appeal to the interests of the audience
- 2.3.2d Use good posture and eye contact
- 2.3.2e Use facial expression and body language to heighten and emphasize message
- 2.5.2a Use a variety of media to illustrate and support ideas
- 3.1.2a Use language to interact with others
- 3.1.2b Respond to different types of speech and audiences
- 3.1.2c Use language that is free from stereotyping, bias, libel, slander, or harassment
- 3.1.2d Identify cultural assumptions and perspectives
- 3.2.2a Assume roles or tasks within a group to perform a task
- 3.2.2b Contribute to group with suggestions, research, and effort
- 3.2.2c Demonstrate respect for others' opinions by allowing time for responses
- 3.3.2a Acknowledge others' ideas and point of view; identify similarities and differences
- 3.3.2b Check for understanding in group interactions
- 3.3.2c Contribute responsibly to group efforts
- 3.3.2d Choose a position and develop a plan of action
- 3.3.2e Define challenges and encourage others to action
- 4.1.2a Establish and apply criteria for evaluating one's own and others' presentations
- 4.1.2b Know the qualities that make a presentation effective
- 4.1.2c Evaluate excellent presentations to improve own work
- 4.2.2a With guidance, offer feedback on others' presentations with regard to content and organization
- 4.2.2b Accept feedback when appropriate and revise own presentation
- Social Studies Skills
 - 2.1.2a Articulate a particular perspective/value orientation; demonstrate content knowledge; listen critically and build upon the ideas of others
 - 2.1.2b Participate in delegating duties, establishing rules, planning, making decisions, taking action in group settings
 - 2.1.2c Identify appropriate people to gain needed information, ask relevant questions, pose follow-up questions; paraphrase conversations

We are excited to announce the first collaboration between Central Washington University's Theatre Arts Department and GEAR-UP. Centering activities around the play *¡Bocón!* by Lisa Loomer, we will introduce the wonder of theatre to students involved in the Bridge's Project. A fable filled with humor, mythology, and music; *¡Bocón!* tells the story of a 12-year-old Miguel who loses his family and voice at the start of a metaphorical journey to the border of lights. Through a friendship with La Llorona of Mexican culture, Miguel finds his voice and the courage to share his story. Miguel's story is relevant to immigrant children from all parts of the world and to any child who is learning the many meanings of finding one's own "voice."

Infused with Spanish words, *¡Bocón!* is appropriate for middle school bilingual audiences as well as English only speakers. In addition, the artistic elements of the script and production designs can introduce and deepen an appreciation for several mythological characters and the Latino writing style of magic realism.

We will provide participatory activities for students before and after watching the performance. Under the guidance of theatre department students and faculty as well as Bridge's Project mentors, middle and high school students will learn play analysis skills thru workshops in set making, mask construction, acting, music creation, and Foley effects. To create props, we will also include parents and community members with traditional craft making knowledge to teach students their specific methods. All of this creative teaching, learning, and producing will culminate on the campus of Central Washington University as well as participating schools with performances of *¡Bocón!* incorporating the design and music elements that the students create in earlier workshops. After the shows, students will attend a workshop focused on finding and sharing their voices in order to be active participants in the world.

These hands-on opportunities correlate to Washington's EALR's. The following list of skills can be assessed through a written assessment for Benchmark 2 in the Arts.

- 1.1.1 Understands arts concepts and vocabulary: Elements: character, setting, dialogue, conflict
- 1.1.2 Understands arts concepts and vocabulary: Principles of Organization: plot, design, theme
- 1.4 Applies audience skills in a variety of arts settings and performances
- 2.1 Applies a creative process in the arts
- 2.2 Applies a performance process in the arts
- 3.2 Uses the arts to communicate for a specific purpose

We are thrilled to begin a partnership between Central Washington University's Theatre Arts Department and GEAR-UP students and look forward to future projects.

Respectfully Submitted,
Amber Peoples
Graduate Teaching Assistant
Theatre Arts Department

Masters in Theatre Production Thesis Proposal
Amber Peoples
April 2, 2006

1. Play

- *¡Bocón!* by Lisa Loomer
- 55 minutes
- Setting
 - Blend of present and folkloric
 - Mexico

2. Class

- Fall slot of TH 202 Studio Project
- I teach/lead as a portion of that quarter's GTA load
- Cast, Stage Manager, Technical Director, Costume Manager, and Musician get 3 class credits
- Possibility of others earning 1-2 credits
- Rehearsals
- Workshop preparation and application
- Language and culture skills
- Possible technical work

3. Performances

- For Bridge's Project students on CWU campus and tour to their schools
- For CWU campus and Ellensburg community
- TH 101
- Dates fit around/with department season
- Possibly start performances first week of November

4. Performance/Storage/Construction/Rehearsal Space

- Puppet Lab for Construction and storage
- At Bridges schools for construction
- Room 116 for construction
- Hertz to perform and store and rehearse
- Lock box
- Props Cabinet with lock
- McConnel 110 for storage in fall

5. Cast

- Sign up for TH 202
- Auditions
 - Need to recruit outside of the theatre department before signing up for fall classes
 - Audition first week of classes in the fall
- 8 cast (two with talent, one dancer/body awareness, others are workable)
 - Males
 - 1. Miguel (talent)
 - 2. Border Guard, Duende, Kiki, Voice Keeper(?), Calavera (dancer)
 - 3. Luis, Voice Keeper (?)
 - Females

1. La Llorona (talent)
 2. Ana and Viejita or Voice Picker
 3. Cecilia and Viejita or Voice Picker
 4. Rosita and Viejita or Voice Picker
 - Either
 1. Judge
 - Important to cast the ensemble
 - Musician—guitar for sure possibly also accordion, violin, drum, clapping rhythms, maracas
6. Set
- Mostly fabric—memory
 - Backdrop
 - Minimalistic
 - Play constantly pushes north
 - 8 locations
 - 3 main: pueblo, forest, border
 - 5 extentions: plaza, house, coffee fields, gate outside a palace, US courtroom
7. Lights
- Design using plots Josh gave me
 - Can have Tina and labbies but Josh must supervise
 - Possible simple lights
 - Border
 - Clamp lamps thru fabric and highlights/shadows
 - Extension cord issue
8. Costumes
- Mexican folkloric
 - Masks made of papier mache
 - Poor campensinos for Miguel, Ana, Luis, Cecilia, Rosita, extras, and chorus
 - Judge (traditional black gown)
 - Kiki (anywhere from campensino to complete Dance of the Quetzal outfit)
 - Refugee (mask)
 - La Calavera (skeleton in military jacket and boots w/ mask)
 - Duende/coyote (spirit/goblin w/ mask)
 - Two Viejitas (poor campensinos or Indians) (masks)
 - Voice keeper (military) (mask)
 - Voice picker (poor campensino or Indian) (mask)
 - La Llorona (ghost w/ mask and rebozo/shawl)
9. Sound
- Some effects that require some type of system to record before and play during
 - Helicopter (foley)
 - Many voices of characters: dad, mom, judge, captured voices, Miguel (all live except Miguel's)
 - Boot (foley)
 - Rooster crows (???)
 - Forest sounds (???)
 - Music to accentuate mood

10. Props

- Fairly extensive but representative
- Possibly double using props in “real” world and forest world
- Initial list
 - 10 1.5’ dowels
 - 1 judge’s gavel
 - Plaza effect: pupusas, bananas, flowers, tamales, avocados, pineapples, apples, juices
 - Firecrackers
 - Pupusa Rosita can eat
 - Signs of la Fiesta de San Juan
 - Dance of the Quetzal
 - Quetzal feather
 - 2 petates (woven mats)
 - Few items for the house
 - House altar
 - 2 blankets
 - Cooking fire, dishes and ingredients for making tortillas by hand
 - 3 machetes
 - 1 guitar for Miguel
 - Letter with envelope
 - Wad of US dollars worth \$100
 - “Refugee runs by, carrying her house on her back”
 - Box full of voices—needs to open
 - Shiny metal coin to hypnotize with
 - Net full of shells
 - One shell needs to shatter
 - Branch to fight La Calavera with

11. Special Skills

- Foley Effects
 - Musician or cast execute
 - Design with Bridge’s students
- Music
 - I would ask the musician to write and play the music
 - Play instruments
- Fight Choreography
 - Miguel uses a branch to fight with La Calavera who has a machete
 - I believe my stage combat class taught me enough to choreography this scene
 - Will seek George Bellah’s input
- Dialect
 - Pronunciation tape with booklet used to teach Spanish to US government diplomatic personnel
 - Spanish Phonics CD
 - 3 dialects
 - “real” characters (Mexican)
 - Mythological characters (???)
 - Voice Keeper (Castilian)
 - Possibly record native speakers saying the lines
 - Foreign language department assistance

12. Thesis

- Hodge Model

13. Course of Study for 2006-07

- Analysis and Criticism as a mixture of literature courses (Tina and I decide)
- 6 thesis credits
- Others?

14. Mexico trip

- Study abroad
 - 15 credit course this summer
 - \$1330 plus airfare
 - Mexico City and Oaxaca
 - June 22-July 10
- Practice Spanish Language Skills/Dialect
- Purchase props/costumes
- Research 5 senses/culture/mannerisms/play settings

15. Connections

- Bridges Project
- Diversity Education Center
- Theatre Department
- Latino and Latin American Studies Center
- The Center for Student Empowerment
- Campus Life
- Culture Club
- Casa Latina
- Center for Excellence in Leadership
- Will offer to find specific connections to their mission statements
- Will provide a synopsis of the play
- Will offer to circulate a copy of the script

16. Money Sources

- Bridges Project for royalties for MS/HS student performances
- Diversity/Campus Life/Empowerment/Culture/CEL for royalties, publicity, and programs for CWU student performances
- Bridges Project for set/costume/props/lights supplies and construction
- Grad Research Grant to send me to Mexico
- Theatre Department for TH 101 royalty and start up money for “poor theatre”

17. Budget (not considering Mexico trip)

- Royalty: \$60 per performance
- Sets: \$
- Props: \$
- Costumes: \$1000
- Laundry: \$200
- Masks: \$

- Hertz Equipment/Crew: \$15/hr per person (ask Tina and Jerry to Volunteer)
- Lights: above plus \$200
- Sound: \$ (instruments and foley)
- Publicity: cost of programs and posters
- Scripts for Bridge's teachers: \$6.5 a copy plus shipping and handling
- Contingency: \$500
- Need to hire shop help??
- All blank areas are due to buying enough for students to participate

18. Saturday Festivals Spring and Fall '06

- Set/props station
 - Actually use in show
 - Paint fabric (only in morning)
 - Make petates
 - Make shells
 - Make plaza goods
- Music Station
 - Musician from show in charge
 - Introduction to instruments
 - Teach/create rhythms
 - Possibly help design music for show
- Foley Effects Station
 - Play with the effects in the show
 - Create own effects
 - Blank tape and recording device
- Mask Station
 - Pages of script 20-35
 - Colored copies of Mexican masks in clear covers
 - Paper Mache
 - Make masks for characters in the show
 - Actually use in show
- Stage combat station
 - Emphasize safety
- Acting Stations
 - Block out opening of the show pages 7-10
 - Reading or blocking of pages 20-25
- Assessment of Arts EALR's

19. Performance and workshop

- Perform ¡Bocón!
- "Share your message" experience
 - Instructor to student ratio 1:15 maximum
 - Bridge's project averages 1:6 YIPEE!
 - Each group has two instructors
 - Group improvisations/trust building games and discussions
 - Exposure
 - Angel in the Middle
 - Machine
 - Reactions to Bocón

- Create a group slogan
 - ¡Bocón! example is “Fíjate, imagine”
 - Group jobs
 - Brainstorm
 - Share
 - Feedback
 - Evaluate
 - Decide
- When slogan is chosen move onto activities
- Choose Activities from List
 - Proclaim Your Message: Vocal Work
 - Body Language/Tableaux
 - Write poems
 - Dance/music: rhythm, mood
 - Logos
- Display activities to entire assembly at the end of the day
- Assessment of Arts EALR’s

20. Arts EALR’s

- 1.1.1 Understands arts concepts and vocabulary: Elements: character, setting, dialogue, conflict
- 1.1.2 Understands arts concepts and vocabulary: Principles of Organization: plot, design, theme
- 1.4 Applies audience skills in a variety of arts settings and performances
- 2.1 Applies a creative process in the arts
- 2.2 Applies a performance process in the arts
- 3.2 Uses the arts to communicate for a specific purpose

21. Possible Future Bridge’s Project Theatre Opportunities

- Forum Theatre/Augusto Boal
- Commedia dell Arte
- Pantomime

¡Bocón! Technical Crew Job Duties

OVERALL QUALITIES

- May not have all the classes required for a season show, but must have a wide enough breath of knowledge to use this experience as a chance to experiment
- Enough knowledge of area to be able to articulate instructions to Bridges middle school students and college mentors
- Ability to work independently and follow overall timeline as well as create own personal ones because no production manager for this because not part of season or with a set-up like One-Acts class
- Ability to follow a set budget
- Ability to track time devoted to production on match forms
- Passion for the play and project

OVERALL TIMELINE

- Need to decide before end of academic year while have access to students
- First meeting with Lois, Veronica, and Elisa before Bridges tech camp training
- First design meeting before end of June
- Decide on designs by August 1st
 - Buy materials
 - Know what to look for in Mexico
 - Begin to consider how Bridges students can be involved
 - Get things together before Lois and Veronica and Theatre staff on vacation
- Intense meetings the week after I return from Mexico
- Create instructional materials for Bridges students and mentors
- Train Mentors
- Begin workshops possibly before CWU starts on 9/20/06 for Omak
- Southern Grant workshops end of Sept-Oct both on campus and at school site
- Rehearsals begin Tuesday 9/26
- Bridges CWU performance Friday 11/17

STAGE MANAGER

Overall: Main communicator between all production team and cast members
Props Master

Pre-Production

- Meet with Amber and Jerry to discuss responsibilities
- Read and be thoroughly familiar with the script and protocol book job description prior to first design meeting. SM should first identify challenges and potential problems.
- Attend and take notes at all design meetings and post/email by noon the next day
- Discuss with Amber game plan for rehearsal schedule, policies, notes, and rehearsal protocol
- Prepare prompt book with all necessary information organized
- Solidify SM kit and emergency procedures and numbers and always have available
- Prepare perusal scripts in coordination with the front office
- Establish and maintain callboard. Update by noon daily
- Meet with director regularly to help maintain vision of show
- Provide reminders to everyone about deadlines and promises made in meetings
- Coordinate access to building/space
- Be familiar with designs at each phase of planning
- Prep for auditions with postings, forms, and smooth organizational structure

- Completely familiar with all spaces used and check it each time it is used for safety concerns. Be sure to obtain all necessary keys

Rehearsal Period

- Coordinate design presentation
- Control rehearsal environment—start and stop, timeframe, breaks, attendance, flow of actors, blocking notes, announcements, line notes, prompt
- Be the first to arrive and last to leave
- Walk the stage prior to each rehearsal and provide opportunity for actors to become familiar with new additions to the production
- Coordinate weekly production meetings and take notes at them to disperse to everyone by noon the next day
- Daily meeting with Director, TD, and CM
- Design run-through: coordinate, meet after, take notes
- Be in constant communication with Publicity Director (Jordan Birchler) to ensure that all needed actors and production-related items are prepared for various activities. Make sure all items returned after activities
- Create list of props that need to be replenished and be sure they are
- Create a list of the flow of props and which characters use them
- Properly lock up and store props
- Organize prop tables
- Check for broken, damaged or missing props
- Check in all personal props from performers

Workshops with Bridges

- Required to attend to assist TD and CM with flow of supplies and finished products
- Required to attend post-performance workshop

Performance/Tour

- Primary communicator to all members of production team.
- Set up photo shoot
- With director, assign jobs to each cast member and production team. Then make sure to check that the jobs get done
- Be backstage for the show to be in charge of actors and props
- Coordinate travel needs with Veronica
- Arrange for actor's needs at each location: dressing rooms, mirrors, etc
- Be sure the actors have all the information they need before and during travel
- Running lights for backstage areas

Post Production

- Help coordinate strike
- Debriefing meeting

TECHNICAL DESIGNER/DIRECTOR

Overall: Design, create, and maintain set
Run lightboard
Design and create props

- Meet with Amber and Jerry to discuss responsibilities
- Read and become thoroughly familiar with the script

- Acquire accurate floor plan of CWU performance space including sight lines, proscenium opening, plaster line, center line, location of seating, size of playing space, wing space, location of doors, and fire regulation information
- Attend design and production meetings
- Research to find appropriate looks
- Create design concept for sets and props
- Collaborate to finalize style, scale, color palette, etc
- Create rough sketches of sets and props for approval from Director
- Create colored renderings of sets and props
- Create front elevation with correct scale and measurements labeled of set
- Create workable floorplan and provide copies to production team
- Create schedule of deadlines and a priority list to know what to cut if needed
- Create plans for middle students to work on sets and props
- Prep whatever necessary to allow students to work and be successful—stencils, paint mixing, etc
- Supervise and instruct Bridges students in all the workshops involving sets and props
- Provide instruction to Bridges mentors as needed
- Create weekly production goals with kids in mind and be able to revise after every workshop
- Ensure safety in the workshops
- Acquire any safety equipment needed
- Choose materials safe for students to use
- Make sure all areas are cleaned when done
- Coordinate with Dave any after hours time in the shop for things that can't get done in the puppet lab
- Account for all tools and materials used
- Make purchases through Director's approval and turn in all receipts to her
- Keep a financial record and stay within budget
- Maintain a touch up kit to use in rehearsals, performances and tour
- Perform necessary touch up on set
- Dress the set
- Meet with SM and Director to create shift schedule and discuss lighting cues
- Supervise the load-in and set-up of the set in the theatre space
- Attend cue-to-cue, technical, and dress rehearsals and performances to address any needed changes in set and run lightboard
- Cue self during performances
- Attend hang and focus to run lightboard and set the cues into the console
- Acquire all the light design paperwork and become familiar with it
- Inspect that all lighting fixtures work, are in proper focus, and are still colored during rehearsals and performances
- Daily meeting with Director, SM, and CM
- Strike

COSTUME DESIGNER/MANAGER

Overall: Design, create, and maintain costumes
 Alter costumes purchased in Mexico
 Maintain/create/replace masks
 Design and teach make-up

- Meet with Amber and Jerry to discuss responsibilities

- Discuss with Paulette any opportunities to use the costume shop after hours for needs the puppet lab does not meet
- Clean up and maintain the working space and any tools used
- Read and become thoroughly familiar with the script
- Create a designer's concept statement for costumes, make-up, and masks
- Collaborate to finalize style, texture, color, etc
- Research to find appropriate looks for costumes, make-up and masks
- Design costumes with idea in mind to allow kids to complete whatever possible
- Complete a costume plot including changes/quick changes
- Daily meet with Director, SM, TD
- Weekly production meeting
- Establish production calendar dates
- Create weekly production goals of costumes with kids in mind and be able to revise after every workshop
- Create a priority list of costumes to know what to eliminate or alter if necessary
- Create instructions of costumes for Bridges mentors and kids
- Supervise and instruct Bridges students in all the workshops involving sets and props
- Provide instruction to Bridges mentors as needed
- Ensure safety in the workshops
- Acquire any safety equipment needed
- Choose materials safe for students to use
- Make sure all areas are cleaned when done
- Complete sketches of costumes, including your intended direction for color and fabric selection to explain to director as well as Bridges kids and mentors
- Attend design presentation
- Obtain cast measurements
- Provide rehearsal costumes and masks
- Communicate items for Director to purchase in Mexico and then alter them to fit cast
- Arrange and supervise fittings and alterations
- Create entire costumes or pieces Bridges students cannot
- Repair costumes and masks as needed
- Help select with Director which masks Bridges students make to use in the show
- Create any masks not sufficiently created by the Bridges students
- Possibly paint all masks built by Bridges students
- Complete color makeup charts for each actor or character, including specific colors you intend to use
- Determine what make-up actors need to purchase and arrange for their purchase
- Arrange for makeup and hair styling training sessions with the actors prior to tech weekend
- Work within budget and keep running account of expenditures
- Obtain permission for purchases from Director and hand in all receipts
- Attend designer run-through
- Set up dressing rooms before first dress
- Attend all dress rehearsals to check for the proper usage of costumes, masks, and make-up
- Launder costumes making sure to account for any special needs
- Prepare costume and mask inventory list
- Prepare pre-set lists
- Prepare tour kits to handle repairs
- Attend all CWU performances: tour is negotiable
- Strike

LIGHT DESIGNER (Amber or volunteer)

Overall: Design Lights
Order supplies
Coordinate with Josh Baulch

- Read and be thoroughly familiar with script
- Create design concept with visual supporting materials
- Research the look
- Collaborate to finalize style, scale, color palette, etc
- Attend all design and production meetings
- Schedule design deadlines, purchases designer rehearsal, paper tech, hang, focus, cue setting, strike
- Work within budget and keep running account of expenditures
- Purchase all lighting needs
- Obtain permission for purchases from Director and hand in all receipts
- Attend rehearsals before creating and drafting the lighting plot and finalizing light cue sheets
- Generate: light plot, instrument schedule, channel hookup, color schedule, cue sheet, magic sheet
- At paper tech, establish all light cues with Director and SM
- Supervise light hang and focus
- Create cue sheet for lightboard operator
- Attend technical rehearsal to adjust cues

SOUND DESIGNER/MUSICIAN (Looking in music department)

Overall: Compose/Find music and Foley effects
Play music and Foley effects live during rehearsals and performances

- Read and become thoroughly familiar with script
- Research traditional Latino music
- Create concept statement for how music will influence the performance
- Decide on a tone for each scene
- Compose or find a score that fits each scene
- Obtain permission from the director before buying sheet music or instruments and hand in all receipts
- Work within budget and keep running account of expenditures
- Create a list of Foley effects needed
- Experiment of materials to create Foley effects
- Create list of effects actors can accomplish and collaborate with Director to assign
- Rehearse music and Foley effects on his/her own
- Rehearse music and Foley effects with performers
- Play music and Foley effects at all performances in costume
- Communicate regularly with Director about all artistic decisions
- Attend all design and production meetings
- Strike

WORKSHOP COORDINATOR and CO-HOUSE MANAGER

(Will pick from Theatre students after auditions—Maggie Flynn and Elizabeth Ullery are interested)

Overall: Coordinate with Production Team to execute Bridges workshops

House Manage all performances

- Attend all production meetings
- Collaborate with Director, SM, TD, and CM what stations will be provided at each workshop
- Help create instructional materials for Bridges students and mentors
- Photocopy all instructional materials
- Set up times and places to train mentors when necessary with Veronica
- Train mentors when necessary
- Plan which stations will happen at each workshop
- Coordinate with Veronica and GEAR UP site managers where each station will occur
- Prepare all necessary materials into organized containers for each station
- Lead Bridges mentors in setting up stations before workshop begins
- Circulate throughout stations encouraging and helping
- Lead Show and Tell and raffle at end of workshop
- Lead clean up at end of workshop
- Return materials to storage location
- Find homes for new creations
- Treat all Bridges mentors, students, and staff with respect
- Be careful to not make assumptions that Bridges people understand certain theatre conventions
- BE FLEXIBLE!
- Prepare and open house for all CWU and tour performances in appropriate professional attire
- Hand out programs
- Attend to audience needs including emergencies
- Close house for performances
- Make curtain speech
- Prevent latecomers from disturbing the play
- Maintain a quiet lobby
- Help audience members that leave during performance to be reseated at opportune time

MARKETING COORDINATOR and CO-HOUSE MANAGER (Jordan Birchler—Bridges Intern)

Overall: Design and create/coordinate all promotional materials/activities

House manage all performances

- Create general outline of all planned activities and deadlines for each step of each activity
- Discuss concept with Director to highlight these elements in the advertising
- Obtain permission by Director for all materials/activities
- Create designs for all printed materials
- Obtain copies of any item necessary ie posters, programs
- Communicate regularly with and meet deadlines for various organizations ie newspapers, printers, radio station
- Obtain permission from Director for all purchases and hand in receipts
- Stay within budget and maintain an ongoing tally
- Create PR station ideas for Bridges workshops
- Attend all workshops and lead PR station
- Create clear instructions for workshop stations
- Set-up with SM any task that requires cast or crew
- Organize crews to deliver/post anything requiring such activity
- Prepare and open house for all CWU and tour performances appropriate professional attire
- Hand out programs
- Attend to audience needs including emergencies

- Close house for performances
- Make curtain speech
- Prevent latecomers from disturbing the play
- Maintain a quiet lobby and house
- Help audience members that leave during performance to be reseated at opportune time

DANCE CHOREOGRAPHER (Amber w/advice from Therese Young or Amy)

DIALECT COACH (Amber w/advice from Michael Smith)

FIGHT CHOREOGRAPHER/INSTRUCTOR (Amber w/advice from George Bellah)

PRODUCTION MANAGER/DIRECTOR (Amber w/advice from everybody under the sun)



CENTRAL WASHINGTON UNIVERSITY

May 11, 2006

Ms. Amber Peoples
Department of Theatre Arts
Central Washington MS 7460

Dear Ms. Peoples:

On behalf of the Faculty Development and Research Committee, I am pleased to inform you that your master's research grant proposal "*Mexico Immersion to Produce and Direct Bocon!*" has been funded for \$700.

If your research grant award includes funding for travel, you must complete a university Travel Authorization (TA) form prior to traveling. The form must be signed by the traveler as well as your department chair or your thesis committee chair.

For information regarding disbursement of your funding, please contact Ms. Julie Guggino in the Office of Graduate Studies, Research and Continuing Education.

The Committee extends its best wishes as you commence or continue your work. Please do not hesitate to contact me if you require additional information.

Best regards,

Roger S. Fouts
Director of University Research
Chair, Faculty Development and Research Committee

Cc: C. Barrigan

Please note:

This signature has been redacted due to security reasons.



File # _____
(graduate office use only)

CENTRAL WASHINGTON UNIVERSITY

Master's Research or Creative Activity Grant Application

Application for Central Washington University Research Funds
from the Faculty Development & Research Committee (form revised August 2005)

(Submit signed original and 12 copies of entire application, including this cover sheet)

Title or Brief Description of Study: Mexico Immersion to Produce and Direct ¡Bocón!

Funds Requested from FDRC (not to exceed \$700): \$700

Duration of Project: Beginning Date is January 30, 2006

Ending Date is December 8, 2006
(18 months maximum)

My Graduate Committee and Option Approval form is on file at the Graduate Studies Office: Yes No

I approve, and assume responsibility for, the project activities outlined below. I have read and understand the current, pertinent guidelines.

Signature of Graduate Student: _____

Typed Name of Graduate Student: Amber Peoples

Date of Submission: April 17, 2006 Phone: [REDACTED]

Department: Theatre Arts

Graduate Committee Chair Approval: _____ Date: 4-17-06
Signature

Typed Name of Graduate Committee Chair: Professor Christina Barrigan

Comments:

Please note:

The signatures have been redacted due to security reasons.

Abstract/Summary of Project:

From June 22 to July 10, 2006, teachers from GEAR UP schools and I will study Hispanic culture, history, and language in Mexico in order to better relate to Latino students and their families. Supplementing my previous studies, this immersion opportunity will provide me with insightful tools to establish relationships with GEAR UP students during theatre workshops as we create the technical needs of my creative project. The mixture of Mexican sensual experiences and formal research is crucial for my ability to authentically direct as well as design all aspects of the play ¡Bocón!, which is set in Mexico. In addition, I will buy genuine costumes and props that the students will be unable to create in a workshop setting. During the experience, I will also make personal connections with the teachers of the schools to better incorporate theatre into their classrooms.

Scholarly Significance:

My creative project, which consists of directing the play ¡Bocón! by Lisa Loomer, establishes the first collaboration between Central Washington University's Theatre Arts Department and twelve GEAR UP school districts. "The GEAR UP program is a discretionary grant program designed to increase the number of low-income students who are prepared to enter and succeed in postsecondary education" ("Gaining"). Five towns in the southern GEAR UP grant consist of 90% Latino students, and those in the northern grant consist of 50% Latino and Native American and 50% Caucasian (Breedlove). All of the districts struggle with limited budgets and resources.

With its relevant theme and style, ¡Bocón! is an excellent introduction to theater for Bridges students in GEAR UP. A fable filled with humor, mythology, and music, ¡Bocón! tells the story of Miguel, a Mexican 12-year-old who loses both his family and his voice at the start of

a metaphorical journey to the border of lights. Despite many hindrances, Miguel regains his voice and finds the courage to share his story. Programs that successfully introduce theatre to disadvantaged students are Higher Stages in Portland, Oregon, and Willamette Academy in Salem, Oregon. As stated by Reg C. Bradley, Program Director of Higher Stages,

Theater is an excellent tool in teaching life-support skills and building resiliency. Its very nature nurtures communication, sharpens physical and vocal expression, explores craft skills and unique forms of movement, stimulates the imagination, expands personal awareness, exercises creativity, is dependent on positive team relationships, experiments with new behavioral patterns, requires timeliness in schedule and performance, examines the nature of character and validates the value of self examination.

With my proposed plan, students will receive similar benefits from participatory workshops both before and after watching the performance. Incorporating the artistic elements that the Bridges students create in pre-show workshops, college students will perform ¡Bocón! under my direction. After the shows, students will participate in a workshop focused on finding and sharing their voices in order to be active participants in the world.

A Mexico immersion opportunity will provide me with the insight to honor the students for their individual and cultural beliefs while helping them create and develop goals. In “Re-Inventing the Wheel: Breakout Theatre-in-Education,” Alistair Campbell proclaims that in theater “...we must make an artistic virtue of using what we have and are” (56). Who I am will be greatly enriched by experiencing Mexico in order to authentically direct ¡Bocón! and serve Bridges students. Finally, research in Mexico will assure that the documentation for this creative project is a successful example for future Theatre Arts and GEAR UP collaborations to follow.

Action Plan/Methods:

1. Set Design

- Mexico Immersion will help me learn the geography, community, and family structures
- Mostly fabric
 - Reflect that the play is from Miguel's memory and in the style of Magic Realism
 - Use colors and textures encountered during Mexico immersion
- Minimalistic selection of solid objects

2. Props Design

- Buy specifics at the Oaxaca world renowned market during the Mexico immersion
- Fairly extensive to represent setting
 - 8 locations in Mexico (experience 5-6 of these during Mexico immersion)
 - 3 main: pueblo, forest, border
 - 5 specifics: plaza, house, coffee fields, palace gate, U.S. courtroom

3. Lighting Design

- Notice the effects of the sun and shadow during the Mexico immersion
- Hertz Auditorium fixtures
- Lamps shining through the set fabric to create highlights/shadows

4. Costume Design

- Buy authentic traditional dress at the Oaxaca market during the Mexico immersion
- Mexican folkloric
- Masks made of papier maché

5. Sound Design

- Listen to the city and forest sounds during the Mexico immersion
- Live sound effects performed by actors and musician

- Music to accentuate mood which I will learn about and hear during Mexico immersion
6. Saturday Workshops during Spring and Fall '06 with Bridges Students
- First Breakout Session: Warm-up voice, body, and imagination
 - Second Breakout Session: Production Applications
 - Set station: Paint fabric and backdrop
 - Props Stations: Make props (many opportunities for participation here)
 - Music Station: Teach and create rhythms using instruments in the play
 - Sound Effects Station: Teach and create sound effects needed in the play
 - Mask Station: Use papier maché and paint to create masks for 7 characters
 - Stage combat station: Emphasizing safety
 - Acting Stations: Stage readings of two scenes from the play
 - Lesson Plans for Teachers
 - Pre-workshop: Discuss and research the metaphorical elements in the play
 - Post-workshop: Write, rehearse, and perform a new scene for the play
7. TH 202 Studio Project Fall 2006
- 8 Actors, 1 Stage Manager, 1 Technical Director, 1 Costume Manager, and 1 Musician
 - Auditions and rehearsals
 - Workshop preparation and application
 - Cultural training including information, artifacts, and photos from Mexico immersion
 - 3 styles of Spanish dialect (will record people speaking during Mexico immersion for 2)
8. Performances in November and December
- CWU campus: Select Bridges students, CWU campus, Ellensburg community
 - Tour to Bridges schools

9. Bridges Theme-Based Workshop

- “Tell Your Story” workshop directly after watching a performance of ¡Bocón!
 - Group improvisations/trust building games and discussions
 - Create a group slogan
 - Create a method to share this slogan and then share it with the entire assembly

Budget Table:

| | <u>Amount Requested</u> | <u>Other Sources</u> | <u>Total</u> |
|------------------------------|-------------------------|---|---|
| 1. Per Diem | \$700 | \$616 | Federal Meal and Incidentals: a. Mexico City \$104*5 days=\$416 b. Oaxaca \$65*14 days=\$910 Total Per Diem=\$1316 |
| 2. Travel | | Tuition and Lodging: \$1330 Shuttle: \$68 Air: \$500 | \$1898 |
| 3. Goods and Services | | Digital Camera: \$300 Photo printing: \$30 Digital Video Camera: \$500 Costumes: \$500 Props: \$200 | \$1530 |
| Totals | \$700 | \$4044 | \$4744 |

References:

Bradley, Reg C. “Theatre as a Regenerative Act.” Comp. Cerebelle: Mindful Design. Higher Stages: A Program of Tears of Joy Theatre. 9 April 2006.

<<http://www.higherstages.org/>>.

Breedlove, Lois. Personal Interview. 10 March 2006.

Campbell, Alistair. “Re-Inventing the Wheel: Breakout Theatre-in-Education.” Eds. Mady Schutzman and Jan Cohen-Cruz. Playing Boal: Theatre, Therapy, Activism. New York: Routledge, 1994.

“Gaining Early Awareness and Readiness for Undergraduate Programs (GEAR UP).” U.S. Department of Education. 10 March 2006. 9 April 2006. <<http://www.ed.gov/programs/gearup/index.html>>.

The Office of Electronic Information, Bureau of Public Affairs, comp. “Maximum Travel Per Diem Allowances for Foreign Areas.” U.S. State Department. 1 April 2006. 13 April 2006. <<http://www.state.gov/m/a/als/prdm/63912.htm#maximum>>.

Willamette Academy. Willamette University. 9 April 2006.

<<http://www.willamette.edu/cla/academy/>>.

**Central Washington University
Travel Authorization Form**

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|--|--|--|-----|-----------|--|------------|-------|--|------------------------------------|-------|------------------------|------------------|-----------|-------------------------|-----------------|-----------|-----------------------|------------------|-----------|-----------------------|------------------|-----------|----------------|-------------------|----------|--|--|-------|
| 1. Traveler Amber Peoples Address [REDACTED] | 2. Department <p align="center">Theatre Arts</p> | 3. TA# Peoples-Mexico | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4. Trip - From: Ellensburg, WA To: Mexico City and Oaxaca, Mexico | 5. Date of Departure 8/14/06 Date of Return 8/28/06 | Est Time 6am Est Time 8pm | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6. Purpose Of Trip And How It Relates To The Employee's Work Assignmen See grant application for more information Research to direct the play Bocon which is set in Mexico Better serve students in the Bridges Project with a better understanding of the Latino culture | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7. Expected Benefits & A Statement Of Whether An Alternative Approach Could Have Achieved The Same Result Strengthen Spanish language skills and Mexican history and culture knowledge Purchase authentic costumes and props | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8. Registration (Please attach a copy of meeting announcement, conference schedule, or registration) Registration to be paid with (please check one): <input type="radio"/> ProCard <input type="radio"/> Personal Funds <input checked="" type="radio"/> PO * Please include the number of meals that are paid for as part of the conference registration fee: Breakfast _____ Lunch _____ Dinner _____ * Meals provided by registrations cannot be claimed on a travel expense voucher or requested on a travel advance. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9. Estimated Travel Expenses <table style="width:100%; border-collapse: collapse;"> <tr> <td style="width:60%;"></td> <td style="width:20%; text-align: right;">Air</td> <td style="width:20%; text-align: right;">\$ 500.00</td> </tr> <tr> <td></td> <td style="text-align: right;">Rental Car</td> <td style="text-align: right;">_____</td> </tr> <tr> <td></td> <td style="text-align: right;">Private/state car (miles x rate) =</td> <td style="text-align: right;">_____</td> </tr> <tr> <td>Meals Days <u>5</u></td> <td style="text-align: right;">Amount \$ 104.00</td> <td style="text-align: right;">\$ 520.00</td> </tr> <tr> <td>Meals Days <u>10</u></td> <td style="text-align: right;">Amount \$ 65.00</td> <td style="text-align: right;">\$ 650.00</td> </tr> <tr> <td>Lodging Days <u>5</u></td> <td style="text-align: right;">Amount \$ 181.00</td> <td style="text-align: right;">\$ 905.00</td> </tr> <tr> <td>Lodging Days <u>9</u></td> <td style="text-align: right;">Amount \$ 102.00</td> <td style="text-align: right;">\$ 918.00</td> </tr> <tr> <td>Misc. expenses</td> <td style="text-align: right;">Shuttle to SeaTac</td> <td style="text-align: right;">\$ 68.00</td> </tr> <tr> <td colspan="2" style="text-align: right;">Grand Total Estimated Expenses (sec. 8&9)</td> <td style="text-align: right;">_____</td> </tr> </table> | | | | Air | \$ 500.00 | | Rental Car | _____ | | Private/state car (miles x rate) = | _____ | Meals Days <u>5</u> | Amount \$ 104.00 | \$ 520.00 | Meals Days <u>10</u> | Amount \$ 65.00 | \$ 650.00 | Lodging Days <u>5</u> | Amount \$ 181.00 | \$ 905.00 | Lodging Days <u>9</u> | Amount \$ 102.00 | \$ 918.00 | Misc. expenses | Shuttle to SeaTac | \$ 68.00 | Grand Total Estimated Expenses (sec. 8&9) | | _____ |
| | Air | \$ 500.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Rental Car | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Private/state car (miles x rate) = | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Meals Days <u>5</u> | Amount \$ 104.00 | \$ 520.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Meals Days <u>10</u> | Amount \$ 65.00 | \$ 650.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Lodging Days <u>5</u> | Amount \$ 181.00 | \$ 905.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Lodging Days <u>9</u> | Amount \$ 102.00 | \$ 918.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Misc. expenses | Shuttle to SeaTac | \$ 68.00 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Grand Total Estimated Expenses (sec. 8&9) | | _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10. Charge to: University: Account no. _____ Account name <u>Out of State Meals and Lodging</u> Project ID _____ Project ID name _____ <i>Principal Budget Administrator Signature if necessary</i> University funds to be reimbursed by: _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11. Remarks: Travel dates are estimations pending ticketing Meals and Lodging are for 5 days in Mexico City and 10 in Oaxaca based on 6/01/06 US Dept of State Per Diem Rates Completing this form as a requirement for the Master's Research Grant that I was awarded | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12. Authorized Signatures Traveler - advance requested <input checked="" type="checkbox"/> (see reverse) _____ <div style="text-align: right;"><i>Employee Signature</i></div> Department approval _____ <div style="text-align: right;"><i>Department Head</i></div> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Maximum lodging exception (circle at least one if it applies)(See section 5 of Travel Guide for complete descriptions): a. Assigned to accompany an elected official/foreign dignitary b. Costs have temporarily escalated during a special event or disaster. c. Affordable lodging is not available and the savings achieved from staying at a distant site is consumed by transportations costs. d. Maximum benefit achieved through business interaction at lodging facility where event is held. e. To comply with provisions of the ADA or when the health and safety of the traveler is at risk. f. When meeting room is necessary and it's more economical to acquire a suite rather than a meeting room and a room for lodging. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> Prior approval for car rental <input type="checkbox"/> Exception to 50 mile rule <input checked="" type="checkbox"/> Transportation authorization (Air/bus/rail) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <i>Dean's Signature (Initial next to applicable boxes)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <i>Provost/Vice President</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Prior approval for travel outside the continental U.S. | | <i>PRESIDENT</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | |



CENTRAL WASHINGTON UNIVERSITY

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Good News: Department of Theatre Arts

CENTRAL WASHINGTON UNIVERSITY

administration

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College of Arts and Humanities

GOOD NEWS

UNDERGRADUATE STUDENTS

Name: Sarah Peterson

News: In the fall Sarah E Peterson will be attending the California Institute for the Arts as a Production Management candidate (culminating with MFA in Production Management) in the School of Theatre. They have offered a \$13,000 scholarship.

Name: Joseph M Wilbur

News: Joe Wilbur graduating spring 2007 will attend University of California, Irvine. MFA in Sound Design, Department of Drama in the fall. Teaching Assistantship includes full tuition waiver, health insurance, and generous stipend.

Name: Alicia James

News: Alicia James recieved the Northwest Drama Conference Undergraduate Scholarly Paper award at the 2007 Kennedy Center American College Theatre Festival for Region VII, which was held on the CWU campus Feb. 20-25. James' paper entitled "Anti-Semitism in Shakespeare's The Merchant of Venice and the Modern Audience" will be published in the annual issue of the Northwest Theatre Review in 2008.

Name: C. David Mackie

News: C. David Mackie, a junior theatre arts design and technology major, recieved the Northwest Drama Conference Light Design Award of Merit for his lighting design for the Ellensburg Dance Center production of "Swan Lake." Mackie also did a presentation on "Wearable Light," in a non-competitive category, sharing the technology he used to create the flashing codpiece in the CTE production of "Blankity-Blank!" Mackie has been invited to present a workshop on wearable light at the 2008 KCACTF conference in Laramie, WY.

Name: Joseph Wilbur

News: Joe Wilbur, a senior theatre arts design/technology major was the first-place winner of the Kennedy Center American College Theatre Festival sound design competition for his sound design for the Central Theatre Ensemble production of "Hard Times." The 2007 American College Theatre Festival, Region VII was held on the CWU campus Feb. 20-25. Wilbur will represent Central Washington University at the national festival held annually each April at the Kennedy Center in Washington, D.C. This marks the sixth consecutive year that a student from the Department of Theatre Arts has been invited to compete at the national level. Wilbur is one of only eight students from the nation who will be invited to D.C. to compete natioanlly in the area of sound design.

Name: Sarah Peterson

News: Sarah Peterson, junior theatre arts major with a double emphasis in design/technology and theatre management, was the first-place winner of the Kennedy Center American College Theatre Festival sound design competition for her sound design for the Central Theatre Ensemble production of "The Foreigner." The 2006 Northwest Drama Conference/American College Theatre Festival, Region VII was held in Pasco, WA Feb. 21-25. Peterson will represent Central Washington University at the national festival held annually each April at the Kennedy Center in Washington, D.C. This marks the fifth consecutive year that a student from the Department of Theatre Arts has been invited to compete at the national level. Peterson is one of only eight students from the nation who will be invited to D.C. to compete in the area of sound design.

Name: Thomas Ohrstrom

News: Thomas Ohrstrom, a sophomore theatre arts performance major, was one of 16 students to advance to the final round of the Irene Ryan competition at the 2006 Northwest Drama Conference/American College Theatre Festival, Region VII, which was held in Pasco, WA Feb. 21-25. More than 180 students from the seven states that comprise Region VII (Alaska, Washington, Oregon, Idaho, Montana,

Wyoming and Colorado) competed in the initial round. Irene Ryan was most widely known as Granny on "The Beverly Hillbillies," but was also an accomplished vaudeville, radio and movie actress who was starring on Broadway when she died. Ryan left the bulk of her estate to the Irene Ryan Foundation in order to provide opportunities for advanced study to young actors. The Irene Ryan Scholarship is managed by the Kennedy Center American College Theatre Festival. Ohrstrom was nominated to vie for the Irene Ryan Scholarship based on his outstanding performance as The Creature in the Central Theatre Ensemble production of "Frankenstein," by guest respondents who attended a local performance of the production last spring.

Name: Joe Wilbur

News: Joe Wilbur, junior theatre arts design/technology major, placed second in the Kennedy Center American College Theatre Festival sound design competition for his sound design for the Central Theatre Ensemble production of "Working." Wilbur is first alternate and would be invited to the national festival in Washington D.C. in the event that the winner, Sarah Peterson, would be unable to attend. The 2006 Northwest Drama Conference/American College Theatre Festival, Region VII, was held in Pasco, WA Feb. 21-25.

Name: Albie Clementi

News: Albie Clementi, senior theatre arts design/technology major, placed second and received a Meritorious Achievement certificate in the Kennedy Center American College Theatre Festival set design competition for his set design for the Central Theatre Ensemble production of "Frankenstein." Clementi is first alternate and would be invited to the national festival in Washington D.C. in the event that the winner would be unable to attend. The 2006 Northwest Drama Conference/American College Theatre Festival, Region VII, was held in Pasco, WA Feb. 21-25.

Name: Andrew Kunellis

News: Andrew Kunellis, senior theatre arts performance major, advanced to the semi-final round of the Irene Ryan competition at the 2006 American College Theatre Festival, Region VII held in Pasco, WA Feb. 21-25. More than 180 students from the seven-states that comprise Region VII (Alaska, Washington, Oregon, Idaho, Montana, Wyoming and Colorado) competed in the initial round. Kunellis was one of 32 students who advanced to the semi-final round. Irene Ryan was most widely known as Granny on "The Beverly Hillbillies," but was also an accomplished vaudeville, radio and movie actress who was starring on Broadway when she died. Ryan left the bulk of her estate to the Irene Ryan Foundation in order to provide opportunities for advanced study to young actors. The Irene Ryan Scholarship is managed by the Kennedy Center American College Theatre Festival. Kunellis was nominated to vie for the Irene Ryan Scholarship based on his outstanding performance in the Central Theatre Ensemble production of "Frankenstein," by guest respondents who attended a local performance of the production last spring.

Pages: (2) [1] 2 Last >>

GRADUATE STUDENTS

Name: Amber Peoples

News: Amber Peoples, Theatre Production masters candidate and graduate teaching assistant, earned Central Washington University's \$700 Master's Research Grant for her proposal entitled "Mexico Immersion to Produce and Direct ¡Bocón!" Earning one of four grants given each year, Peoples will travel to Mexico during August to research Mexican culture and communication as well as acquire authentic costumes and props. This experience will increase her ability to connect with middle school Bridges Project students, who are integral to the production of ¡Bocón!, and more accurately infuse Latino life and themes into her direction of the play which constitutes the Theatre Arts Department's inaugural studio project.

Pages: (1) [1]

FACULTY MEMBERS

Name: Scott Robinson

News: Scott Robinson was awarded the Kennedy Center Gold Medallion of Excellence, at the American College Theatre Festival, held on the CWU campus Feb. 20-25, 2007. Robinson has served as the Region VII Chief Financial Officer for the past five years. According to the Kennedy Center, "The medallion is presented to outstanding teachers and artists who have made significant contributions to the life of the Region. Most importantly, recipients have demonstrated a strong commitment to the values and goals of the Kennedy Center American College Theater Festival and to excellence in educational theatre."

Name: Elise Forier

News: Elise Forier has been chosen to as one of eight people to participate in the national Playwrights in our Schools 2007 Mentorship Program. As a mentor, Forier will be assigned a high school student playwright and, over the course of a year, will work with that student on their original play. The



CENTRAL WASHINGTON UNIVERSITY

May 12, 2006

Ms. Amber Peoples

Dear Ms. Peoples:

Thank you for your application to the Graduate Student Summer Research Grant program. Unfortunately, the committee did not select your application for funding.

Constructive criticism is an important part of the review process. The committee would like to offer the following constructive criticism to strengthen future applications. The scholarly significance section could be strengthened by the addition of more references to relate the work more strongly to other work in the field. More detail is needed in the action plan/methods section describing activities over the summer; a timeline would be helpful.

Thank you for your interest in this program. If you plan to be here next summer, feel free to reapply. Good luck with your research and studies this next academic year.

Best regards,

Roger S. Fouts, PhD
Director of University Research
Chair, Faculty Development and Research Committee

Cc: C. Barrigan

Please note:

This signature has been redacted due to security reasons.



CENTRAL WASHINGTON UNIVERSITY

File # _____
(graduate office use only)

Graduate Student Summer Research Grant Application

Application for Central Washington University Research Funds
from the Faculty Development and Research Committee (form revised August 2005)

(Submit signed original and 12 copies of entire application, including this cover sheet and vitae)

Title or Brief Description of Study: Produce and Direct the Play ¡Bocón!

Time Period Requested: (e.g., Summer 2005) Summer 2006

I assure the Faculty Development and Research Committee that I meet the eligibility and other requirements as stated in the current guidelines and understand the specific terms and conditions of this appointment.

Signature of Graduate Student: _____

Typed/Printed Name of Graduate Student: Amber Peoples

Typed/Printed Name of Graduate Program: Master of Arts in Theatre Production

Date of submission: April 17, 2006

Phone: [REDACTED]

Mailing Address for notification letters: [REDACTED]

Typed/Printed Name of Faculty Mentor: Professor Christina Barrigan

Faculty Mentor Approval: _____ **Date:** April 17, 2006
(signature)

Comments:

Please note:

The signatures have been redacted due to security reasons.

Abstract/Summary of Project:

My creative project, which consists of producing and directing the play ¡Bocón! by Lisa Loomer through a collaboration between Central Washington University's Theatre Arts Department and twelve GEAR UP school districts, will provide disadvantaged students with uplifting, educational theatre experiences through active, participatory workshops and engaging performances. In order to provide a transformative process for these students, I must expand upon my previous studies of Mexican culture through experiential and analytical research so that I may respectfully interact with students and authentically direct the play.

Scholarly Significance:

The objective of producing and directing ¡Bocón! is to provide theatre experiences for disadvantaged secondary school students in order to improve their academic and personal skills.

As stated by Reg C. Bradley, Program Director of the successful organization Higher Stages,

Theater is an excellent tool in teaching life-support skills and building resiliency. Its very nature nurtures communication, sharpens physical and vocal expression, explores craft skills and unique forms of movement, stimulates the imagination, expands personal awareness, exercises creativity, is dependent on positive team relationships, experiments with new behavioral patterns, requires timeliness in schedule and performance, examines the nature of character and validates the value of self examination.

During my six years as a theatre teacher for grades 6-12, many students similarly transformed during the term. For example, one 8th grade actor evolved from overreacting about each detailed stress to objectively articulating what his capabilities were and what he needed help with.

I also noticed during my teaching career that students always responded best to activities that ingrained ideas through sensual experiences. By focusing on both translations of the word

“aesthetic,” this creative project will consciously create learning moments for Bridges students. First, as Answers.com highlights, “If something is anaesthetic, it tends to dull the senses or cause sleepiness. In contrast aesthetic may be thought of as anything that tends to stimulate or enliven the senses” (“Aesthetics”). Second, we expect students to achieve thoughtful and artistic standards of quality. Combining these aspects of aesthetic, students will discover how the sensual experience of art explores the human condition and human’s ability to progress. In “Setting the Stage for a Dialogue: Aesthetics in Drama and Theatre Education” Alistair Martin-Smith emphasizes that “Educational drama and theatre as unique art forms hold this promise of self-recognition. In the aesthetics of educational drama and theatre lies the potential to transform our consciousness.” My ultimate goal is to provide several activities centered around ¡Bocón! so that students may delve into the idea that they are active participants in the world.

Action Plan/Methods:

1. Research Magic Realism

- Read other works in this style such as One Hundred Years of Solitude by Márquez
- Read essays examining this writing style
- Analyze the elements of ¡Bocón! using this research

2. Mexico Immersion Study Abroad Opportunity

- June 22-July 10
- Mexico City and Oaxaca, Mexico
- Study Mexican culture and history and Spanish language
- Purchase authentic props and costumes at Oaxaca’s world renowned market
- Experiential research for designs and Hodge directing model (#3-7 below)

3. Set, Props, and Lighting Design

- Colored and textured fabrics with lamps shining through to create highlights and shadows
 - Represent 8 Mexican settings
 - Experience 5-6 of these during Mexico immersion to gather photos and artifacts
 - Research information and pictures of the others
 - Hertz Auditorium fixtures and stage performance space
5. Sound Design
- Live sound effects performed by actors and musician
 - Research and compose music to accentuate mood
6. Costume Design
- Research Mexican folkloric styles
 - Masks made of papier maché for all 7 characters in the forest scenes
7. Research the Play According to the Book Play Directing by Francis Hodge
- Given Circumstances: politics, religions, geography, economy, society
 - Analysis of Dialogue: choice of words, phrases, images, and sentence structures
 - Analysis of Dramatic Action: label how the plot and characters' desires progress
 - Character Analysis: desires, will, morals
 - Ideas of the Play: theme, conflict, symbols
 - Research Playwright: facts about Loomer's life, other works, reoccurring themes
 - Research Past Productions of ¡Bocón!
8. Saturday Workshops during Spring and Fall '06 with Bridges Students
- First Breakout Session: Warm-up voice, body, and imagination
 - Second Breakout Session: Production Applications
 - Set and Props stations: Build and paint

- Music and Sound Effects Stations: Teach and create rhythms and effects
- Mask Station: Use papier maché and paint to create masks for 7 characters
- Acting and Stage Combat Stations: Rehearse scenes from the play

9. TH 202 Studio Project Fall 2006

- 8 Actors, 1 Stage Manager, 1 Technical Director, 1 Costume Manager, and 1 Musician
- Auditions and rehearsals
- Cultural training including information, artifacts, and photos from research
- 3 styles of Spanish dialect (will record people speaking all 3 to provide an aide to actors)

10. Performances in November and December

- CWU campus: Select Bridges students, CWU campus, Ellensburg community
- Tour to Bridges schools

11. Bridges Theme-Based Workshop

- “Tell Your Story” workshop directly after watching a performance of ¡Bocón!
 - Group improvisations/trust building games and discussions
 - Create a group slogan and artistically share it with the entire assembly

Extramural Potential:

My creative project establishes the first collaboration between CWU’s Theatre Arts Department and GEAR UP. “The GEAR UP program is a discretionary grant program designed to increase the number of low-income students who are prepared to enter and succeed in postsecondary education” (“Gaining”). When people provide hours of expertise such as researching, teaching, directing, and rehearsing or offer supplies such as photocopies, meeting spaces, and tools, the GEAR UP grant will purchase supplies for the workshops and production based on the match system. The Theatre Arts Department has already provided numerous

supplies and over 125 hours in the planning stages. The Graduate Student Summer Research Grant would provide a method for me to provide more hours of research.

Thorough research will also assure that Bridges students in GEAR UP receive an enjoyable and life affirming introduction to theatre. With its relevant theme and style, ¡Bocón! is an excellent choice. A fable filled with humor, mythology, and music, ¡Bocón! tells the story of Miguel, a Mexican 12-year-old who loses both his family and his voice at the start of a metaphorical journey to the border of lights. Despite many hindrances, Miguel regains his voice and finds the courage to share his story. The five towns in the southern GEAR UP grant consist of 90% Latino, and those in the northern grant consist of 50% Latino and Native American and 50% Caucasian (Breedlove). All of the districts struggle with limited budgets and resources, and many of the students struggle with the challenges of poverty and minority status as they come of age. With my proposed plan, students will receive academic and personal skill development from the participatory production and theme-based workshops outlined in the action plan above. Finally, as the Theatre Arts Department and GEAR UP seek future collaborations, my documentation of the research and techniques used for this creative project will provide a successful example to follow.

References:

- “Aesthetics.” Answers.com. 21 Dec. 2005 <<http://www.answers.com/topic/aesthetics>>.
- Bradley, Reg C. “Theatre as a Regenerative Act.” Comp. Cerebelle: Mindful Design. Higher Stages: A Program of Tears of Joy Theatre. 9 April 2006. <<http://www.higherstages.org/>>.
- Breedlove, Lois. Personal Interview. 10 March 2006.
- “Gaining Early Awareness and Readiness for Undergraduate Programs (GEAR UP).” U.S. Department of Education. 10 March 2006. 9 April 2006. <<http://www.ed.gov/programs/gearup/index.html>>.
- Martin-Smith, Alistair. “Setting the Stage for a Dialogue: Aesthetics in Drama and Theatre Education.” The Journal of Aesthetic Education 2005: 3-11. Project Muse. CWU Brooks Library, Ellensburg, WA. 26 Feb. 2006 <http://www.lib.cwu.edu:2072/journals/the_journal_of_aesthetic_education/v039/39.4martin-smith02.html>.

Summer ¡Bocón! Enthusiasts Contact Sheet

| WHO | WHAT | HOW | WHERE |
|------------------|--------------------------|-----|-------|
| Amber Peoples | Director | | |
| Nick Oswald | July 5-7 | | |
| Jen Wentworth | July 5-7 | | |
| Mason Rogers | Bridges theatre employee | | |
| Nichole Gaertner | Bridges theatre employee | | |
| Laura Hahn | Bridges theatre employee | | |
| Aubrey Dickinson | Bridges theatre employee | | |
| Clara Cook | PR summer intern | | |
| Amanda Rubeck | Costume summer intern | | |
| Elisa Alvarez | Costume Bridges employee | | |
| Angie Koch | Summer intern | | |
| Tami Findley | Summer intern | | |
| Jillian Vashro | Summer intern | | |
| Maggie Flynn | ??? intern | | |
| Theresa Simmons | September intern | | |
| Erica Ewing | September intern | | |

LEARNING AGREEMENT

Cooperative Education – Central Washington University – Career Services

400 East University Way Barge Hall 204 MS 7499 Ellensburg, WA 98926-7499

phone: (509) 963-2405 fax: (509) 963-1811

THIS AGREEMENT MUST BE COMPLETED AND APPROVED BY ALL SIGNATORIES BEFORE REGISTRATION CAN BE COMPLETED. Additional requirements and instructions pertaining to this agreement are in the STUDENT WORKBOOK. It is the student's responsibility to know the requirements. Academic departments may have additional requirements.

Office Use Only: Registration Date _____ Course _____ Course # _____

MUST BE TYPED

STUDENT INFORMATION

NAME: (First, Middle I., Last) Laura K. Hahn MAJOR: Theatre Tech and Design

CWU I.D. NUMBER: [REDACTED] DAY PHONE: [REDACTED] EVENING PHONE: _____

MAILING ADDRESS DURING INTERNSHIP: [REDACTED]

CITY: Ellensburg STATE: WA COUNTRY*: USA ZIP: 98370 CWU E-MAIL: [REDACTED]

TOTAL CREDITS: 51 (45 CREDITS TO BE ELIGIBLE FOR 290; 90 CREDITS FOR 490; GRAD STUDENT FOR 590)

CURRENT GPA: 2.1 CLASS STANDING: Sophomore EXPT GRAD QTR/YR: SPR 2009

QUARTER TO BE REGISTERED: SMR 206 COOP TITLE: Bocon Design

**Please take this completed agreement to International Studies and Programs/Study Abroad & Exchange Programs located in Room 101 in the International Center if the experience will take place outside of the United States.*

PLACEMENT INFORMATION

EMPLOYING AGENCY: Department of Theatre Arts WEB URL: www.cwu.edu/~theatre

BUSINESS OR AGENCY TYPE / INDUSTRY: University

EMPLOYER MAILING ADDRESS: (P.O. Box or Street) 400 East University Way

CITY: Ellensburg STATE: WA ZIP: -989267460 COUNTRY: USA

PLACEMENT ADDRESS IF DIFFERENT: _____

EMPLOYER SUPERVISOR: Amber Peoples TITLE: ¡Bocón! Director DEPT: Theatre Arts

PHONE: [REDACTED] FAX NUMBER: _____ E-MAIL: [REDACTED]

HRS PER WEEK: _____ # WEEKS: _____ TOTAL HRS: 40 WAGE PER HR: \$0.00

OTHER REIMBURSEMENT: (stipend, meals, lodging, mileage) _____

STARTING DATE: (00/00/00) 8/20/06 COMPLETION DATE (00/00/00) 9/19/06

EMERGENCY CONTACT INFORMATION

NAME: Nancy Hahn RELATIONSHIP TO INTERN: Mother

EMERGENCY CONTACT ADDRESS: [REDACTED]

CITY: Poulsbo STATE: WA ZIP: 98370

TELEPHONE: [REDACTED] EVENING TELEPHONE: _____

ACADEMIC LEARNING PLAN - FACULTY ADVISOR REQUIREMENTS

COURSE PREFIX: TH COURSE NUMBER: NUMBER OF CREDITS: 1 CAMPUS LOC

FACULTY ADVISOR: Scott Robinson DEPARTMENT/OFFICE PHONE: 5099631273

FACULTY ADVISOR EMAIL ADDRESS: robinsos@cwu.edu MAILSTOP: 7460

ACADEMIC REQUIREMENTS TO BE COMPLETED: (

TERM PAPER/ PROJECT DUE: 9/19/06

PROGRESS REPORTS DUE:

ASSIGNED READING: 6/20/06

OTHER: 9/19/06

)

JOURNAL OR LOG DUE: 9/19/06

FINAL REPORT DUE:

NUMBER OF EMAIL CONTACTS:

ESTIMATED HOURS PER WEEK OUTSIDE THE JOB TO MEET ACADEMIC REQUIREMENTS:

FACULTY ADVISOR OR DESIGNEE EXPECTS TO CONTACT STUDENT DURING PLACEMENT AS FOLLOWS:

OF JOB-SITE VISITS 2 # OF ON-CAMPUS CONFERENCES 5 # OF TELEPHONE CONFERENCES

LEARNING OBJECTIVES: (DESCRIBE WHAT YOU AND YOUR ADVISOR WANT YOU TO BE ABLE TO LEARN BY THE END OF THE PLACEMENT; MINIMUM OF THREE OBJECTIVES.)

1. Identify steps in the theatrical design and construction process
2. Develop methods to adapt designs for various skill levels
3. Develop various collaboration techniques

LEARNING ACTIVITIES: (WHAT READING, WRITING, AND ON-THE-JOB ACTIVITIES WILL YOU DO TO ACCOMPLISH THE OBJECTIVES LISTED ABOVE?)

1. Read and discuss the script ¡Bocón! by Lisa Loomer
2. Create log of design and construction research using MLA format
3. Create plans for college students and middle school students to jointly construct designs
4. Create instruction sheets and supplementary materials for workshops with middle school students
5. Create a list of materials needed for designs such as quantity, cost, location
6. Fill out GEAR UP match forms
7. Attend Bridges workshop between September 5-19

SIGNATURE BLOCK

We, the undersigned, agree with the validity of the Learning Agreement as proposed. The employer and the University agree to provide the necessary advising, direction and supervision to ensure that the maximum educational benefit is achieved from the student's field experience. The student agrees to abide by the guidelines as outlined in the Student Workbook. The employer supervisor will evaluate the accomplishment of the student's Learning Plan and work performance at the end of the grading period. The faculty advisor will evaluate the field experience and will award credit for successful accomplishment of the Academic Requirements and the Learning Plan.

Student Signature _____ Date _____

Employer Supervisor Signature _____ Date _____

Faculty Advisor Signature _____ Date _____

Department Chair/Program Director _____ Date _____

: Study Abroad & Exchange Program (SAEP): _____ Date _____

Career Services _____ Date _____

LEARNING AGREEMENT

Cooperative Education – Central Washington University – Career Services

400 East University Way Barge Hall 204 MS 7499 Ellensburg, WA 98926-7499

phone: (509) 963-2405 fax: (509) 963-1811 WWW.CWU.EDU/~CAREER

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Office Use Only: Registration Date _____ Course _____ Course # _____

MUST BE TYPED

STUDENT INFORMATION

NAME: (First, Middle I., Last) Angela, K. Koch MAJOR: Theatre

CWU I.D. NUMBER: [REDACTED] DAY PHONE: [REDACTED] EVENING PHONE: [REDACTED]

MAILING ADDRESS DURING INTERNSHIP: [REDACTED]

CITY: Ellensburg STATE: WA COUNTRY*: US ZIP: 98926 CWU E-MAIL: [REDACTED]

TOTAL CREDITS: 178 (45 CREDITS TO BE ELIGIBLE FOR 290; 90 CREDITS FOR 490; GRAD STUDENT FOR 590)

CURRENT GPA: 3.8 CLASS STANDING: Senior EXPT GRAD QTR/YR: SPR 2007

QUARTER TO BE REGISTERED: SUMMER 206 COOP TITLE: BOCON DESIGN

**Please take this completed agreement to International Studies and Programs/Study Abroad & Exchange Programs located in Room 101 in the International Center if the experience will take place outside of the United States.*

PLACEMENT INFORMATION

EMPLOYING AGENCY: Department of Theatre Arts WEB URL: www.cwu.edu/~theatre

BUSINESS OR AGENCY TYPE / INDUSTRY: University

EMPLOYER MAILING ADDRESS: (P.O. Box or Street) 400 East University Way

CITY: Ellensburg STATE: WA ZIP: 989267460 COUNTRY: USA

PLACEMENT ADDRESS IF DIFFERENT: _____

EMPLOYER SUPERVISOR: Amber Peoples TITLE: Bocón! Director DEPT: Theatre Arts

PHONE: [REDACTED] FAX NUMBER: _____ E-MAIL: [REDACTED]

HRS PER WEEK: _____ # WEEKS: _____ TOTAL HRS: 40 WAGE PER HR: \$0.00

OTHER REIMBURSEMENT: (stipend, meals, lodging, mileage) _____

STARTING DATE: (00/00/00) 6/20/06 COMPLETION DATE (00/00/00) 9/19/06

EMERGENCY CONTACT INFORMATION

NAME: Victor Koch RELATIONSHIP TO INTERN: Spouse

EMERGENCY CONTACT ADDRESS: [REDACTED]

CITY: Ellensburg STATE: WA ZIP: 98926

DAY TELEPHONE: [REDACTED] EVENING TELEPHONE: [REDACTED]

ACADEMIC LEARNING PLAN - FACULTY ADVISOR REQUIREMENTS

COURSE PREFIX: TH COURSE NUMBER: 490 NUMBER OF CREDITS: 1 CAMPUS LOC _____

FACULTY ADVISOR: Scott Robinson DEPARTMENT/OFFICE PHONE: 5099631273

FACULTY ADVISOR EMAIL ADDRESS: robinsos@cwu.edu MAILSTOP: 7460

ACADEMIC REQUIREMENTS TO BE COMPLETED: (date format: 00/00/00)

- TERM PAPER/ PROJECT DUE: 9/19/06
- PROGRESS REPORTS DUE: _____
- ASSIGNED READING: 6/20/06
- OTHER: 9/19/06
- JOURNAL OR LOG DUE: 9/19/06
- FINAL REPORT DUE: _____
- NUMBER OF EMAIL CONTACTS: _____

ESTIMATED HOURS PER WEEK OUTSIDE THE JOB TO MEET ACADEMIC REQUIREMENTS: _____
FACULTY ADVISOR OR DESIGNEE EXPECTS TO CONTACT STUDENT DURING PLACEMENT AS FOLLOWS:
OF JOB-SITE VISITS 2 # OF ON-CAMPUS CONFERENCES 5 # OF TELEPHONE CONFERENCES _____

LEARNING OBJECTIVES: (DESCRIBE WHAT YOU AND YOUR ADVISOR WANT YOU TO BE ABLE TO LEARN BY THE END OF THE PLACEMENT; MINIMUM OF THREE OBJECTIVES.)

Objectives

1. Identify steps in the theatrical design and construction process
2. Develop methods to adapt designs for various skill levels
3. Develop various collaboration techniques

LEARNING ACTIVITIES: (WHAT READING, WRITING, AND ON-THE-JOB ACTIVITIES WILL YOU DO TO ACCOMPLISH THE OBJECTIVES LISTED ABOVE?)

Activities

1. Read and discuss the script ¡Bocón! by Lisa Loomer
2. Create log of design and construction research using MLA format
3. Create plans for college students and middle school students to jointly construct designs
4. Create instruction sheets and supplementary materials for workshops with middle school students
5. Create a list of materials needed for designs such as quantity, cost, location
6. Fill out GEAR UP match forms
7. Attend Bridges workshop between September 5-19

SIGNATURE BLOCK

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Student Signature Angela K. Koch Date 6-27-06
Employer Supervisor Signature Amber Peoples Date 6-28-06
Faculty Advisor Signature _____ Date _____
Department Chair/Program Director _____ Date _____
IF NECESSARY: Study Abroad & Exchange Program (SAEP): _____ Date _____
Career Services _____ Date _____

Please note:

The signatures have been redacted due to security reasons.

LEARNING AGREEMENT

Cooperative Education – Central Washington University – Career Services
400 East University Way Barge Hall 204 MS 7499 Ellensburg, WA 98926-7499
phone: (509) 963-2405 fax: (509) 963-1811 WWW.CWU.EDU/~CAREER

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Office Use Only: Registration Date _____ Course _____ Course # _____

MUST BE TYPED

STUDENT INFORMATION

NAME: (First, Middle I., Last) Amanda K. Rubeck MAJOR: Theater Generalist

CWU I.D. NUMBER: [REDACTED] DAY PHONE: [REDACTED] EVENING PHONE: [REDACTED]

MAILING ADDRESS DURING INTERNSHIP: [REDACTED]

CITY: Ellensburg STATE: WA COUNTRY*: USA ZIP: 98926 CWU E-MAIL: [REDACTED]

TOTAL CREDITS: 139 (45 CREDITS TO BE ELIGIBLE FOR 290; 90 CREDITS FOR 490; GRAD STUDENT FOR 590)

CURRENT GPA: 2.9 CLASS STANDING: Senior EXPT GRAD QTR/YR: SPR 2007

QUARTER TO BE REGISTERED: SMR 2006 COOP TITLE: Bocon Design

**Please take this completed agreement to International Studies and Programs/Study Abroad & Exchange Programs located in Room 101 in the International Center if the experience will take place outside of the United States.*

PLACEMENT INFORMATION

EMPLOYING AGENCY: Department of Theatre Arts WEB URL: www.cwu.edu/~theatre

BUSINESS OR AGENCY TYPE / INDUSTRY: University

EMPLOYER MAILING ADDRESS: (P.O. Box or Street) 400 East University Way

CITY: Ellensburg STATE: WA ZIP: 989267460 COUNTRY: USA

PLACEMENT ADDRESS IF DIFFERENT: _____

EMPLOYER SUPERVISOR: Amber Peoples TITLE: Bocón! Director DEPT: Theatre Arts

PHONE: [REDACTED] FAX NUMBER: _____ E-MAIL: [REDACTED]

HRS PER WEEK: ____ # WEEKS: ____ TOTAL HRS: 40 WAGE PER HR: \$0.00

OTHER REIMBURSEMENT: (stipend, meals, lodging, mileage) _____

STARTING DATE: (00/00/00) 6/20/06 COMPLETION DATE (00/00/00) 9/19/06

EMERGENCY CONTACT INFORMATION

NAME: Al Rubeck RELATIONSHIP TO INTERN: father

EMERGENCY CONTACT ADDRESS: [REDACTED]

CITY: Kent STATE: WA ZIP: 98031

DAY TELEPHONE: [REDACTED] EVENING TELEPHONE: [REDACTED]

ACADEMIC LEARNING PLAN - FACULTY ADVISOR REQUIREMENTS

COURSE PREFIX: TH COURSE NUMBER: 490 NUMBER OF CREDITS: 1 CAMPUS LOC Ellensburg

FACULTY ADVISOR: Scott Robinson DEPARTMENT/OFFICE PHONE: 5099631273

FACULTY ADVISOR EMAIL ADDRESS: robinsos@cwu.edu MAILSTOP: 7460

ACADEMIC REQUIREMENTS TO BE COMPLETED: (date format: 00/00/00)

TERM PAPER/ PROJECT DUE: 9/19/06

JOURNAL OR LOG DUE: 9/19/06

PROGRESS REPORTS DUE: _____

FINAL REPORT DUE: _____

ASSIGNED READING: 6/20/06

NUMBER OF EMAIL CONTACTS:

OTHER: 9/19/06

ESTIMATED HOURS PER WEEK OUTSIDE THE JOB TO MEET ACADEMIC REQUIREMENTS:

FACULTY ADVISOR OR DESIGNEE EXPECTS TO CONTACT STUDENT DURING PLACEMENT AS FOLLOWS:

OF JOB-SITE VISITS 2 # OF ON-CAMPUS CONFERENCES 5 # OF TELEPHONE CONFERENCES

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Develop methods to adapt designs for various skill levels
Develop various collaboration techniques

LEARNING ACTIVITIES: (WHAT READING, WRITING, AND ON-THE-JOB ACTIVITIES WILL YOU DO TO ACCOMPLISH THE OBJECTIVES LISTED ABOVE?)

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Create a list of materials needed for designs such as quantity, cost, location
Fill out GEAR UP match forms
Attend Bridges workshop between September 5-19

SIGNATURE BLOCK

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Student Signature Amanda K. Rubeck

Date 6/26/06

Employer Supervisor Signature Amber Peoples

Date 6/28/06

Faculty Advisor Signature _____

Date _____

Department Chair/Program Director _____

Date _____

IF NECESSARY: Study Abroad & Exchange Program (SAEP): _____

Date _____

Career Services _____

Date _____

Please note:

The signatures have been redacted due to security reasons.

LEARNING AGREEMENT

Cooperative Education – Central Washington University – Career Services

400 East University Way Barge Hall 204 MS 7499 Ellensburg, WA 98926-7499

phone: (509) 963-2405 fax: (509) 963-1811 WWW.CWU.EDU/~CAREER

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Office Use Only: Registration Date _____ Course _____ Course # _____

MUST BE TYPED

STUDENT INFORMATION

NAME: (First, Middle I., Last) Clara P. Cook MAJOR: Theatre Management

CWU I.D. NUMBER: [REDACTED] DAY PHONE: [REDACTED] EVENING PHONE: [REDACTED]

MAILING ADDRESS DURING INTERNSHIP: [REDACTED]

CITY: Ellensburg STATE: WA COUNTRY*: USA ZIP: 98926 CWU E-MAIL: [REDACTED]

TOTAL CREDITS: 190 (45 CREDITS TO BE ELIGIBLE FOR 290; 90 CREDITS FOR 490; GRAD STUDENT FOR 590)

CURRENT GPA: 2.9 CLASS STANDING: Senior EXPT GRAD QTR/YR: Summer '06

QUARTER TO BE REGISTERED: SMR 2006 COOP TITLE: ¡Bocón! Publicity

**Please take this completed agreement to International Studies and Programs/Study Abroad & Exchange Programs located in Room 101 in the International Center if the experience will take place outside of the United States.*

PLACEMENT INFORMATION

EMPLOYING AGENCY: Department of Theatre Arts WEB URL: www.cwu.edu/~theatre

BUSINESS OR AGENCY TYPE / INDUSTRY: University

EMPLOYER MAILING ADDRESS: (P.O. Box or Street) 400 East University Way

CITY: Ellensburg STATE: WA ZIP: 989267460 COUNTRY: USA

PLACEMENT ADDRESS IF DIFFERENT: _____

EMPLOYER SUPERVISOR: Amber Peoples TITLE: ¡Bocón! Director DEPT: Theatre Arts

PHONE: [REDACTED] FAX NUMBER: _____ E-MAIL: [REDACTED]

HRS PER WEEK: _____ # WEEKS: _____ TOTAL HRS: 40 WAGE PER HR: \$0.00

OTHER REIMBURSEMENT: (stipend, meals, lodging, mileage) _____

STARTING DATE: (00/00/00) 6/20/06 COMPLETION DATE (00/00/00) 9/19/06

EMERGENCY CONTACT INFORMATION

NAME: Marbe Cook RELATIONSHIP TO INTERN: Mother

EMERGENCY CONTACT ADDRESS: [REDACTED]

CITY: Hood River STATE: OR ZIP: 97031

DAY TELEPHONE: [REDACTED] EVENING TELEPHONE: [REDACTED]

ACADEMIC LEARNING PLAN - FACULTY ADVISOR REQUIREMENTS

COURSE PREFIX: TH **COURSE NUMBER:** 490 **NUMBER OF CREDITS:** 1 **CAMPUS LOC** Ellensburg

FACULTY ADVISOR: Scott Robinson **DEPARTMENT/OFFICE PHONE:** 5099631273

FACULTY ADVISOR EMAIL ADDRESS:robinsos@cwu.edu **MAILSTOP:**7460

ACADEMIC REQUIREMENTS TO BE COMPLETED: (date format: 00/00/00)

- | | |
|--|---|
| <input checked="" type="checkbox"/> TERM PAPER/ PROJECT DUE: <u>7/19/06</u> | <input type="checkbox"/> JOURNAL OR LOG DUE: _____ |
| <input type="checkbox"/> PROGRESS REPORTS DUE: _____ | <input type="checkbox"/> FINAL REPORT DUE: _____ |
| <input type="checkbox"/> ASSIGNED READING: _____ | <input type="checkbox"/> NUMBER OF EMAIL CONTACTS: ___ |
| <input type="checkbox"/> OTHER: _____ | |

ESTIMATED HOURS PER WEEK OUTSIDE THE JOB TO MEET ACADEMIC REQUIREMENTS: _____
FACULTY ADVISOR OR DESIGNEE EXPECTS TO CONTACT STUDENT DURING PLACEMENT AS FOLLOWS:
OF JOB-SITE VISITS 3 **# OF ON-CAMPUS CONFERENCES** 3 **# OF TELEPHONE CONFERENCES** _____

LEARNING OBJECTIVES: (DESCRIBE WHAT YOU AND YOUR ADVISOR WANT YOU TO BE ABLE TO LEARN BY THE END OF THE PLACEMENT;
MINIMUM OF THREE OBJECTIVES.)

1. I will learn how to market a children's theatre performance to an appropriate audience.
2. I will learn how to make the necessary connections in order to inform the public of the performances.
3. I will assist in the creative development process for the children's show through connections in the community.

LEARNING ACTIVITIES: (WHAT READING, WRITING, AND ON-THE-JOB ACTIVITIES WILL YOU DO TO ACCOMPLISH THE OBJECTIVES LISTED ABOVE?)

I will be meeting with members of the community in order to build a portfolio of information that will assist the show in reaching out to an audience. I will help with the design and layout of the performance poster. I will be in charge of introducing the community to the performance. I will be brainstorming how to bridge the gap between the audience and the actors, and how to increase the impact after the show has ended. I will be researching targeted audiences and how to best approach them.

SIGNATURE BLOCK

We, the undersigned, agree with the validity of the Learning Agreement as proposed. The employer and the University agree to provide the necessary advising, direction and supervision to ensure that the maximum educational benefit is achieved from the student's field experience. The student agrees to abide by the guidelines as outlined in the Student Workbook. The employer supervisor will evaluate the accomplishment of the student's Learning Plan and work performance at the end of the grading period. The faculty advisor will evaluate the field experience and will award credit for successful accomplishment of the Academic Requirements and the Learning Plan.

| | |
|---|---------------------|
| Student Signature Clara P. Cook | Date <u>6-28-06</u> |
| Employer Supervisor Signature Amber Peoples | Date <u>6-28-06</u> |
| Faculty Advisor Signature _____ | Date _____ |
| Department Chair/Program Director _____ | Date _____ |
| IF NECESSARY: Study Abroad & Exchange Program (SAEP): _____ | Date _____ |
| Career Services _____ | Date _____ |

Please note:

The signatures have been redacted due to security reasons.

Theatre Camp



In the fall, CWU students will perform the play ¡Bocón! right here in Mattawa.

Come create the poster!

Come make props and sets!

Come act out a scene!

Come play your guitar!

Come have fun!



Come all three days!

July 5-7

PLAN FOR JULY 5-7

Wednesday July 5

- 45 minute theater warm-ups
- Discuss and demonstrate theatre etiquette
- Staged reading with Mason, Nick, Jen, Aubrey, Laura as actors—Amber as director and read stage directions
 - Reader's theatre type style
 - Use unpainted masks
- Talk about play with kids
 - What did they think it was about?
 - What would make it cooler?
- Poster contest
 - Kids draw designs and one may actually be the one we use in the fall
- Paint masks

Thursday July 6

- 45 minute theater warm-ups
- Assign students to work on one of the three scenes
- Create technical needs for scenes
- Rehearse scenes

Friday July 7

- 45 minute theater warm-ups
- Finish technical needs for the scenes
- Rehearse scenes
- Perform for the entire group

SCENES

Opening (pages 7-9)

- 6-7 actors with lines
- Add movement
- Create border scenery
- Guitar player?

Day One

- Paint fabric
- Plan movement

Day Two

- Hot glue mirror pieces
- Add guitar if have a musician
- Review movement
- Add excitement to movement

SCENES (CONT'D)

¡No más! (pages 15-17)

- 2 actors with lines
- 2-3 extras with no lines
- Make coffee plant
- Make 2 machete sheathes
- Create Foley effects

Day One

- Build coffee plant
- Plan movement

Day Two

- Sew sheathes
- Plan Foley effects
- Review movement
- Add emotion

Voice Picker (pages 28-31)

- 2 actors with lines
- 1-2 voices that talk from offstage
- Make net contents
 - Seaweed
 - Paint foam shells
 - 20 shatterable shells
- Create Foley effects
- Guitar player?

Day One

- Paint shells
- Make seaweed
- Plan movement
- Add guitar playing if have a musician

Day Two

- Make shatterable shells
- Create Foley effects
- Review movement
- Add emotion to movement

**All materials purchased using the ¡Bocón! budget

Mattawa Theatre Camp July 3-5

DAY ONE

- 9:00-9:45 Warm-ups (all)
- 9:45-10:30 Audience Etiquette (all)
- 10:30-11:30 Staged Reading (all)
- 11:30-12:00 Discuss how to make the play cooler (all)
- 12:00-12:30 Lunch (all)
- 12:30-1:30 Paint Masks (all)
- 1:30-3:00 Posters (all)

DAY TWO

- 9:00-9:30 Warm-ups (all)
- 9:30-10:00 Assign groups and do first read through (groups)
- 10:00-11:00 Pantomime and Body Language (all)
- 11:00-12:00 Build Sets (groups)
- 12:00-12:30 Lunch (all)
- 12:30-1:00 Charades (all)
- 1:30-2:00 Teach blocking notation (all)
- 2:00-3:00 Blocking(groups)

DAY THREE

- 9:00-9:30 Warm-ups (all)
- 9:30-10:00 Review yesterdays blocking (groups)
- 10:00-11:00 Teach Vocal Expression (all)
- 11:00-12:00 Create props/sets and Foley effects (groups)
- 12:00-12:30 Lunch (all)
- 12:30-1:30 Add expression and Foley effects to play (groups)
- 1:30-3:00 Trip to HS Auditorium to perform (all)

Possible Distressing Techniques

Sand Paper-

Makes the fabric look worn in. Use the sand paper to distress in areas such as elbows, knees, neck line, seat of pants etc.. Start with a coarser sand paper and then finer grades of sand paper further out.

Pebbles-

Add pebbles to pockets and let them sit in there for a few days while garment is hanging on a hanger. This will make the pockets look stretched out and used.

Fraying-

Fraying can be done by cutting roughly around edges and pulling at the threads, or simply pulling on threads of the fabric. Fray in areas where fraying would typically take place such as elbows, knees, hems, the outsides of folds and creases etc..

Wrinkles-

Wrinkling a fabric can give hints to the audience about the character. You can wrinkle a fabric simply by not drying or ironing. Or try holding the fabric in your hands and scrunching it up yourself or scrunching areas up and tying them off with a rubber band for a day or so. The possibilities are endless for this one.

Dirt-

Bang the garment or fabric against a tree or outdoor area. Give to some kids to play with outside for an afternoon. Try colors and textures of clay on the fabric. Paint is an option but try on a sample piece first because most paint is permanent.

Chalk-

Chalk is an excellent way for you to experiment with colors on fabric or for kids to try new things. Try crumbling it, drawing, shadowing, etc..

Fantasy-

Experimenting with wet chalk or pastels are fun and inexpensive. Also glow in the dark or black light paint is awesome too. With fantasy you can do whatever you want, but make sure it doesn't get too overdone and looks hokey.

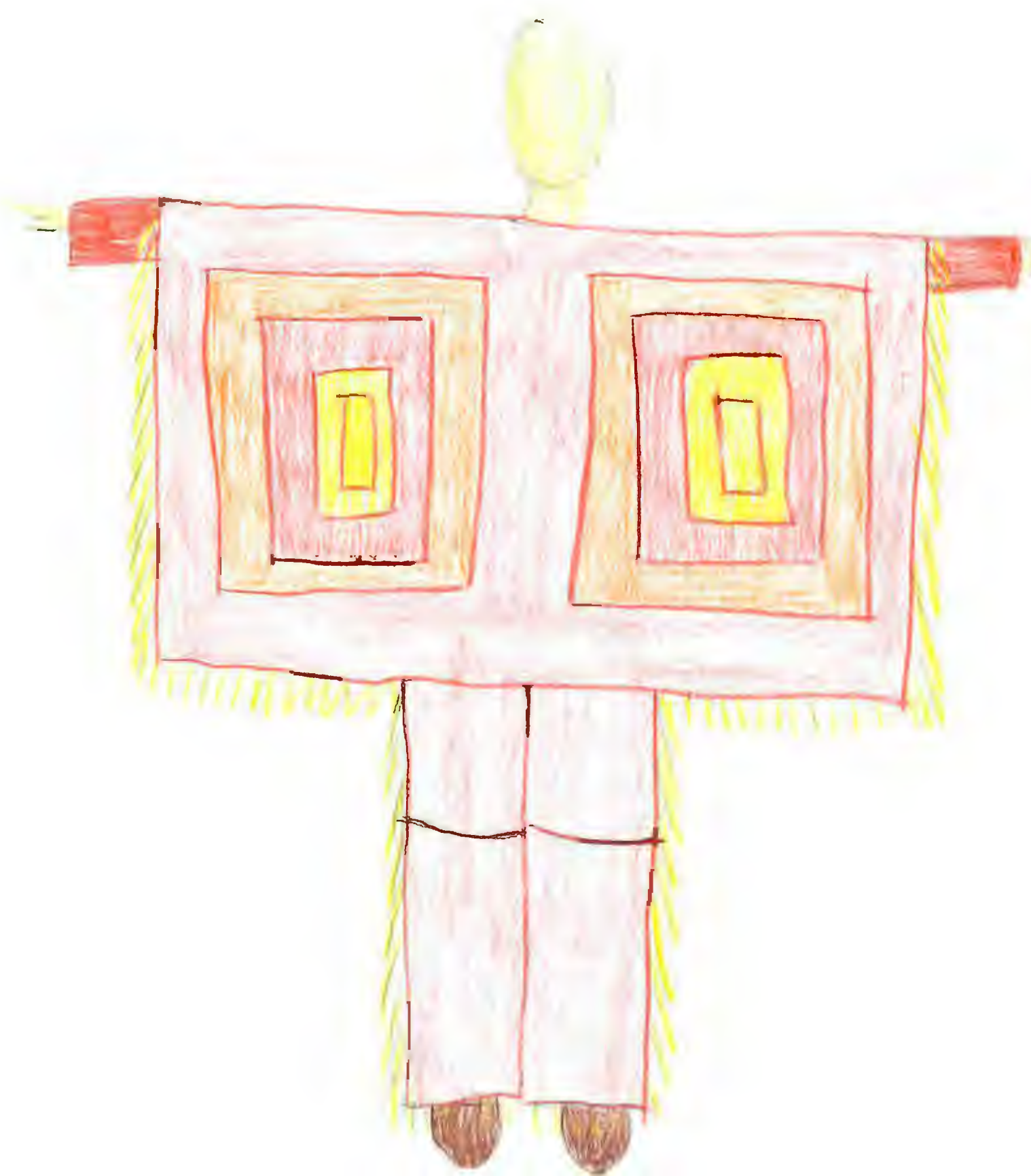
Grass Stains-

It's simple for this one. Tell the actor to roll around in grass or take the fabric and do it your self. Be careful to only put the stains in the correct areas such as knees, elbows, back side of pants etc..

Rough Edges-

Hack a new edge by gathering a chunk in your hands and cut it roughly in wads. Or just take your scissors and hack away at the edges yourself. Again make sure you do this distressing in realistic areas. Also make a tiny mark of how much you want to take off so you don't get carried away and hack off too much!

KIKI



Kiki's Headdress Colors

Green
→ wrapped around
wire next to frayed edges



Red

White

Blue

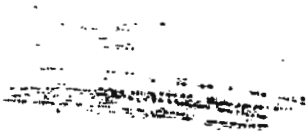
Green

Yellow



red

Yellow



Center circle Blue

All strips are 2" wide

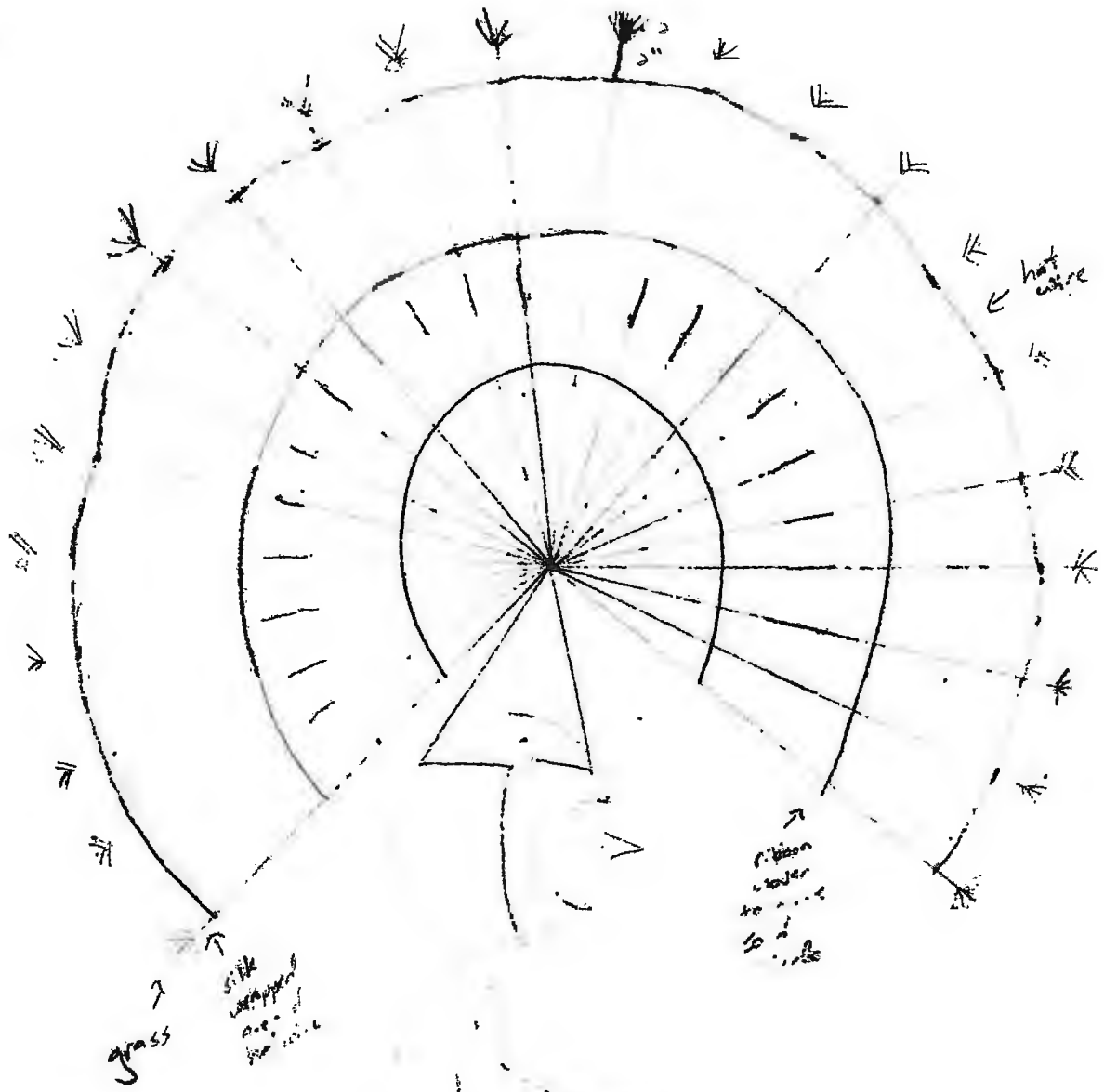
Letzel Headress

- 13 Red
- 12 yellow
- 11 Purple
- 10 Green
- 9 Blue
- 8 white
- 7 red
- 6 Purple
- 5 Blue
- 4 yellow
- 3 Red
- 2 Yellow

Colors → 1" layers
50 14 layers

Blue to
wrap around
+ back to
front

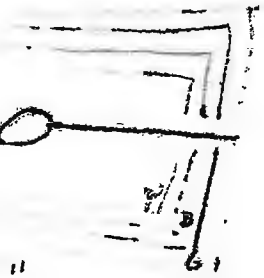
→ middle of circle/center = black to represent eye



1" except
grass + wrap on
outside

- each
"reed" is
1' 6"

- Core hat =
6" tall
red



S S S

yellow

100

3 1-0' 60' 58' 58"

- Key

One of the questions that has been rumbling around in my head is the relationship between the feathers represented in mural painting from the Olmec to the Aztec, their color and shapes, and the real feathers in the 16th century mosaics and headdresses that we know of today. Can all these feathers be thought of as equal in meaning and function? Is there a clear distinction between those illusory feathers and the real ones? Why were the painters of murals so keen and interested in the creation of the blue-green color that is used to create the “illusion” of **precious feathers** in their representations?

Take for instance the blue-green, iridescent color of the quetzal headdresses at Bonampak, Chiapas painted in the eighth century by the Maya. This color was specially formulated to not only convey the general idea of “green feathers,” but to reproduce as close as possible the material qualities of the feathers of the tail of a quetzal bird. The painting layers are transparent and optically work as if they were colored glass. This visual effect is not possible with mineral pigments, for the many different particles of mineral powdered colors would make the painting layer opaque, damaging the effect of transparency, seemingly necessary to depict a “precious feather.” The painters of Bonampak, as other Maya artist, were trying to create a color surface able to materially resolve the aesthetic and conceptual qualities of a precious feather: that of being **bright, shimmering, and responsive to light**. They formulated a special color that could imitate these qualities.

As can be seen in the microphotograph, the **quetzal green color is composed of two layers**, first the artist applied a rare **green** organic-inorganic pigment, topped with a layer of **deep navy blue**, also an organic-inorganic pigment that we call Maya blue. Both layers were painted on the **red background**, thus had an organic binder that helped create the glaze-like quality. The superposition of both layers creates a third color by transparency, that is, this color is an optical mixture. In fact both the blue and the green made to create this color are characteristic of the Mesoamerican painting technique and are made by fixing a dye on the special clay atapulcite. Pigments produced in the way are very stable to light, chemicals, and water, because of the crystalline shape of atapulcite they appear to the eye as if they were lakes (Diana Magaloni, 1998). At Bonampak, this same color was used to reproduce jade. Thus, the blue, green, iridescent color of quetzal feathers as well as the deep and transparent-like green of jade may represent the concept “preciousness” which is not only the green surface but its optical qualities.

the blue-green color of the feathers, reproduce or communicate the manner in which they react to light: they seem to be divided into a bright and a shady surface, as if shimmering in different directions and being iridescent: in one word (perhaps), as if feathers were alive.

Later, during the time of the Mexica, another image of paradise was to linger into their imagery of the ideal place of creation: the mist forest of the southern regions, the habitat of the quetzal birds, became the token of richness, and bounty while it was also associated with a the **place of creation and origins**.

Paradoxically for us today this symbolism had also a matter of fact, material aspect, for quetzal feathers as well as jade, both precious materials, could be trade, and even bet in games. Feathers also represented material wealth and played an important role in **commerce**.

Feathers are not mere means to embellish and to color those images instead they are the means for the images to become windows into another realm, and to be part of the sacred.

Refugee



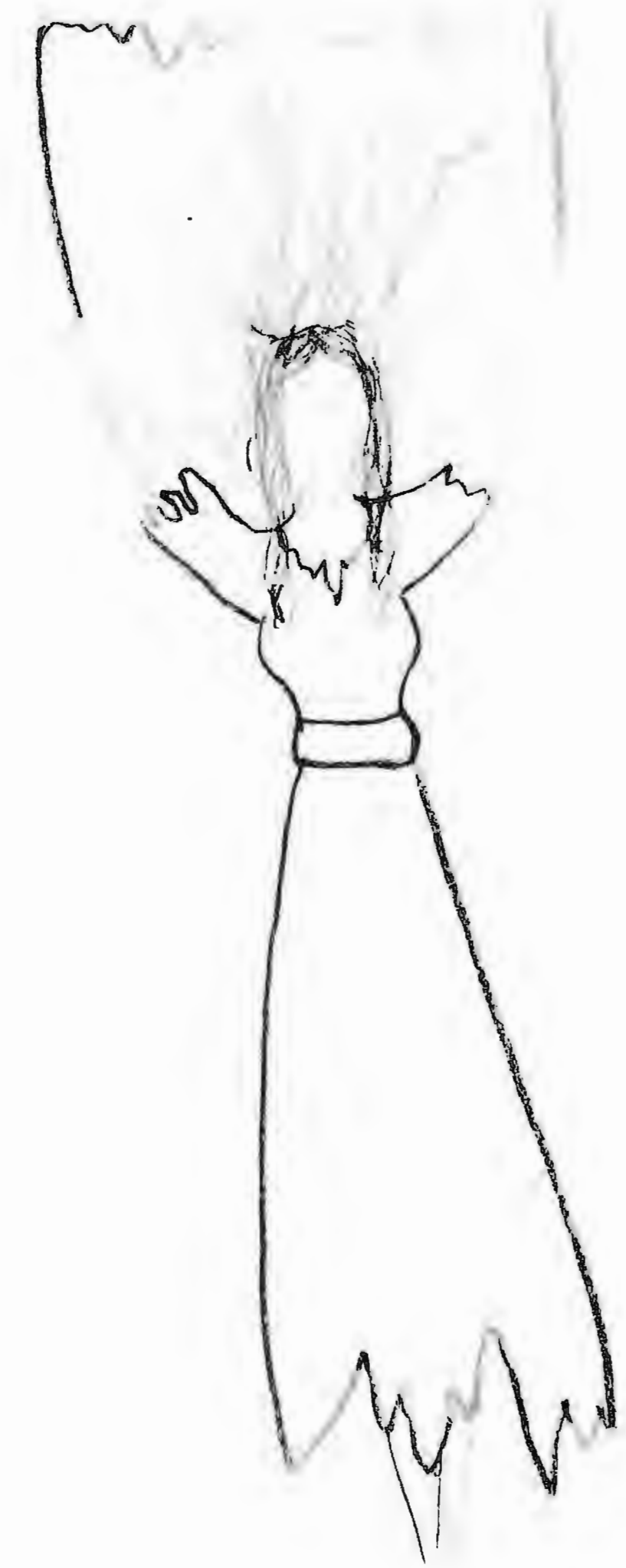
...actide



1. Lorona



Lorona



viejtas



Voice Picker



Calavera and Voice Keeper



Campensina Costumes



FUNKYFANNYS



rodingpetr

Costumes and Props



La Calavera Shirt and Hands



Kiki's Headdress Voice Keeper's Box



Shell with Miguel's Voice which Shatters
Recipe

- Put 1 cup sugar in mixing bowl
- Add 1 tsp meringue powder
- Mix the sugar and powder
- Sprinkle 2 tsps water
- Mix all three ingredients by hand
- Know it's ready when keeps shape when squeezed in hand

Setting Process

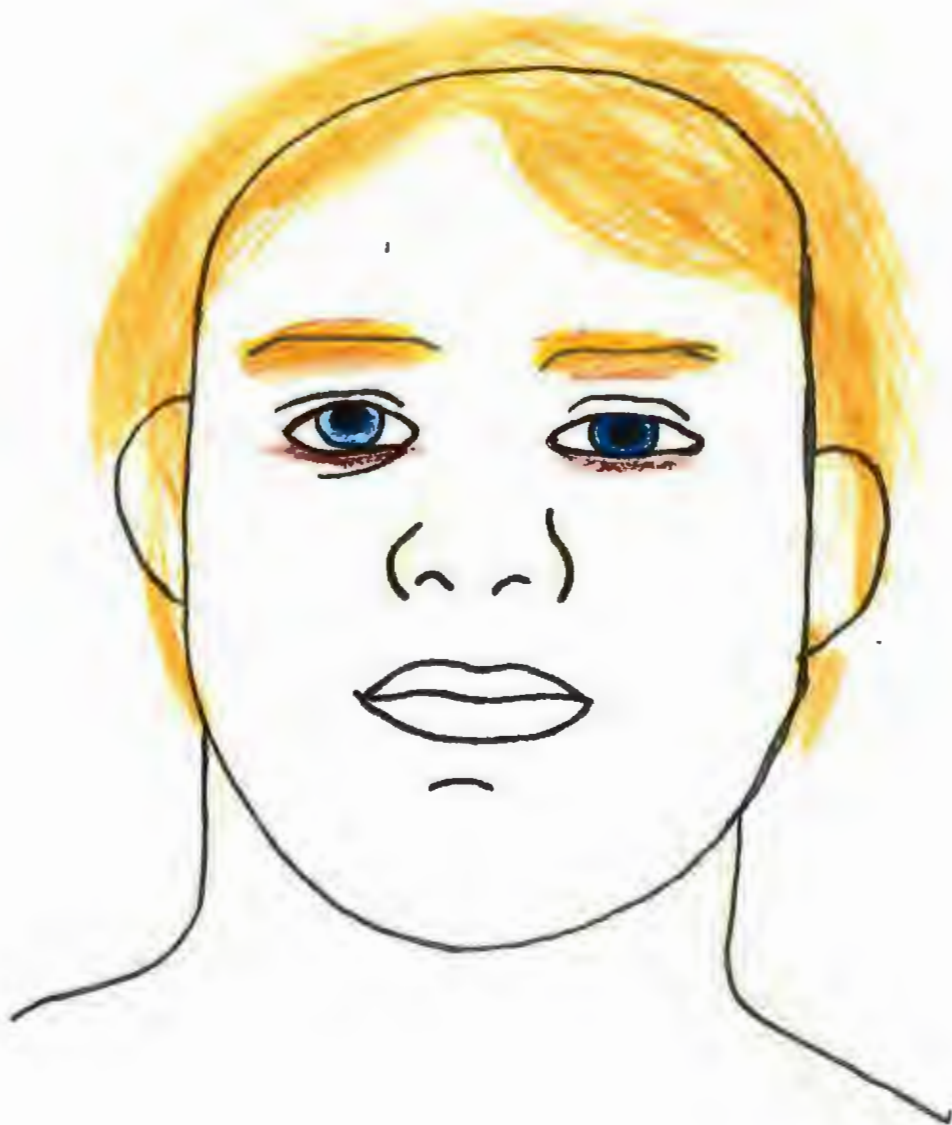
- Press mixture firmly into shell mold
- Bang out of mold
- Let dry on one side overnight
- Then flip to let dry on other side

Actor: John Marples
Character: Miguel

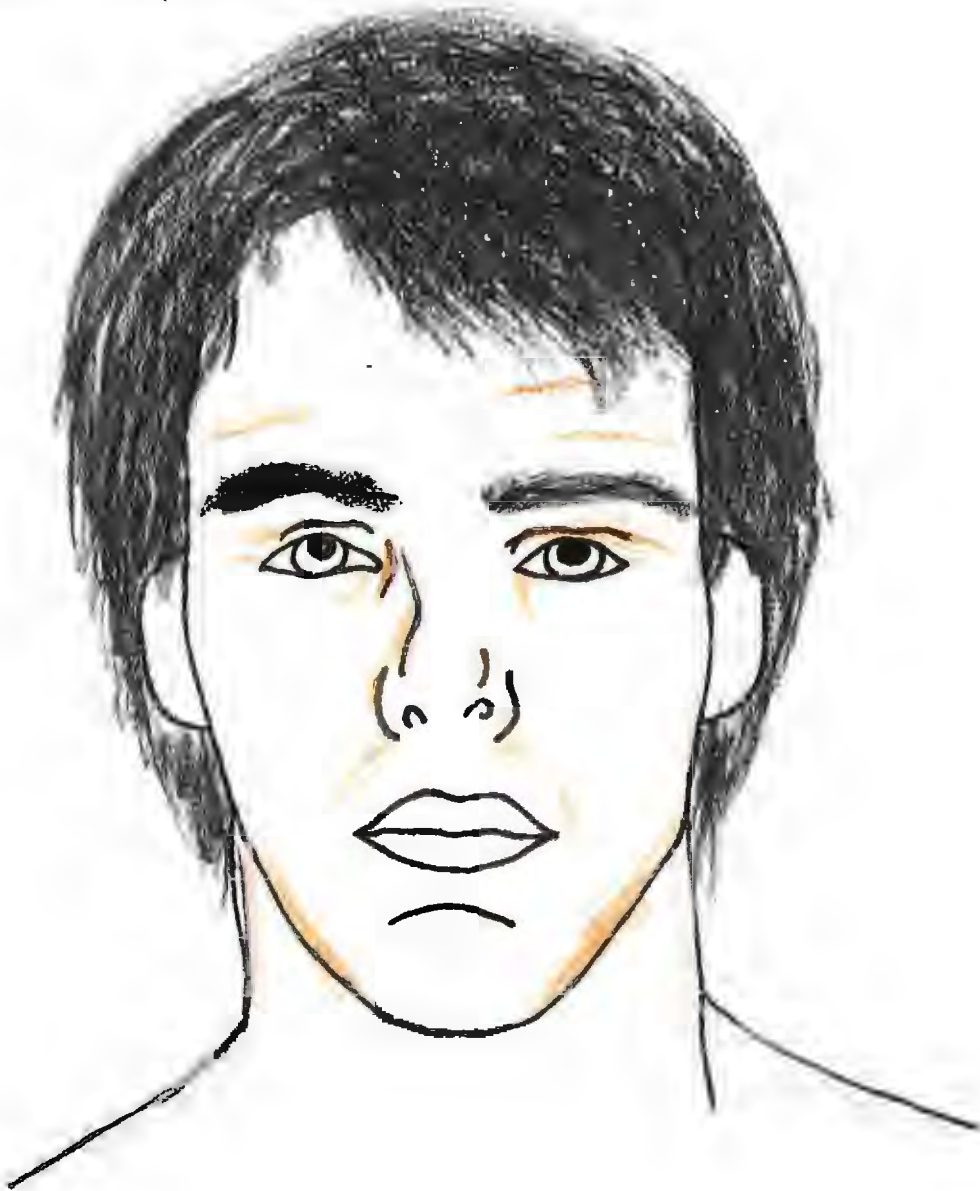


Actor: Andrew Shanks

Character: Campensino, Kiki



Actor: Tyson Dailey
Character: Campensino, Luis



Actor: Caoimhe Ryan
Character: Campensina, Cecilia

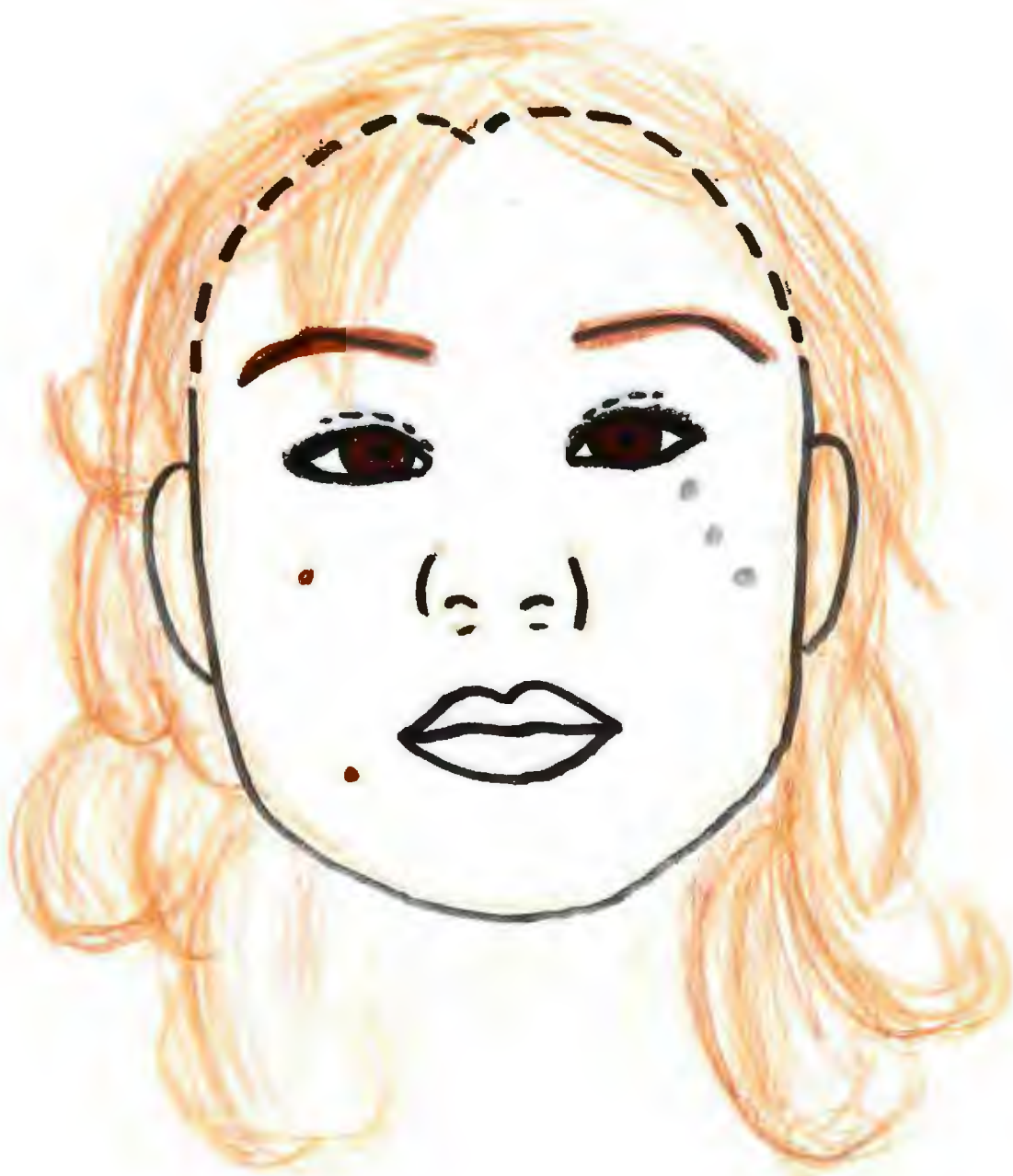


Actor: Kathryn Stahl

Character: Campensina, Ana, Voice Picker



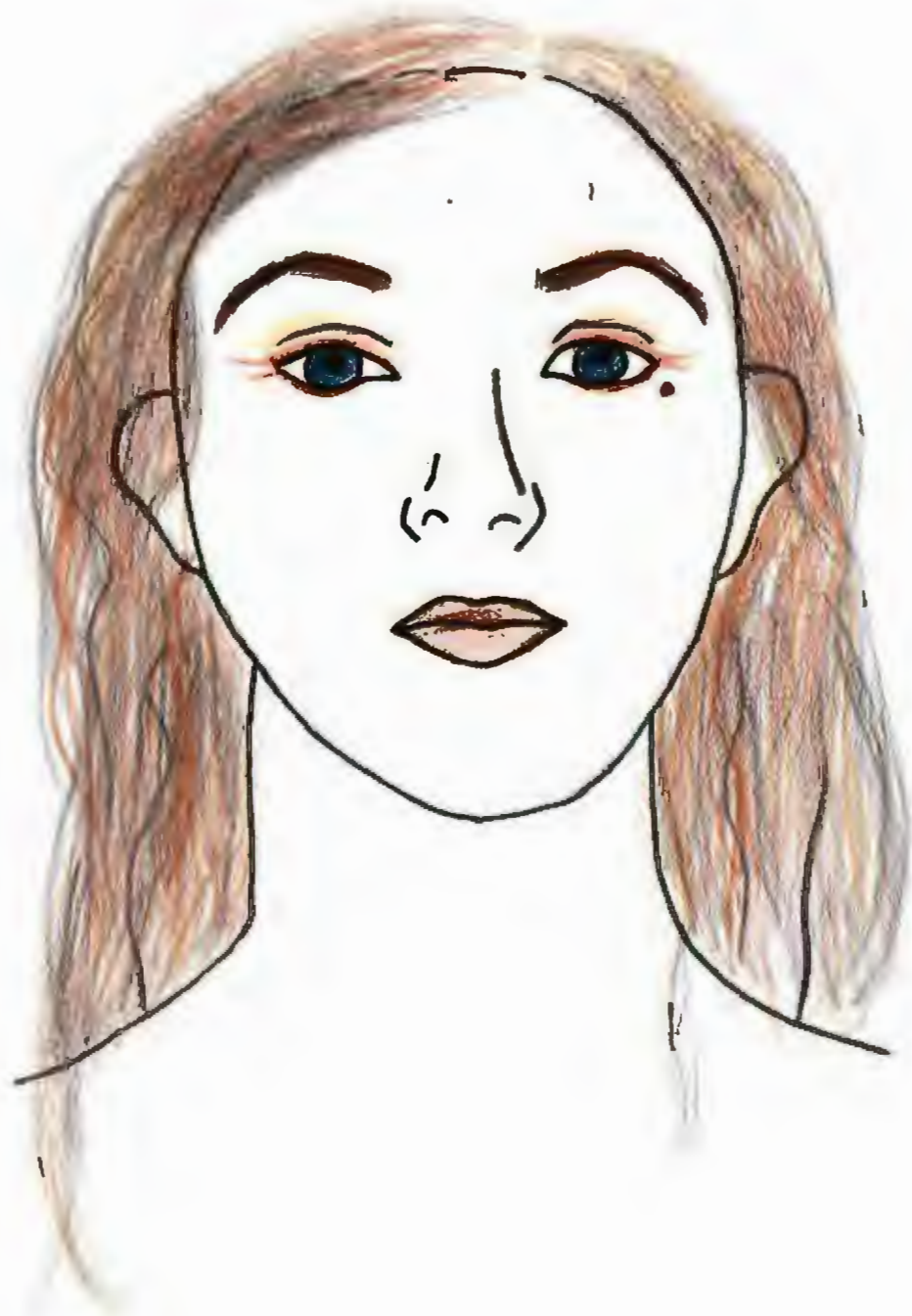
Actor: Erika Ewing
Character: La Llorona



| | | | | |
|-------|------------|---------|-----------|------|
| Base | Highlights | Mediums | Lowlights | Hair |
| Rouge | Lips | Eyes | Body | |

Actor: Brittney Leonard

Character: Campensina



1 Actor: Brittney Leonard
Character: La Llorona

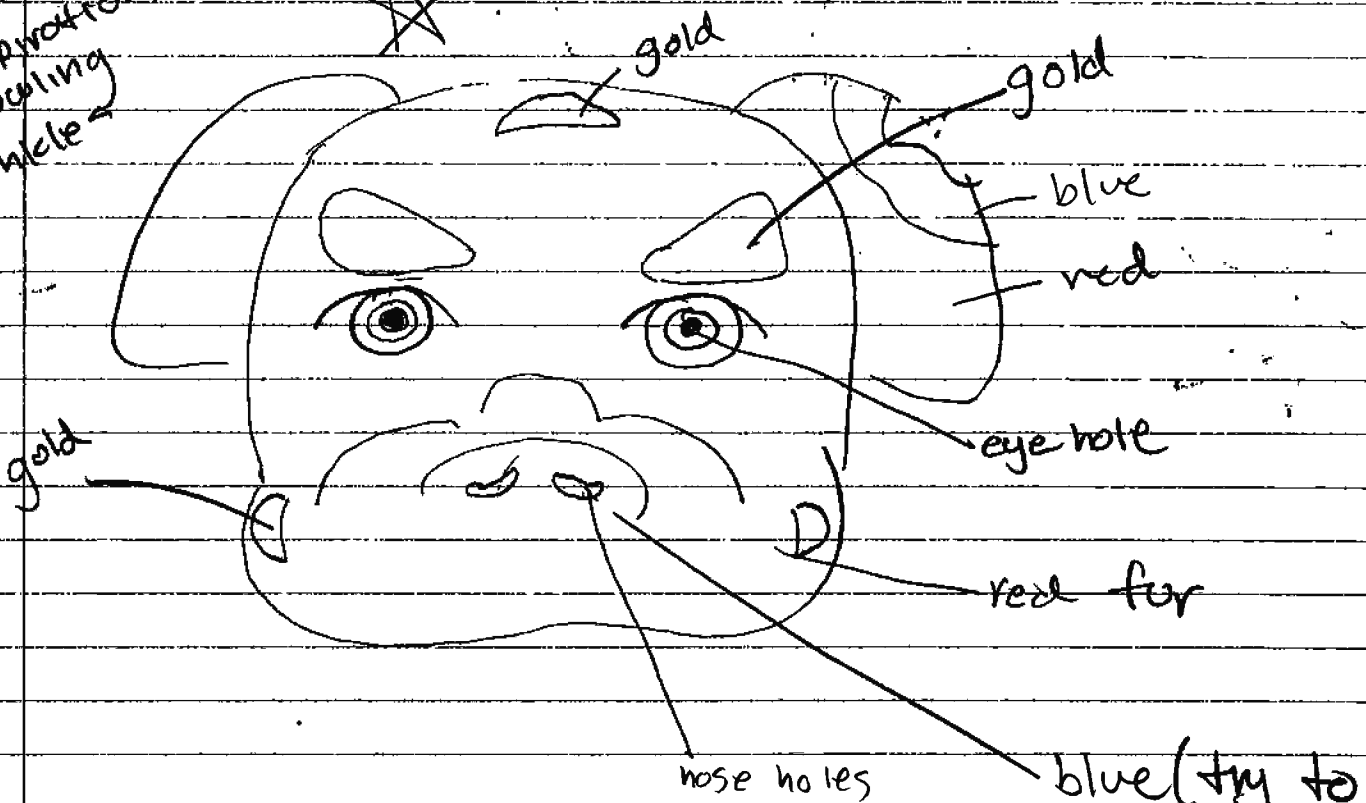


Dog Masks



Blue + Red + Gold

look to inspiration
growling
wrinkle



maybe add fangs
or draw teeth like
inspiration

blue (try to
darken the
blue)

You might
have to fix
the ears, kinda
flimsy

make the
muzzle blue,
try to fade
into red



Corporeal Engine, Red Wolf Finish





Method
to
Wear
Masks

Final Masks



La Calavera



Duende



Viejita (Kathryn Stahl)



Viejita (Caoimhe Ryan)



La Llorona



Voice Keeper



Dog (Jeff Carpenter)

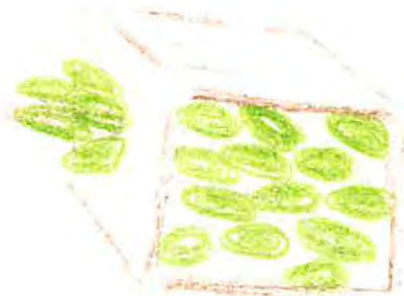


Dog (Tyson Dailey)



Refugee

Market Fruit Stand



¡Bocón! PR Packet

Summer 2006

Primary work done by Clara Cook

List of Items Included

Pamphlet

Poster Info

Newspapers

Radio Advertising

Campus Advertising

Free Publicity

Photo Call or Archiving

Important People & Numbers

Pamphlet

This has mostly been taken care of. It is on its third editing session and has been seen by both Amber and Veronica. If further changes need to be made, the CD has the Microsoft Publication application on it, entitled Bocon! Pamphlet.

I included a copy for reference and incase extra copies need to be made. Also, when I left, we were mid-discussing using either the Copy Cat or the Copy Shop for producing these. It can either be copied straight from paper to paper, or (better yet) from the included CD.

Poster Info

So far this is a minimal section. A design will, most likely, be selected by a student's art during a session by Bridges. However, if that doesn't work out, there is the possibility of communicating with the Art Department, and seeing if they'd be interested in doing a joint project for our poster graphics. Also Jeff Carpenter (a sophomore within the department) may also be looking to get more exposure for his artistry work.

There was talk of having the Copy Cat or the Copy Shop do the copies for us. We were hoping to get the posters on 11"x17" paper, and have the copies be color as well. For about 200 color copies at the Copy Shop, it'll cost around \$260. However, do check the Copy Cat and see what they offer as well. Hopefully this will be something that we can get printed directly from CD, rather than from paper. It'll just look crisper.

There will be no charging to the department. This is a separate production, although we are quasi sponsored by the department, we're not getting money from them. And I haven't yet gathered a poster posting list from Leslee, hopefully that'll accompany the CD I'm sending.

Newspapers

Alrighty...Here's the doozy.

The only paper I officially got any solid response was The Observer, however they aren't ready for us until September anyway. Nevertheless I checked with The Daily Record as well and that's as far as that got.

I have included the emails I have received from both papers. It is probably best that when asked for information about the show, to include a brief synopsis, date of the show in town, information about the touring end, and information about why we're doing it. It's been agreed that this is more of a community building production and less of just another show. Try to pique reporting interest that way. It's a different edge.

An important thing to look into is if there is a Latino paper in town. Unfortunately I never got to meet with Veronica to discuss that, and ran out of time to run down to the Mexican store in town. Awful I know. Nevertheless, it's definitely worth looking in to. I was hoping that Veronica would know. She is (hopefully) our connection to the Latino community in Ellensburg. Use the same information for any other paper, but perhaps have it translated. Just an off the cuff thought.

Radio Advertising

Yeah, probably the most difficult people to get a hold of. The Burg is still busy moving, and I tried my hardest to find the number and information for the local radio stations. So good luck.

We need to price out 30second spots to advertise the show. I'm worried that it'll cost a lot and not reach a large audience, but it is still worth the look.

I'm not sure if we'll need to provide our own recording or if they will do it for us. They might just read any information we send to them on air. I'm really unsure.

Campus Advertising

The two leads I got here, outside of posters all over this campus, were the TV's in the Sub, as well as an ad in The Observer.

Keep in mind that for both of these things, we will need to have our graphics done before hand. Also, no one that we need to talk to is available until September. This seems to be a running theme. Nevertheless I included the email from Lois Breedlove (the advisor for The Observer), which includes the contact information for an ad in The Observer, and the pricing paper for the TV's in the Sub (the connection name is Savannah Miller, I included her card as well).

Free Publicity

Amber and I shot off a list off ideas during one of our hour+ long meeting times. I've included the ones I remember best...although I have NO idea who to contact other than the Chamber of Commerce, or the Diversity Center, or even Civic Engagement.

First Friday in November

Ellensburg Community Events

In town Club Meetings

After School Programs

Farmer's Market

Diversity Center Activities

- If they are doing cultural activities at the beginning of the year, or even when the campus does the "get involved" fair.

Civic Engagement Activities

- Same as above.

Working with the Art Department

Any College of Arts and Humanities Activities

Photo Call or Archiving

HA! Won't lie. Totally ran out of time to get a hold of anything needed for this section. However, the first person to check with is Leslee, and asking how she gets Photo Call and Archiving set up. Also, we need to find out if this project qualifies for videotaping, or if we need to do it our selves. Another thought...are we going to be included on the website? If we do photo call through the school, will those pictures be on the department site? And/or can Bridges use them?

It would work best if we could arrange for all photo shoots, for newspapers and archiving, be done at the same time. Usually everyone is pretty good at not disrupting rehearsal too much.


Important People & Numbers

The List

(that I've so far collected...)


Lois Breedlove

Advisor for The Observer as well as a big-wig for Bridges. Works in the Communications Department.



Veronica Gomez-Vilchis

The women directly under Lois for the Bridges Project. She is ultimately organizing the tour and answering most tour/workshop related questions. She deals with school site directors.




Travis Hay

Arts reporter for The Daily Record.



The Observer

To get a story, or at least grab their interest email them. Kathryn Lake will be the editor.




Chris Page

Talk to her about Ads for The Observer. She'll be back September 15th.




Savannah Miller

She is in charge of Marketing and Promotions for the Sub, or in our case the TV ads. She usually works mornings.



Leslee Caul

The Theatre Arts Department's Marketing director. She'll help a bit, but she's got her own shows to promote for fall and will be very busy.

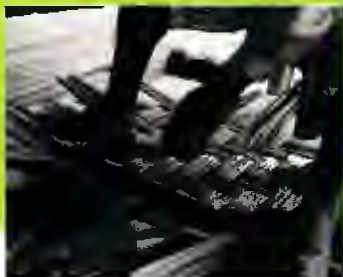


But Wait, There's More!

There is also an extra perk for five selected students from your school to meet and greet other students from around the state, as well as visit a college campus! On November 17th, five students from your school can attend an on campus performance of ¡Bocón! as performed by the CWU Theatre Arts Department in Ellensburg, WA.

Students will arrive by noon on November 17th, and spend an afternoon participating in activities with students like them, from around the state. They will also participate in campus activities. That evening they will see a performance of ¡Bocón! followed by a festive gathering for the cast, crew, select students, and the public. The following day the students are invited to attend workshops with the actors, and will leave Ellensburg around 3pm.

Please take the time to select the five students from your school who would appreciate this great experience. For information on costs, or if you have any questions please contact Veronica Gomez-Vilchis at the provided email, and phone number.



CWU Theatre Arts
Department &
Bridges

400 E. University Way
Ellensburg, WA
98926-7543



Central Washington
University
Theatre Arts
Department, and
Bridges presents...



¡Bocón!

Phone: 509-963-1347
E-mail: gomezv@cwu.edu

¡Bocón! Information



Grand Drape of El Palacio de Bellas Artes



Folkloric Dance at the Palace

Plot Synopsis:

Set in a Mexican folkloric pueblo, Miguel shares his story with a Judge and, as a result, the audience. We join Miguel as he celebrates a fiesta in the plaza, shakes in fear as his mother Ana tells the myth of La Llorona, and works in the fields with his father Luis. Tragically, the dominate soldier force abducts his parents which sends Miguel's voice fleeing from his body. Running into the strange world of the forest seeking the Border of Lights, Miguel meets and befriends the real persona behind La Llorona as she guides his search. Masked characters both help and hinder Miguel, but finally he succeeds when he finds the courage to dream. Ultimately, ¡Bocón! is an intense and funny coming of age story specific to the immigrant Mexican experience but applicable to any person seeking their "voice" in this world.



Model Home



Making empanadas by hand in Ocotlan

Characters:

- Miguel: 12 yr old boy, fun loving bocón (big mouth), his journey of discovery drives the play, mute for a third of the show, plays guitar
- La Llorona: Legendary "Weeping Woman" of Mexican mythology, undergoes internal transformation as she befriends someone for the first time in 500 years, adds much humor to the play

- **Ana:** Mother to Miguel, deep love for her family, adds values of superstition and Catholic faith to the play
- **Luis:** Father to Miguel, head of household, tells stories, bravado, Miguel clearly looks up to him
- **Cecilia:** Aunt to Miguel, no-nonsense, puts people in their place by declaring “realistic” views of a situation
- **Rosita:** Cousin to Miguel, likes food, adds teasing elements
- **Duende:** Male, mythological characters, tiny, transforms, trickster, wears a mask
- **2 Viejitas:** Female, gossipy/cackling friends, wear masks
- **Voice Keeper:** Male, “smiling fascist,” manipulator, movements resemble flamenco, represents repression, wears a mask
- **Voice Picker:** Female, speaks Nahuatl, 3 time widow, represents the polarity of war, wears a mask
- **La Calavera:** Male, skeleton, represents death, stage combat scene with Miguel, wears a mask
- **Judge:** Either gender, “doing the best s/he can with the misinformation s/he has,” represents logic, will sit in the audience the entire show



View from the Pyramid of the Moon



Ernesto making a *tepale* with naturally dyed wool

Production Information:

- **Casting**
 - An ensemble of 8 actors will play all roles above plus many extra roles
- **Language/Dialect**
 - 90% of script in English and 10% in Spanish
 - All characters except 2 will speak with a Mexican Spanish dialect
 - Voice Keeper speaks Castilian Spanish
 - Judge speaks American English
 - Dialect work will be part of rehearsals
- **Rehearsals**
 - Tuesdays-Fridays 7-10
 - Saturdays as needed

- **Workshops/Tour**
 - 5 pre-production workshops with 7th graders on CWU's campus (ensemble members will be required to help at 2)
 - Workshop on CWU's campus with 50 select middle school students in conjunction with the opening night performance on November 17th.
 - Tour up to 12 schools with a few possible dates during 11/27-12/1 and definite dates 12/11-15. After the performances, we may provide an optional workshop for about 100 middle school students based on the theme of the play.



Stone of the Sun
 (The real deal found in the National Anthropology Museum in Mexico City!)



Representing centuries of history

1. Along my right arm=Templo Mayor
2. Behind my head=Mexico City's Cathedral
3. Diagonal from my right shoulder=Present day government offices

(I had to put one in to prove I was there!!)

A Great Opportunity!

Who We Are, and The Offer

Central Washington University Theatre Arts Department, from Ellensburg, WA, in accordance with Bridges, and sponsored by CWU GEAR-UP, has earned the ability to produce a touring children's play that is perfect for middle school students. The play is called ¡Bocón!, and the performance may include an interactive workshop that furthers the message of ¡Bocón! and gives the students a chance to express themselves within a group setting. Read on to find out if this opportunity is ideal for your school.



The Show

¡Bocón!, a fable filled with humor and mysticism and song, tells the story of 12-year-old Miguel who flees a military regime in Central America for Los Angeles. A natural storyteller and irrepressible "big mouth" or bocón, Miguel loses his voice when his parents are taken and begins a metaphorical journey north to the City of Angles. Along the way he meets up with an unusual traveling companion, La Llorona, the legendary "Weeping Woman" of Central American and Mexican mythology.



Through their friendship, Miguel finds his voice and the courage to cross the border to a new life. Miguel's story is relevant to immigrant children from all parts of the world and to any child who is learning the many meanings of finding one's own "voice."

Optional Workshop

Students will have a chance to extend their experience of live theatre and the message of ¡Bocón! during a workshop that focuses on group building, the importance of identity, and the ability to creatively convey an important message to a larger group.



The workshop includes ice breaker activities, a discussion of the play, a focus on working as a group, and the chance to choose and discuss how to present their message to the larger group using one of five creative options. Each group will have at least one group leader, someone that helped or was in the performance of ¡Bocón!, and all the materials needed to carry out the workshop.

The school is recommended to choose the group of students, from the entire school population, participating in the workshop. The group leaders can accommodate up to 130 students total.



Details

The available dates for this event are December 11 to December 15, with the possibility of additional dates between November 27 and December 1. The show is less than an hour in length, and the workshop time will approximately take the remainder of the school day.

This production is sponsored through Bridges. Please talk to your GEAR-UP site director for more information about the costs associated with bringing the production to your school. For further information, and scheduling dates please contact Veronica Gomez-Vilchis at the phone and email address below.



CWU Theatre Arts
Department & Bridges

400 E. University Way
Ellensburg, WA
98926-7543

Phone: 509-963-1347
E-mail: gomezv@cwu.edu

But Wait, There's More!

There is also an extra perk for five selected students from your school to meet and greet other students from around the state, as well as visit a college campus! On November 17th, five students from your school can attend an on campus performance of ¡Bocón! as performed by the CWU Theatre Arts Department in Ellensburg, WA.

Students will arrive by noon on November 17th, and spend an afternoon participating in activities with students like them, from around the state. They will also participate in campus activities. That evening they will see a performance of ¡Bocón! followed by a festive gathering for the cast, crew, select students, and the public. The following day the students are invited to attend workshops with the actors, and will leave Ellensburg around 3pm.

Please take the time to select the five students from your school who would appreciate this great experience. For information on costs, or if you have any questions please contact Veronica Gomez-Vilchis at the provided email, and phone number.



CWU Theatre Arts
Department &
Bridges

400 E. University Way
Ellensburg, WA
98926-7543



Central Washington
University
Theatre Arts
Department, and
Bridges presents...



¡Bocón!

Phone: 509-963-1347
E-mail: gomezv@cwu.edu



¡BOCÓN!

by LISA LOOMER

PRESENTED BY
CENTRAL THEATRE ARTS DEPARTMENT
AND THE BRIDGES PROJECT

La obra de teatro se presentara en
HERTZ AUDITORIUM
NOV. 17 and 18, 7 p.m.
FREE ADMISSION / ES GRATIS

Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY
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CENTRAL WASHINGTON UNIVERSITY

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¡BOCÓN!
BY LISA LOOMER

MAJORS PREVIEW

Wednesday Nov. 15

7:00 pm

HERTZ AUDITORIUM

IBOCÓN!

by LISA LOOMER

PRESENTED BY THE CENTRAL WASHINGTON COUNTY DEPARTMENT OF RECREATION AND TOURISM

PERFORMED BY THE STANLEY BRIDGES
THEATRE AUDITORIUM
NOV. 17 and 18, 7 P.M.
FREE ADMISSION / 55 CENTS

Produced in special arrangement with
THE DRAMATIC PUBLISHING COMPANY
of Woodstock Illinois



Words of quality are made arrangements for the...
...of the...
...of the...
...of the...

CENTRAL WASHINGTON COUNTY
DEPARTMENT OF RECREATION AND TOURISM

Director: Amber Peoples
Stage Manager: Josh Darby

Ensemble:
Jeff Carpenter
Tyson Dailey
Erika Ewing
John Marples
Caoimhe Ryan
Andrew Shanks
Kathryn Stahl

Many Thanks...

Theatre Arts Department faculty and staff for sharing their knowledge, resources, and guidance

Bridges Organizers and Mentors for always passionately seeking to improve kids' lives

7th grade students from Royal City, Othello, Prosser, Highland, Wahluke, Brewster, and Bridgeport for making sets and props

GEAR-UP and Center for Latino and Latin American Studies for financial support

Faculty Development and Research Committee for the master's research grant

Woods Ace Hardware for your smiling and able help

LOCAL

CWU theater program 'gears up' for children's play

Performances are free

By TRAVIS HAY
staff writer

A group of students in Central Washington University's theatre arts program "geared up" for their two-day performance of the children's play "Bocon" which begins tonight.

The CWU students worked with middle school students from various Central Washington school districts as part of Gear Up, a federal program that is designed to help low-income students prepare for and succeed in college.

Amber Peoples, a graduate student who is directing the play, said "Bocon" marks the first time the theatre arts program has collaborated with Gear Up. The play will be shown for free tonight at 7 p.m. and Saturday at 7 p.m. in Hertz Auditorium.

After the weekend show-



Tyson Dalley and John Marples look off stage while acting during a rehearsal of "Bocon" Tuesday evening at Hertz Hall.

Photo by Joe Whiteside/Daily Record

ings, Peoples and her students will take the show on

the road, traveling to the schools that were involved in

the creative process through Gear Up and performing

"Bocon" for the students.

"When I created things for Bocon, not only did I have to think of how to do them as a director, but I had to think of how it could be done with the help of middle school students," Peoples said. "I'm just thrilled with the way things turned out."

As part of the collaboration, Peoples' theatre students worked with middle school students to bring the play to life. While the drama students will be doing the work on stage, the Gear Up students did a lot of work off stage. Middle school students worked in tandem with the CWU students to create sets, costumes and props for the play.

"Seeing my students learn from the middle school students and the middle school students learn from them has been outstanding," said Peoples, who taught middle school and high school previously. "It's been such a great process and I can't wait to share it."

Thesis project produces traveling play

Bilingual play reaches out to younger audiences

by Robbie Miller
Staff reporter

When theatre arts master's student Amber Peoples began to plan a project for her thesis, she had several criteria in mind.

"I knew I wanted to do something that connected with a Latino audience and I wanted to work with a younger audience," Peoples said. "So that really narrows down your choices a lot."

Peoples decided to try to acquire the rights to a fairly well-known children's play called "¡Bocón!" (Spanish for "big mouth") by Lisa Loomer. Peoples outlined her plan to take the show on tour and enlisted the help of Veronica Gomez-Vilchis and Lois Breedlove of The Bridges Project.

The Bridges Project and Gear Up work with rural junior high and high

schools around central Washington to show students that college is a possibility to help them reach their goals. Connecting with Bridges meant Peoples could reach a young, largely Latino audience and provide venues for the traveling show.

"Not only am I directing [the play], but I'm in charge of doing a lot of workshops," Peoples said. "It's this great opportunity for the direction that I hope my career will take me."

"¡Bocón!" was written to be set in any Central American country and has themes relevant to that culture. Peoples' version is set in Mexico and follows a boy named Miguel on a whimsical journey to regain his voice after it flees from his body. The story deals with issues of immigration and government oppression in a way that is understandable by a middle school audience, Peoples said.

"It does not give any resolution about the issue," she said. "What it does is say that no matter who you are in this world you have the right to tell your story."

The eight members of the cast and crew from the theatre arts department have had an experience beyond the traditional rehearsal and performance.

They have assisted in workshops in the schools they will be performing at, and have taught the students about theatre and are giving them a chance to be creative.

"It's a different kind of production," said John Marples, junior communication studies major who plays the lead role of Miguel. "The coolest part about it I think is that we actually get to go out to the schools and work with the kids in working to make pieces for our set."

"¡Bocón!" is about 90 percent English and 10 percent Spanish, but the Spanish is used in a way that is understandable for those who don't speak it, Peoples said. Marples knew how to say one sentence in Spanish before the play. Marples also has to play the guitar and he only knew how to

play three chords.

"I auditioned on a whim," Marples said. "I wasn't expecting to be pushed in that way; I wasn't expecting to be in a play, speak Spanish, play a guitar and sing Spanish while playing a guitar."

Peoples has taught theatre and said that the best part of preparing for the play has been seeing the "light bulb" turn on when an actor or student grasps a concept.

"Throughout the process I've been fortunate enough to be a part of many light-bulb moments, and those are my favorite times,"

"I knew I wanted to do something that connected with a Latino audience and I wanted to work with a younger audience."

~Amber Peoples
Theatre arts graduate student

Peoples said.

There will be two free public performances of "¡Bocón!" at 7 p.m. on Nov. 17 and 18 at Hertz Auditorium. The show will go on tour Nov. 27 to Dec. 1 and Dec. 11-15.

Traveling play educates students through diversity

by Robbie Miller
Staff reporter

Eighteen junior high school students from around central Washington not only witnessed theatre Friday, Nov. 17, but also they got a chance to go backstage and meet the actors and learn a little about what it takes to put on a play.

Two free performances of "¡Bocón!" a children's play by Lisa Loomer, were held on Nov. 17 and 18 at Hertz Auditorium and were open to the community. "¡Bocón!" is a play that graduate student Amber Peoples directed for her thesis project. Peoples teamed up with the Bridges Project and Gear Up to allow her to take the show on tour to the junior high schools Bridges works with.

Eighteen students from five different schools came to the opening performance. The students, who were selected by teachers based on interest, grades and attitude, had lunch with the actors and learned some tricks of the trade in workshops.

"The workshops were wonderful," Peoples said. "And it was so invigorating to see my cast interact with the kids."

The six-member cast of "¡Bocón!" traveled to the schools before performing the play to help with workshops. The students made props that were later used for the play. This interaction with the students made the actors more comfortable with the students on the day of the premier, Peoples said.

The workshops included an improv session and a lesson in stage fighting from theatre arts professor George Bellah. The

highlight for many students was the make-up workshop led by theatre arts professor Paulette Bond, which focused on creating fake cuts and bruises.

"He got beat up," Royal Middle School student Oscar Mata said of his black-eyed friend Kyle Duke of McFarland Junior High.

Duke left the make-up on throughout the day. He had a rubber gash on his arm in addition to a very authentic-looking black eye.

Duke and Mata said they enjoyed the play and that La Llorona was their favorite character. The mythological story of La Llorona is popular in many Latin American countries. It is said that the La Llorona wanders after dark screaming for her children whom she drowned, that she'll drown any child she finds.

In "¡Bocón!" La Llorona has a good heart and helps the hero Miguel on his journey to find his voice after it flees from his body. La Llorona's screams filled the auditorium and left the audience laughing.

The first tour stop for "¡Bocón!" was Monday at Royal City Junior High, and the tour will continue on Friday and through a week of Christmas break.

"¡Bocón!" is ultimately written for a middle school audience so it was really delightful to hear the students laugh

where we had never had laughter before because up to this point we've had mostly adult audiences," Peoples said. "They were riveted."

Bridges Coordinator Veronica Gomez-Vilchis said she thought the play turned out great. It was a learning experi-

"It was so invigorating to see my cast interact with the kids."

*~Amber Peoples
Director*

Patch

Given to Ensemble, Bridges Students attending Opening, and Theatre Dept Staff



TH 101 Presentation

Many Theatrical Methods

Always ask
"What is the purpose?"

Children's Theatre

- In *¡Bocón!*, playwright Lisa Loomer was given the incredible task of writing a play about the problems of Central American for a child audience.
- Children's theatre is the only type of theatre that considers the needs of the audience.
- Children's ages
- Parents
- Educational opportunities

Lively Source Material

- Varied rhythm—attention spans
- Action—"show it, don't tell it"
- Process of change
- Audience interaction
- Wonder: The child's capacity to believe and appreciate is higher. Less jaded and inhibited. Ability to accept, hope, and participate. Intense absorption.
- Nostalgia is not good. Children lack historical perspective.

Simplicity

- NOT shallow plot and characters
- Balanced conflict—"good" and "evil"
- The child does not have to understand everything. The only guideline is that he mustn't feel that he doesn't understand. Director needs to provide interpretation for the audience.

Variety of Opportunities for Involvement

- Audience
- Actors
- Physical
- Emotional
- Mental
- Spiritual

MAKE
IT
MEMORABLE

Product Based Theatre

- Focus is on the quality of the final PRODUCT!!!!
- Everything that you have seen this quarter
- Unified design
- Stage pictures
- Scrutinized attention to detail
- Smooth
- Aesthetic
- Training

Bocón! and Product Theatre

- Actor Training
 - ↳ Pictures
 - ↳ Intentions
 - ↳ Focus
 - ↳ Timing
- Design Unity
 - ↳ Mexican Folkloric
 - ↳ Magic Realism



Process Drama

- Focus is on what the students LEARN through the PROCESS of experimentation!!!!
- See life from another point-of-view
- It is a method of teaching and learning where both the students and teacher are working in and out of role
- Explore a problem situation, theme or series of related ideas // themes through the use of drama
- Process drama is a dynamic way of working that requires teachers to reflect-in-action constantly dealing with unique situations that require novel approaches
- Sometimes the work may begin as light-hearted, but the teacher always layers more complexity into the work as the teacher is searching for a pedagogical outcome

Bocón! and Process Drama

- GEAR-UP/Bridges
 - ↳ Applicable material and message
 - ↳ Authentic
 - ↳ Read play adaptations
 - ↳ Research materials
 - ↳ As many designs as possible that middle schoolers could make
 - ↳ Theatrical Workshops to make sets and props
 - ↳ Opening night extravaganza
 - ↳ Tour
 - ↳ Tell your story* workshop



Painting BrickGate Frame

- Notice the pre-painted gray as a base color for you to paint over.
- Use the carpenter's pencil to draw out various shaped large rocks. Keep the shapes jagged, rather than smooth and round. Be sure to leave plenty of space for the little black rocks in between
- Use 3 techniques to paint variously colored rock shapes over the gray. Experiment with different techniques and colors.
 - ↳ Apply paint with grates sponge
 - ↳ Apply paint with green scrubble
 - ↳ Apply paint then dab off some of it with crinkled newspaper
- Using your fingers and thumbs, apply small stone-like shapes between the larger rocks



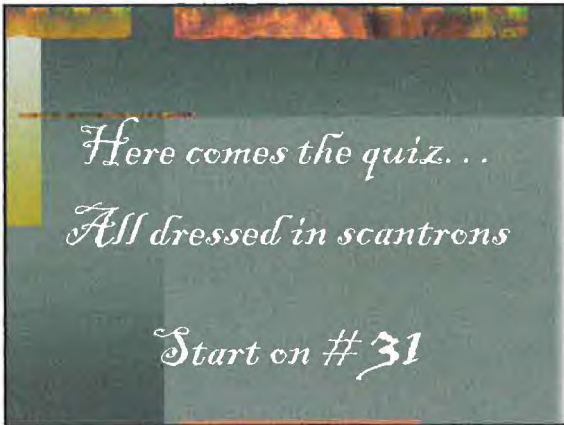
This is an actual picture of the stone wall that we are using as our inspiration for our late stone pillars. It is a picture taken from the Pyramids of the Sun and Moon. This Mexican construction technique dates back to pre-colonial times.

This is an artist's interpretation of that pattern. Notice how the style is very simple, but still gives the feel of the real thing

Working on the Balance in *Bocón!*

- Middle school students are exposed to theatre to experience the possibilities.
- Undergraduate students develop skills to tell a theatrical story effectively.
- Director/facilitator (graduate student) dances on the knife-edge of an abyss.

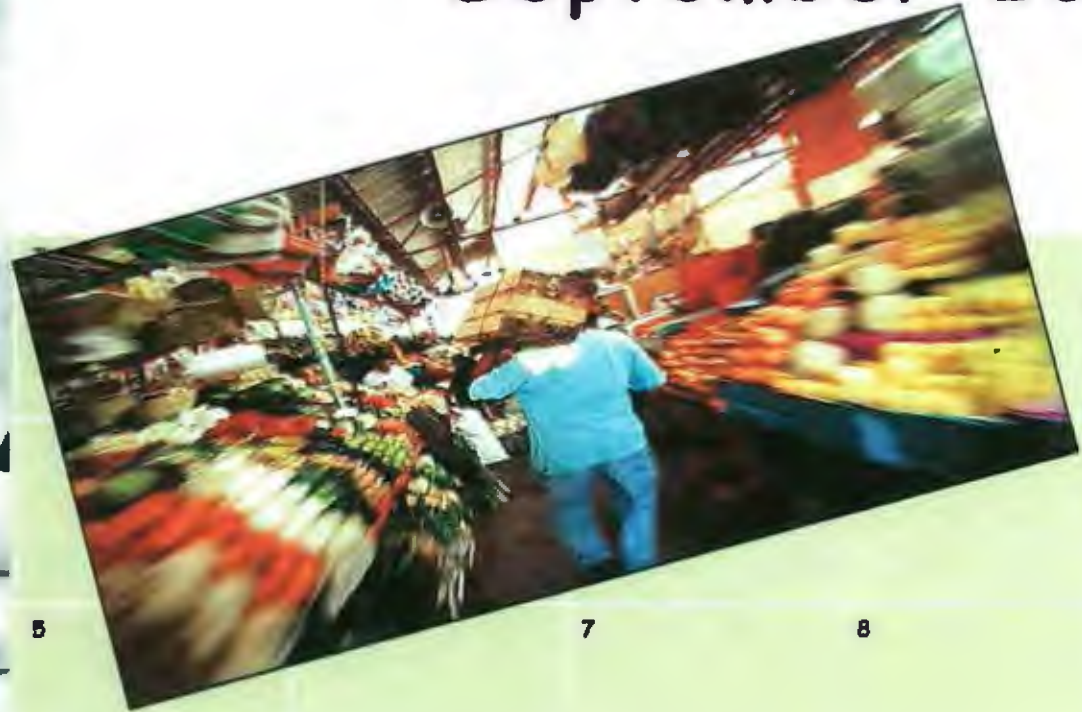
Enjoy the Show!



1. In what ways was *¡Bocón!* written with young audiences in mind? (a) actors playing more than one role (b) no visible soldiers (c) short scenes (d) young protagonist
2. Process drama focuses on what? (a) actors (b) final image (c) learning (d) play
3. Product-based theatre emphasizes what? (a) actors (b) final image (c) learning (d) play
4. The overall design concept for this production of *¡Bocón!* is (a) Guatemalan folkloric (b) Mexican folkloric (c) Modern Guatemalan (d) Modern Mexico
5. According to Jim Hawkins, the primary condition of theatre is that it is what? (a) alive (b) delightful (c) fantasy (d) message-filled

6. According to Brenda Hubbard, directors are what? (a) dictators (b) helmsmen (c) image makers (d) servants
7. In *¡Bocón!*, the director had to dance on the edge of what? (a) abyss (b) bliss (c) sanity (d) society
8. In *¡Bocón!* the quetzal represents what? (a) bird (b) freedom (c) Kiki (d) voice
9. Where does Miguel's voice hide? (a) in a box (b) in a shell (c) in his guitar (d) the edge of the sea
10. What does the Spanish word "bocon" mean in English? (a) big mouth (b) shouting (c) singing (d) silence

September 2006



Sat

2

9

16

23

30 TBA

5

7

8

12

13

14

15

17

18

19

20
AUDITIONS
6-10

21
CALLBACKS
7-10

22
CALLBACKS
7-10

24

25

26
General info
Ensemble work
Dialect intro
7-10 (Heb)

27 WU's w/Ments
Workshop Boxes
Read #1
Intentions
7-10 (Heb)

28 Read #2
Activity
13 Moments
7-10 (Heb)

29 COHORT 9:30-1:00
Activity
Assign tech roles
Finish 13 moments
7-10 (Heb)



October 2006



| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|--------------------|---|---|--|---|-----------------------|
| 1 | 2 COHORT | 3 Debrief Dialect Blocking Dance 7-10 (Heb) | 4 Blocking 7-10 (Heb) | 5 Dialect Review Blocking 7-10 (Heb) | 6 Blocking 7-10 (Heb) | 7 Shopping Day! |
| 8 | 9 | 10 Blocking 7-10 (Heb) | 11 Blocking 7-10 (Heb) | 12 Cohort 9:30-2:00 Dialect Review Blocking 7-10 (Heb) | 13 Fiestal | 14 TBA |
| 15 | 16 | 17 Work Scenes 7-10 (Heb) | 18 Work Scenes 7-10 (Heb) | 19 Cohort 10-12:45 Work Scenes 7-10 (Heb) | 20 Cohort @ OTHELLO! | 21 TBA |
| | | | | | NO REHEARSAL! | |
| 22 | 23 | 24 <u>OFF BOOK</u> Stumble Thru Work Scenes 7-10 (Heb) | 25 Rough Run &/or Work Scenes 7-10 (Heb) | 26 Rough Run &/or Work Scenes 7-10 (Heb) | 27 Rough Run &/or Work Scenes 7-10 (Heb) | 28 Masks |
| 29 | 30 | 31 Run &/or Work Scenes Tour Prep 7-10 (Heb) | | | | |

November 2006



Mon

Thu

Fri

Sat

1
Run &/or
Work Scenes
Tour Prep
7-10 (Heb)

2
Run &/or
Work Scenes
Tour Prep
7-10 (Heb)

3
Run &/or
Work Scenes
Tour Prep
7-10 (Heb)

4 TBA

7
Adjust to Hertz
Tech needs
Walk Thru
7-10 (Hertz)

8
Run
Work Trouble
Spots
7-10 (Heb)

9
Double Run OR
Run and Work
Trouble Spots
7-10 (Heb)

10
Dress #1
7-10 (Heb)

11 TBA

12

13

14
Dress #2
Workshop and
Tour Prep
7-10 (Heb)

15
Dress #3
Run w/o costumes
7-10 (Heb)

16
Dress #4
Workshop and
Tour Prep
7-10 (Heb)

17
Bridges Lunch and
Workshop
PERFORM @ 7:00
(Hertz)

18

19

20
TH 101 PERFORM
6:45 (McConnell)

21

22

23

24

25

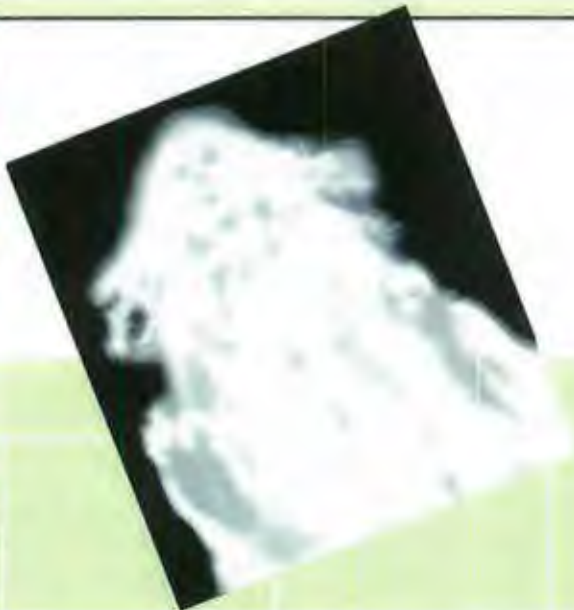
26

27
Possible
Tour

28
Possible
Tour

29
Possible
Tour

30
Possible
Tour



December 2006

| | Wed | Thu | Fri | Sat | | |
|----|----------------|-------------|-----------------------|-------------|-------------|----|
| | | | 1 Possible Tour | 2 | | |
| 3 | 4 Study day | 5 finals | 6 finals | 7 finals | 8 finals | 9 |
| 10 | 11 TOUR | 12 TOUR | 13 TOUR | 14 TOUR | 15 TOUR | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | | | | | | |

TH 202.01 Studio Project: ¡Bocón!

Fall 2006 TWR 7-10pm and Sat as needed Hebel 118

Amber Peoples

Office Hours: by appointment

Office: MC 110 Phone: 963-3239 Email: [REDACTED]

Course Description

Skills learned in the classroom are applied to performance in studio work, which will be presented publicly at CWU and on tour, and taught to middle school students through workshops.

Required Texts:

¡Bocón! by Lisa Loomer (write name on front cover)

Course Objectives:

Assessments:

| | |
|--|---|
| While closely working as an ensemble and with Bridges students, solve conflicts and encourage fellow artists' creativity | Professional communication and teamwork skills during Bridges workshops, acting rehearsals, and tour Following health and safety rules |
| Build positive leadership and role modeling skills | Professional communication and teamwork skills during Bridges workshops and tour |
| Follow written and verbal instructions accurately | Complete each detail given in instructions |
| Accurately transfer information from one team member to another | Professional communication and teamwork skills during Bridges workshops and rehearsals |
| Demonstrate an ability to meet deadlines | Promptly being prepared for deadlines |
| Demonstrate an understanding of design unity | Overall quality of final products |
| Enhance proficiency in technical skills by fulfilling many roles needed to produce, teach, and tour as an ensemble | Completing technical needs with competent use of tools, equipment, materials, techniques, and design unity |
| Build upon existing performance skills and effectively use voice and body to create realistic, believable characters | Overall quality of final products |

Assessment:

- **15 points** Fulfillment of assigned station and interaction with Bridges students during workshops
- **15 points** Completing technical needs with competent use of tools, equipment, materials, techniques, and design unity
- **15 points** Promptness, deadlines, preparation
- **15 points** Following instructions, attention to detail, and application of health and safety rules
- **20 points** Communication skills, ability to work as an ensemble, teamwork, positive attitude, professionalism
- **20 points** Overall quality of final product

Course Requirements:

- **Attendance:** Attendance is crucial for the success of everyone in the class. Each missed class session without prior approval lowers your final grade half a letter grade
- **Tardies:** Because time is budgeted to use everyone's time wisely, each class session you arrive late to without prior approval lowers your final grade 2 points. Arriving on time means being prepared to fully participate in the activities of the day.
- **Workshops:** Interacting and teaching theatre skills to middle schools students throughout central Washington is a key component to the outreach of this class. Students of TH 202 are required to help lead 2 pre-show workshops, an on-campus workshop during performance weekend, and each workshop after tour performances. See calendar for more specifics.
- Attend individual sessions with director when assigned.
- Develop characters from the class text to portray in performances.
- Fulfill technical roles as needed.
- Prepare workshop materials as needed.

Grading Scale:

| | | | | | |
|----|----------|---------|----------|----------|----------|
| | A | 94-100% | A- | 90-93.9% | |
| B+ | 87-89.9% | B | 84-86.9% | B- | 80-83.9% |
| C+ | 77-79.9% | C | 74-76.9% | C- | 70-73.9% |
| D+ | 67-69.9% | D | 64-66.9% | D- | 60-63.9% |
| F | <60% | | | | |

Mission Statements:

University Mission: "Docendo Discimus" (By Teaching We Learn)

The Department of Theatre Arts is an ensemble of artists, scholars, educators, and practitioners located in the heart of the Pacific Northwest who:

- prepare students for advanced study and professional careers in theatre;
- promote creativity and excellence in a diverse educational environment;
- cultivate, educate, challenge and enrich audiences; and
- train and prepare students from diverse backgrounds to link art and life through experiential learning;

in order to nurture skilled, thoughtful, and courageous citizens who will promote a peaceful and tolerant global community .

Teaching Philosophy:

The Theatre Arts Department supports and practices a constructivist teaching philosophy that focuses on three tenets: Developmental, Social, and Socio-cultural. As a result, we apply the views commonly held by constructivist teachers:

- Learning opportunities are best when accompanied by high levels of active engagement with tasks that characterize them.
- Formal knowledge is valued and made available to the learner, but the learner is encouraged to reflect on it and be skeptical about it, rather than simply accept it.
- Multiple examples and a variety of representations of content enable learners to derive meaning. Critical thinking, reflection, and problem solving are prized and encouraged.
- Interaction and conversation with others in the learning environment can improve the learner's ability to state his/her case, can widen perspective, and motivate learning.
- Multiple and authentic measures of assessment provide richer insight into the learner's construction of knowledge.
- Verbal explanations can and should be supplemented by experimental learning.

It should be noted that each teacher applies these precepts in diverse ways, according to their area within the discipline.

Students with Disabilities:

If you have a disability that may prevent you from meeting course requirements, contact CWU Disability Support Services immediately, develop an Accommodation Plan; then meet with the instructor to work out arrangements of the Accommodation Plan. Course requirements will not be waived, but reasonable accommodations will be developed to help you meet the requirements. You are expected to work with the instructor and the CWU Disability Support Specialists to develop and implement a reasonable Accommodation Plan.

ENSEMBLE

MEN

Stage Manager//Actor/Aguas Frescas Vendor/Campensino
Josh Darby

Actor/Kiki/Villager 1/Voice Keeper/Calavera/Campensino/Voice Banner #1
Andrew Shanks

Actor/Vendor Fruits/Luis/Duende/Dog/Voice Banner #2
Tyson Dailey

Border Guard/Judge/Voice in Shell/Villager 3, Dog
Jeff Carpenter

Miguel
John Marples

WOMEN

Actor/Vendor Flowers/Ana/Villager 2/Viejita 1/Voice Picker
Kathryn Stahl

Actor/Cecilia/Tamales/Refugee/Viejita 2
Caoimhe Ryan

Actor/Rosita/Pupusas/La Llorona
Erika Ewing

| | Opening | 1 | 2A | 2B | 2C | 2D | 2E | 3A | 3B | 4A | 4B |
|---|---------|---|----|----|----|----|----|----|----|----|----|
| Miguel | | # | # | # | # | # | # | # | # | # | # |
| Judge | | * | * | * | * | * | * | * | * | * | * |
| Cecilia | | | | # | # | # | * | | | | |
| Rosita | | | | # | # | * | * | | | | |
| Ana | | | | | | | ! | # | * | * | |
| Luis | | | | | | | | | # | # | # |
| Kiki el Loco | | | | | | * | * | | | | |
| Actor 1 | # | | | | | | | | | | |
| Actor 2 | # | | | | | | | | | | |
| Actor 3 | # | * | | | | | | | | | |
| Actor 4 | # | * | | | | | | | | | |
| Actor 5 | # | * | | | | | | | | | |
| Border Guard | | # | | | | | | | | | |
| Vendor 2 | | | | # | * | * | * | | | | |
| Vendor 3 | | | | # | * | * | * | | | | |
| Coffee Picker 1 | | | | | | | | | | | * |
| Coffee Picker 2 | | | | | | | | | | | * |
| Coffee Picker 3 | | | | | | | | | | | * |
| Villager 1 | | | | | | | | | | | |
| Villager 2 | | | | | | | | | | | |
| Villager 3 | | | | | | | | | | | |
| La Llorona | | | | | | | | ! | | | |
| Voices | | | | | | | | | | | |
| Refugee | | | | | | | | | | | |
| Duende | | | | | | | | | | | |
| Viejita 1 | | | | | | | | | | | |
| Viejita 2 | | | | | | | | | | | |
| Voice Keeper | | | | | | | | | | | |
| Dog 1 | | | | | | | | | | | |
| Dog 2 | | | | | | | | | | | |
| Voice Picker | | | | | | | | | | | |
| Voice in Shell | | | | | | | | | | | |
| La Calavera | | | | | | | | | | | |
| Legend: # Body and Voice, ! Voice, * Body | | | | | | | | | | | |

| | 4C | 4D | 4E | 4F | 4G | 5A | 5B | 5C | 5D | 5E | 5F |
|---|----|----|----|----|----|----|----|----|----|----|----|
| Miguel | # | # | # | * | * | * | * | * | * | * | * |
| Judge | * | * | * | * | * | * | * | * | * | * | * |
| Cecilia | | # | # | # | | | | | | | |
| Rosita | | # | # | | | | | | | | |
| Ana | | # | # | | | | | | | | |
| Luis | # | | * | | | | | | | | |
| Kiki el Loco | | | | | | | | | | | |
| Acgtor 1 | | | | | | | | | | | |
| Actor 2 | | | | | | | | | | | |
| Actor 3 | | | | | | | | | | | |
| Actor 4 | | | | | | | | | | | |
| Actor 5 | | | | | | | | | | | |
| Border Guard | | | | | | | | | | | |
| Vendor 2 | | | | | | | | | | | |
| Vendor 3 | | | | | | | | | | | |
| Coffee Picker 1 | * | | | | | | | | | | |
| Coffee Picker 2 | * | | | | | | | | | | |
| Coffee Picker 3 | * | | | | | | | | | | |
| Villager 1 | | | | | # | | | | | | |
| Villager 2 | | | | | # | | | | | | |
| Villager 3 | | | | | # | | | | | | |
| | | | | | | | | | | | |
| La Llorona | | | | | | ! | # | # | # | | |
| Voices | | | | | | ! | ! | | | | ! |
| Refugee | | | | | | # | | | | | |
| Duende | | | | | | # | | | | | |
| Viejita 1 | | | | | | | | | | # | |
| Viejita 2 | | | | | | | | | | # | |
| Voice Keeper | | | | | | | | | | | # |
| Dog 1 | | | | | | | | | | | # |
| Dog 2 | | | | | | | | | | | # |
| Voice Picker | | | | | | | | | | | |
| Voice in Shell | | | | | | | | | | | |
| La Calavera | | | | | | | | | | | |
| | | | | | | | | | | | |
| Legend: # Body and Voice, ! Voice, * Body | | | | | | | | | | | |

| | 5G | 5H | 5I | 5J | 5K | 5L | 5M | 5N | 5O | 5P | 5Q |
|---|----|----|----|-----|----|----|----|----|----|----|----|
| Miguel | * | * | * | * ! | * | * | * | * | * | # | # |
| Judge | * | * | * | * | * | * | * | * | * | * | * |
| Cecilia | | | | | | | | | | | |
| Rosita | | | | | | | | | | | |
| Ana | | | | | | | | # | # | * | |
| Luis | | | | | | | | # | * | * | |
| Kiki el Loco | | | | | | | | | | | |
| Actor 1 | | | | | | | | | | | |
| Actor 2 | | | | | | | | | | | |
| Actor 3 | | | | | | | | | | | |
| Actor 4 | | | | | | | | | | | |
| Actor 5 | | | | | | | | | | | |
| Border Guard | | | | | | | | | | | |
| Vendor 2 | | | | | | | | | | | |
| Vendor 3 | | | | | | | | | | | |
| Coffee Picker 1 | | | | | | | | | | | |
| Coffee Picker 2 | | | | | | | | | | | |
| Coffee Picker 3 | | | | | | | | | | | |
| Villager 1 | | | | | | | | | | | |
| Villager 2 | | | | | | | | | | | |
| Villager 3 | | | | | | | | | | | |
| | | | | | | | | | | | |
| La Llorona | # | | | | | * | # | # | | | # |
| Voices | | ? | | ? | ? | | | ! | | | |
| Refugee | | | | | | | | | | | |
| Duende | | | | | | | | | | | |
| Viejita 1 | | | | | | | | | | | |
| Viejita 2 | | | | | | | | | | | |
| Voice Keeper | | | | | | | | | | | |
| Dog 1 | # | | | | | | | | | | |
| Dog 2 | # | | | | | | | | | | |
| Voice Picker | | # | # | # | # | | | | | | |
| Voice in Shell | | ! | | | | | | | | | |
| La Calavera | | | | | | | | | * | * | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| Legend: # Body and Voice, ! Voice, * Body | | | | | | | | | | | |

| | 5R | 5S | 5T | 5U | 6A | 6B | 6C | 6D |
|---|----|----|----|----|----|-----|----|----|
| Miguel | # | # | # | # | # | # | # | # |
| Judge | * | * | * | * | # | # ! | # | ? |
| Cecilia | | | | | | | | |
| Rosita | | | | | | | | |
| Ana | | ! | | | | | * | # |
| Luis | | ! | | | | | | # |
| Kiki el Loco | | | | | | | * | # |
| Actor 1 | | | | * | * | | | ? |
| Actor 2 | | | | * | * | | | ? |
| Actor 3 | | | | * | * | | | ? |
| Actor 4 | | | | * | * | | | ? |
| Actor 5 | | | | * | * | | | ? |
| Border Guard | | | | | | | | |
| Vendor 2 | | | | | | | | |
| Vendor 3 | | | | | | | | |
| Coffee Picker 1 | | | | | | | | |
| Coffee Picker 2 | | | | | | | | |
| Coffee Picker 3 | | | | | | | | |
| Villager 1 | | | | | | | | |
| Villager 2 | | | | | | | | |
| Villager 3 | | | | | | | | |
| | | | | | | | | |
| La Llorona | # | # | # | # | | | # | # |
| Voices | | | | | | | | |
| Refugee | | | | | | | | |
| Duende | | | | | | | | |
| Viejita 1 | | | | | | | | |
| Viejita 2 | | | | | | | | |
| Voice Keeper | | | | | | | | |
| Dog 1 | | | | | | | | |
| Dog 2 | | | | | | | | |
| Voice Picker | | | | | | | | |
| Voice in Shell | | | | | | | | |
| La Calavera | | | | | | | | |
| | | | | | | | | |
| Legend: # Body and Voice, ! Voice, * Body | | | | | | | | |

Technical Assignments for ¡Bocón!

| <u>Name</u> | <u>Mask</u> | <u>Key Prop</u> | <u>Big Job</u> |
|------------------|------------------|---------------------------------|------------------|
| Jeff Carpenter | Refugee | Bench | Publicity |
| Tyson Dailey | Duende | 2 coffee plants | Sets |
| Josh Darby | N/A | Chair, 3 rocks, market stand | Lights |
| Erika Ewing | Dog,Dog,Viejita1 | N/A | Hair and Make-up |
| Brittney Leonard | La Llorona | Cape | Music |
| John Marples | La Calavera | Quetzal feather | Costumes |
| Caoimhe Ryan | Viejita 2 | Baskets at market | Music |
| Andrew Shanks | Voice Keeper | Voice Box | Props |
| Kathryn Stahl | Voice Picker | Net | Distresser |

Pre-Show Workshops
Cast Sign-up

September 29, 2006

Erika

Jeff

Caoimhe (leave before lunch)

Kathryn (may need to leave at 11:45)

Andrew

Josh

Amber

Shelby

October 2, 2006

Brittney

October 12, 2006

Jeff (leave at 1:00)

Amber

October 19, 2006

John

Tyson

Josh

Amber

Shelby

October 20, 2006

Erika

Jeff

John

Brittney

Caoimhe

Tyson

Kathryn

Andrew

Josh

Amber

Shelby

Dance of the Quetzal
Step Sequence
Play Adaptation

1. Tip head (sec 30-42)
2. lift head
3. R out to R, R cross L, R forward, skip/spin forth turn L,R, (repeat 4 times until do full circle) (sec 19-25)
4. hop L, hop L, hop L, skip ta-ta R, L, hop L (repeat 4 times alternating legs) (sec 6-19)
5. Cecilia and Miguel's lines and vendors run
Walking forward and back step, step, step, step, step, kick forward (repeat 2 times alternating back and forth)
Step, step, step in a small circle and stomp, stomp like sitting on bench stance (repeat 2 times) (sec 1:48-2:20) (repeat entire thing 3 times)
6. Ana and Miguel's lines
Step R, grapevine L, step R, hop L, hop L (repeat 4 times alternating legs) (sec 3:04-3:11)
7. step, step, hop, hop
step, step, hop, hop
spin fast 8 counts (repeat entire sequence) (sec 2:20-3:03)
8. 4 directions with R leg—right, left, forward, back (sec 26-30)
9. Tip over (sec 30-42)
10. give feather
11. lift up
hop L, hop L, hop L, skip ta-ta R, L, hop L (repeat alternating legs until offstage) (sec 6-19)

Bird Capture Poses



¡Bocón! Nightmare

Ana and Luis' Dance

1. Ana enter B7 and sing
2. Luis enter B1 and sing
3. Sing as walk to center and bow
4. Miguel gets up and parents ignore him as he tries to get their attention.
5. Box Step 2X's
 - a. Luis leads and Ana follows
 - b. L forward, R sideforward, together, R back, L sideback, together
 - c. Calavera "grows" behind B3/4
6. Circle to B1
 - a. Luis circles with R stepping and L dragging in diagonal then switch feet
 - b. Ana steps
 - c. Calavera's R arm grabs around
7. Stepping move to B5/6
 - a. Luis leads and Ana follows
 - b. L big forward, R big forward, together, R small back, L small back, together
 - c. Calavera's arms go thru both blankets
8. Spin to B7
 - a. Luis box step
 - b. Ana step around Luis spinning with fingers on raised arms
 - c. Calavera stomps around B7 and draws it back
9. Showy spin to UC
 - a. Luis
 - i. L step, R cross in front of L
 - ii. L step, R cross in front of L
 - iii. L step, R big swing out
 - b. Ana steps at Luis' tempo
 - c. Calavera enters B7 and mimics Ana and Luis
10. Silence
 - a. Ana and Luis Box step
 - b. Calavera mimics until below Ana and Luis then pushes them to knees at mouths
 - c. As soon as touch mouths, Ana and Luis silent
 - d. Miguel needs to be stage left

Stage Combat

Calavera

As silencing parents

Roll R, stand to face Mig

With boot sound from offstage
Stomp, stop, stomp, full kick 180
Turning to face parents again

Pushes parents into back bend

Side kick, hook kick

Stomp leg down

Toe, heel, toe cross, kick

Toe, heel, toe cross, kick

Toe, heel, toe cross, kick

Turn to face parents
Sit stance and wipe hand over them

Front kick
Land on “injured” leg

PARENTS UP

Cartwheel, side fall
Leg pushed in and sidestep

Turn to face parents
Jump, double kick
Fall back

Stomp R foot
Stomp L foot
Roll forward, jump, double stomp

Stomp toward Mig—each step larger

Spiral down and behind B7

Miguel

Pushes Cal from L

Side fall to L

Takes Quetzal feather out
Makes X on Cal’s back

Mig “catch” Cal’s leg with feather
to knees facing R

roll R and come back to Cal

dash around L and to parents

react to L as if face kicked on side

Line with movement
Circle/fly/flap below Cal
and then above parents

Soaring L as if carrying Cal’s leg
Soaring DL

PARENTS UP

Soar R

Fly between Parents and Cal
Perch on UL rock

Soar huge arc to DR

MUSIC

Stomping in Beginning: *onstage* Actors

Gavel/Boot: *stage left* Josh/Amber

Kiki Dance Scene: *onstage* Andrew with maraca

Market Boot: *stage left* Josh/Amber

Coffee Picking Scene: *onstage* Andrew, Josh/Jeff and Erika (Crickets)

Boot Capture/Washing Scene: *Up Right* Josh/Amber

Villagers Scene: *onstage*

Andrew with claves

Kathryn with Maraca

Jeff with seed shakers

Refugee: *onstage* Caoimhe with House

Duende: *onstage* Tyson with Jingles on poncho and Necklace

Llorona Wind: *behind blankets* Josh/Caoimhe with clay flute

Viejita: *onstage* Caoimhe and Kathryn with Canes

Voice Keeper: *upleft by pillar* Josh/Amber with Castanets

Before Voice Picker Llorona Boot: *Up Right* Josh/Amber

Voice Picker: *hallway* Caoimhe with Ocean Drum

Stage Combat: *stage right* Caoimhe with Cabasa and *stage left* Jeff with castanets

Ending Gavel/Boot: *B7* Josh/Amber

Final Song: *onstage*

Andrew with maraca

Kathryn with Clave Sticks

Tyson with Small Yellow Shaker

Erika with Large Yellow Shaker

Guitar Throughout: *onstage* John

Costumes Scene Break-down

Always

Ladies: slips

Andrew: muscle shirt

Actors

Men: campensino pants, campensino shirts, huaraches

Ladies: campensino dresses, huaraches, rebozos

Courtroom

Judge: brown shoes, blue pants, white collared shirt, tie, judge's gown, glasses

Miguel: white shirt with multi-colored trim, overalls, huaraches

Market

Tyson: hat, multi-colored shirt, tan pants, huaraches

Josh: hat, tan pants, red shirt, huaraches

Kathryn, Caoimhe: embroidered dresses, aprons, huaraches, NO rebozos

Erika: Rosita dress, huaraches

Andrew: headdress, shawl, red pants, white long sleeved shirt, barefoot

House

Ana: white shirt, purple skirt, huaraches

Luis: white shirt, tan pants, huaraches

Coffee

Tyson: add hat

Men: shirt, pants, huaraches, hat

Erika: Rosita dress, huaraches, apron, rebozo

Washing clothes/Capture

Rosita: blue and white dress, huaraches

Ana: white shirt, purple skirt, huaraches, apron

Cecilia: white dress with black flowers, apron

Luis: no hat

Andrew/Voice: white shirt, green pants, huaraches

Villagers

Andrew: white shirt, green pants, huaraches

Jeff: white/blue shirt, blue pants, hat

Kath: huaraches, embroidered purple dress, rebozo

Refugee: house, embroidered red dress, mask

Duende: green sweatshirt, poncho, mask, gloves, painful to look at pants, green socks, brown hat

La Llorona: wedding dress, mask, cape, barefoot, wig

Viejitas

Caoimhe: mask, black embroidered dress, white/black rebozo, barefoot

Kathryn: mask, black dress, black rebozo, barefoot

Gate

Keeper: black pants, belt, leather jacket, mask, gray collared shirt

Dogs: 2 socks (hands and feet), sweat pants and hooded shirt, masks, collars

Sea

Picker: net, mask, split shirt, split shirt, barefoot

Tyson/Voice: multi-colored shirt, tan pants, huaraches

Caoimhe/Sea: red embroidered dress, huaraches, rebozo

Dream

Ana: white shirt, purple skirt, huaraches

Luis: white shirt, tan pants, huaraches, hat

Calavera: Keeper pants, belt, black/shell turtle neck, Keeper jacket, black boots, mask

Ending

Judge: full outfit

Ana: white shirt, purple skirt, huaraches

Luis: white shirt, tan pants, huaraches, hat

Kiki: full outfit

La Llorona: full outfit

Caoimhe/Move Border: red embroidered dress, huaraches, rebozo

Caoimhe/Cecilia: huaraches, black/white dress

Josh: hat, tan pants, red shirt, huaraches

TRANSLATIONS:

PAGE 7

| | |
|-----------------------------------|---|
| ¡jate | A command to focus and pay attention |
| ¡Oye marimba! | Hear the marimba! |
| ¿Quieres sandías? | Do you want watermelon? |
| ¡Mira—Quetzal en las ceibas allí! | Look! A Quetzal bird in the trees over there! |

PAGE 9

| | |
|---------------------------------------|---------------------------------------|
| ¿Sus padres? ¿Dónde estan sus padres? | Your parents? Where are your parents? |
| Yo vengo de...es un pueblito | I come from...it's a little village |

| | |
|------------|--|
| La Bellena | Whale=not a real river |
| pos | An informal nonsense word similar to "pues" which means "well" |

| | |
|-------|----------------------|
| Bueno | Good=transition word |
| Plaza | Marketplace |

PAGE 10

| | |
|-----------|---|
| ¡Pupusas! | Thick, handmade corn tortills stuffed with cheese, fried pork rind, chicken, and/or refried beans |
|-----------|---|

| | |
|--|---|
| ¡Bananos! | Bananas! |
| ¡Flores! | Flowers! |
| ¡Tamales! | Masa, water, and lard mixed together and filled with cheese or meat |
| ¡Aguacates! | Avocados! |
| ¡Piñas! | Pineapples! |
| ¡Manzanas! | Apples! |
| ¡Aguas frescas! | Drink sorta like Snapple or Soba |
| ¡Para La Fiesta de San Juan! | For The Party of Saint John! |
| ¡Qué vengan a la fiesta—todos los Santos gordos— | Everyone is invited to the party—all the fat Saints—! |
| ¡Bocón! | Big Mouth! |

PAGE 11

| | |
|----------------------------------|--|
| ¡CHANCA BARRANCHA, | (nonsense) |
| HOJITOS DE LAUREL, | Little eyes of bayleaf (commom cooking ingredient) |
| SOLDADOS DE PAPEL | Soldiers of paper |
| ¡Cállate! | Command to be quiet |
| El Loco | The Crazy |
| Mira ese Kiki El Loco | Look at that Kiki The Crazy |
| ¡Sí, ahorita vengo, Mamá! | Yes, I am coming right now, Mom! |
| ¡Allí vienen los soldados, Kiki! | Over there, the soldiers are coming, Kiki! |
| SOLDADOS DE MI TIERRA | Soldiers of my land |

PAGE 13

¿Verdad, Mamá?

Ay, Mamá, por favor!

¡Ay mis hiiiiijos!

PAGE 14

como La Calavera

Cálmate

m'hijo, nada más

Duérmete con los ángeles

sí?

A la ru-ru niño, a la ru-ru
ya...duérmese mi niño...

PAGE 15

Papá?

Vámanos.

Norte

PAGE 16

Como una manzana—

A ver, qué falta?

Right mom?

Oh, Mom, please!

Oh my
chiiiiildren!

“La Calavera”
literally is a
skeleton but more
importantly is a
symbol of death
often personified
as a character. So
the phrase reads
“like The
Skeleton”

Command to calm
down

my child, nothing
more

Command to
“sleep with the
angels”

right

This is a section
of a lullaby
“Hushabye my
baby, hushabye
now...Sleep my
baby boy...”

Dad?

Let's go.

North

Like an apple—

Let's see, what's
left?

PAGE 17

Y ya, m'hijo

¡Y fea y cochina
también!

apestosa

Sí Papá.

No más. Eso.
Soon. A
trabajar...

Vete

PAGE 18

BRAZOS PARA
TRABAJAR...

CORAZON
PARA AMAR...
SEMILLAS PAR
PLANTAR...

ESTA VOZ
PARA GRITAR

¡En Los Angeles!

porque

PAGE 19

¡Déjelo por el
amor de Dios!

PAGE 20

¡Al Norte! ¡Sí!

y tu también

¿M'entiendes?

¡Ay, no, por Dios!

PAGE 21

Oye

PAGE 22

¡Córeele!

¿Oye, tonto, qué
te pasa a ti?

This is all, my son

And ugly and disgusting
also!

stinky

Yes, dad.

No more. That's it.
Soon. In order to work...

Command to go

Arms in order to work...

Heart in order to love...

Seeds in order to plant...

This voice in order to
shout...

In Los Angeles! (City in
California)

because

Let him go for the love of
God!

To the North! Yes!

and you too

Do you understand me?

Oh no, by God!

Listen

Command to run

Listen, stupid, what are
you doing to yourself?

PAGE 23

¿Qué?

What?

PAGE 24

Pues

Nonsense filler word that means "Well"

Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—

La Llorona is trying to decide to do it or not

Óyeme bien

Listen to me well.

Apúrete, pues!

Well, hurry!

¡Ay, por Dios—Norte, North—allí!

Oh, by God—North, North—over there!

PAGE 25

Viejitas

Little Old Ladies

mujer

woman

¡Peligroso!

Dangerous!

Con la guitarra, mujer? Muy loco!

With his guitar, woman? Very crazy!

Los perrros, sí!

The doooogs, yes!

hermano

boy

PAGE 26

¡Infeliz!

Unhappy!
or
Unfortunate!

Óyeme, hermono

Listen to me, boy

PAGE 27

hermanito

little boy

PAGE 28

NONATZIN IH
CAUCNIMIQUIZ
NOTLE
CUILPAN
XINECHTOCA...

From a poem in the Aztec language of Nahuatl "Little mother mine, when I die, Bury me beneath your hearth.

Sigue

Command to keep going

PAGE 29

Frijoles, sí.

Beans, yes.

Ay, mi amor, chula, preciosa

Oh, my love, cutie, precious

Muchacho feo, mocoso—

Ugly boy, brat—

PAGE 30

Muchacho estúpido, tonto...

Stupid boy, fool...

Y chulo, y precioso también...

And sweet, and precious too..

¿La voz de un loco, sí?

The voice of a crazy, yes?

PAGE 33
porque

because

Dicen que no tengo duelo, Llorona, Porque no me ven llorar, Dicen que no tengo duelo, Llorona, Porque no me ven llorar—

They say that I don't have pain, Llorona, Because they don't see me cry, They say that I don't have pain, Llorona, Because they don't see me cry—

PAGE 34

Hay muertos que no hace ruido, Llorona, Y es más grande su pena

There are dead that make no noise, Llorona, And it's larger than your punishment/sorrow

PAGE 35
despiértate

Command to wake up

¡Yo gané! ¡Tengo mi voz!

I won! I have my voice!

¡Ámanos—apúrate—
(notice the misspelling in the script)

Let's go—hurry—

¿Bocón, verdad?

Big mouth, right?

PAGE 36

No lo creo

I don't believe it

PAGE 37

Gracias

Thanks

No, m'hijo, gracias a ti—

No, my child,
thanks to you—

No, pos, a usted gracias—

No, well, to you
thanks—

No, no gracias a ti—

No, no thanks to
you—

No, digo, a usted gra—

No, I said, to you
tha—

Córrele, m'hijo.

Run, my child.

PAGE 38

señor

sir

Señor—Judge, digo

Sir—Judge, I said

PAGE 40

¿Una Bocóna, sí?

A Big Mouth,
yes? (to a female)

¡CANTO VERSO A
VERSO,
Y BAILA PASO A
PASO,
OYE MI BOCÓN—

I sing verse by
verse,
And dance step by
step,
Listen to my big
mouth

EL CANTO VOLARÁ!

The song will fly!

¡Fíjate!

Focus! Pay
attention!

Spanish Pronunciation

Spanish orthography very closely mirrors Spanish pronunciation, much more so than is the case in English. This explains why, in bilingual dictionaries such as this, each English entry must be accompanied by a phonetic representation, while Spanish pronunciation may be presented in synoptic form.

This synopsis is only meant as an introduction, however. In spite of the clarity of the orthographical system of Spanish, the individual sounds of the language are difficult for adult native speakers of English to pronounce, and this difficulty is compounded by the syllabic structure of the language. For these reasons, readers who wish to perfect their pronunciation of Spanish are strongly advised to seek the help of a competent teacher.

To say that orthography mirrors pronunciation means that there is a close correlation between letters and sounds. Thus, most Spanish letters correspond to a single sound, or to a single family of closely related sounds, as is the case for all vowels, and the consonants *f*, *l*, *m*, *n*, *p*, *t*, and *s*. In a few cases a single letter represents two very different sounds, as *c*, which is pronounced as *k* before *a*, *o*, and *u*, but *th* (as in *thin*, or as *s* in America) before *e* or *i*. Rarely, two letters represent a single sound, as in the case of *ch*.

The overarching differences between Spanish and English pronunciation are tenseness of articulation and syllabification within the breath group. Due to the tenseness of their articulation, for example, all Spanish vowels have a clear nondiphthongal character, unlike English long vowels, which tend to be bipartite (e.g., *late*, pronounced [le't]). Syllabification is a problem for English speakers because in Spanish, syllables are formed without respect to word boundaries, such that *el hado* 'fate' and *helado* 'ice cream' are both pronounced as e-la-do, and the phrase *tus otras hermanas* 'your other sisters' is syllabified as tu-so-tra-ser-ma-nas. In fast speech, vowels may combine, as in *lo ofendiste* 'you offended him', pronounced lo-fen-dis-te. Finally, when Spanish consonants occur in clusters, very often the articulation of the second influences that of the first, as when *un peso* 'one peso' is pronounced um-pe-so, and *en que* 'in which' is pronounced en ke, where *ŋ* represents the sound of the letters *ng* in English.

The Spanish Spelling System and the Sounds Represented

I. VOWELS

i as a single vowel always represents a sound similar to the second vowel of *police*. Examples: **hilo**, **camino**, **pisó**. As a part of a diphthong, it sounds like the *y* of English *yes*, *year*. Examples: **bien**, **baile**, **reina**.

e is similar to the vowel of *late* ([le't]), but without the diphthong. Examples: **mesa**, **hablé**, **tres**.

a is similar to the vowel of *pod*. Examples: **casa**, **mala**, **América**. Notably, **a** is always pronounced this way, even when not stressed. This contrasts with the English tendency to reduce unstressed vowels to schwa ([ə]), as in *America*, pronounced in English as [ə-mé-ri-kə].

o has a value similar to that of the vowel in Eng. *coat* [ko't], but without the diphthong. Examples: **no**, **modo**, **amó**.

u has a value similar to that of English *oo*, as in *boot* [bu't], but without the diphthong. Examples: **cura**, **agudo**, **uno**. Note that the letter **u** is not pronounced in the syllables **qui**, **que**, **gui**, and **gue** (unless spelled with dieresis, as in *bilingüe*). When **u** occurs in diphthongs such as those of **cuída**, **cuento**, **deuda**, it has the sound of *w* (as in *way*).

II. CONSONANTS

b and **v** represent the same sounds in Spanish. At the beginning of a breath group or when preceded by the *m* sound (which may be spelled *n*), they are both pronounced like English *b*. Examples: **bomba**, **en vez de**, **vine**, **invierno**. In other environments, especially between vowels, both letters are pronounced as a very relaxed *b*, in which the lips do not completely touch and the air is not completely stopped. This sound has no equivalent in English. Examples: **haba**, **uva**, **la vaca**, **la banda**.

c represents a *k* sound before **a**, **o**, **u**, **l**, and **r**. However, this sound is not accompanied by a puff of air as it is in Eng. *can* and *coat* (compare the *c* in *scan*, which is more similar to the Spanish sound). Examples: **casa**, **cosa**, **cuna**, **quinto**, **queso**, **crudo**, **aclamar**. (Note that, as mentioned above, the vowel **u** is not pronounced in **quinto** and **queso**.) In contrast, when appearing before the vowels **e** and **i**, **c** is pronounced as *s* in Spanish America and the southwest of Spain, and as *th* (as in *thin*) in other parts of Spain (see **s** for more information).

ch is no longer considered to be a separate letter in the Spanish alphabet. However, it represents a single sound, which is similar to the English *ch* in *church* and *cheek*. Examples: **chato**, **chaleco**, **mucho**.

d is phonetically complex in Spanish. In terms of articulation, it is pronounced by the tongue striking the teeth rather than the alveolar ridge as in English. Second, it is represented by two variants. The first of these, which is similar to that of English *dame* and *did*, occurs at the beginning of breath groups or after **n** and **l**. Examples: **donde**, **falda**, **conde**. In all other situations the letter represents a sound similar to the *th* of English *then*. Examples: **hado**, **cuerda**, **cuadro**, **usted**. This sound tends to be very relaxed, to the point of disappearing in certain environments, such as word-final and intervocalic.

f is very similar to the English *f* sound. Examples: **faro**, **elefante**, **alfalfa**.

g is phonetically complex. Before the vowels **e** and **i**, it is pronounced as *h* in most American dialects, while in northern Spain it is realized like the *ch* in the German word *Bach*. Examples: **gente**, **giro**. At the beginning of breath groups before the vowels **a**, **o**, **u**, and before the consonants **l** and **r**, it is pronounced like the *g* of English *go*. Examples: **ganga**, **globo**, **grada**. In all other environments it is pronounced as a very relaxed *g*. Examples: **lago**, **la goma**, **agrado**.

Notes on Spanish Grammar

The Noun

Gender. All Spanish nouns, not just those that denote male or female beings, are assigned either masculine or feminine gender. As a general rule, male beings (**mu-chacho** 'boy', **toro** 'bull') and all nouns ending in **-o** (**lodo** 'mud') are assigned masculine gender (exceptions: **mano** 'hand', **radio** 'radio', **foto** 'photo', all feminine). Similarly, female beings (**mujer** 'woman', **vaca** 'cow') and nouns ending in **-a** (**en-vidia** 'envy') tend to be assigned feminine gender (exceptions: **mapa** 'map', **drama** 'drama', **día** 'day', all masculine). In addition, nouns ending in **-ción**, **-dad**, **-dad**, **-tud**, and **-umbre** are always feminine: **canción** 'song', **facultad** 'college', **ciudad** 'city', **virtud** 'virtue', and **muchedumbre** 'crowd'. Otherwise, nouns ending in consonants and vowels other than **-o** and **-a** are of unpredictable gender. Some are feminine (**barbarie** 'savagery', **clase** 'class', **nariz** 'nose', **tribu** 'tribe'), while others are masculine (**antilope** 'antelope', **corte** 'cut', **misión** 'lodge', **nácar** 'mother of pearl').

Nouns in **-o** that denote human beings (and to some extent, animals) form the feminine by replacing **-o** with **-a**, as in **tío** 'uncle' / **tía** 'aunt', **niño** 'boy' / **niña** 'girl', **oso** 'bear' / **osa** 'she-bear'. Where the masculine noun does not end in **-o**, the rules of formation are more complex. For example, nouns ending in **-ón**, **-or**, and **-án** require the addition of **-a**, as in the pairs **patrón** / **patrona** 'patron', **pastor** / **pastora** 'shepherd', **holgazán** / **holgazana** 'lazy person'. In other cases the difference is more unpredictable: **poeta** / **poetisa** 'poet', **emperador** 'emperor' / **emperatriz** 'empress', **abad** 'abbot' / **abadesa** 'abbess'.

Some nouns have different genders according to their meanings: **corte** (m) 'cut', (f) 'court', **capital** (m) 'money capital', (f) 'capital city', while others have invariable endings which are used for both the masculine and the feminine: **artista** 'artist' (and all nouns ending in **-ista**), **amante** 'lover', **aristócrata** 'aristocrat', **homicida** 'murderer', **cliente** 'customer'. Finally, some words vacillate as to gender, e.g., **mar** 'sea', which is normally masculine but is feminine in certain expressions (**en alta mar** 'on the high seas') and in poetic contexts, and **arte**, which is masculine in the singular but feminine in the plural. Some words, such as **armazón** and **esperma**, can be both masculine and feminine.

Pluralization. Nouns ending in an unaccented vowel and **-é** add **-s** to form the plural: **libro** / **libros**, **casa** / **casas**, **café** / **café**s, while nouns ending in a consonant, in **-y**, or in an accented vowel other than **-é** add **-es**: **papel** / **papeles**, **canción** / **canCIONES**, **ley** / **leyes**, **rubí** / **rubí**s. Exceptions to this rule include the words **papá** / **papás**, **mamá** / **mamás**, and the small group of nouns ending in unaccented **-es** and **-ls**, which do not change in the plural: **lunes** 'Monday', 'Mondays', **tesis** 'thesis', 'theses'.

Articles

Definite Article. The equivalent of English **the** is as follows: masculine singular, **el**; feminine singular, **la**; masculine plural, **los**; feminine plural, **las**. Feminine words beginning with stressed **a** or **ha** take **el** in the singular and **las** in the plural: **el alma** 'the soul' / **las almas** 'the souls', **el hacha** 'the hatchet' / **las hachas** 'the hatchets'. In spite of this, these nouns remain feminine in the singular, as shown by adjective

agreement: **el alma bendita** 'the blessed soul'. When preceded by the prepositions **a** and **de**, the masculine singular article **el** forms the contractions **al** and **del**.

Indefinite Article. The equivalent of English **a**, **an** is as follows: masculine singular, **un**; feminine singular, **una**. In the plural, masculine **unos** and feminine **unas** are equivalent to English **some**. Feminine words beginning with stressed **a** or **ha** take **un** in the singular and **unas** in the plural: **un alma** 'a soul' / **unas almas** 'some souls', **un hacha** 'a hatchet' / **unas hachas** 'some hatchets'.

Adjectives

Agreement. The adjective in Spanish agrees in gender and number with the noun it modifies: **el lápiz rojo** 'the red pencil', **la casa blanca** 'the white house', **los libros interesantes** 'the interesting books', **las flores hermosas** 'the beautiful flowers'.

Formation of the Plural. Adjectives follow the same rules as nouns for the formation of the plural: **pálido**, **pálidos** 'pale', **fácil**, **fáciles** 'easy', **cortés**, **corteses** 'courteous', **capaz**, **capaces** 'capable'.

Formation of the Feminine. Adjectives ending in **-o** change to **-a**: **blanco**, **blanca** 'white'. Adjectives ending in other vowels are invariable: **verde** 'green', **fuerte** 'strong', **indígena** 'indigenous, native', **pesimista** 'pessimistic', **baladí** 'trivial', as are adjectives ending in a consonant: **fácil** 'easy', **cortés** 'courteous', **mayor** 'older', 'larger'. Some cases are more complex: (a) adjectives ending in **-ón**, **-án**, **-or** (except comparatives like **mayor**) add **-a** to form the feminine: **holgazán**, **holgazana** 'lazy', **preguntón**, **preguntona** 'inquisitive', **hablador**, **habladora** 'talkative', (b) adjectives of nationality ending in a consonant add **-a** to form the feminine: **francés**, **francesa** 'French', **español**, **española** 'Spanish', **alemán**, **alemana** 'German'.

Adverbs

Most adverbs are formed by adding **-mente** to the feminine form of the adjective: **clara** 'clear' / **claramente** 'clearly', **fácil** 'easy' / **fácilmente** 'easily'.

Comparison of Inequality in Adjectives and Adverbs

The comparative of inequality is formed by placing **más** or **menos** before the positive form of the adjective or adverb: **más rico que** 'richer than', **menos rico que** 'less rich than', **más tarde** 'later', **menos tarde** 'less late'. The superlative is formed by placing the definite article **el** before the comparative: **el más rico** 'the richest', **el menos rico** 'the least rich'.

The following adjectives and adverbs have irregular forms of comparison:

| Positive | Comparative | Superlative |
|----------------|--------------|----------------------|
| bueno | mejor | el (la) mejor |
| malo | peor | el (la) peor |
| grande | mayor | el (la) mayor |
| pequeño | menor | el (la) menor |

UNIT 1

SPOKEN SPANISH

| | | |
|----------------------------|----------------------|----------------------|
| very | múy† | muy |
| Very well, thanks. | múybyen gráşyás† | Muy bien, gracias |
| hello, hi | ólá† | hola |
| what such | ke-tál† | qué tal |
| Hi! How goes it? (1) | ólá† ketál† | ¡Hola! ¿Qué tal? |
| (it) goes (to go) | bá† ír† | va (ir) |
| to you (it) goes | lé-bá† | le va |
| How are you getting along? | kómolebá† | ¿Cómo le va? |
| Fine, thanks. | byen gráşyás† | Bien, gracias. |
| with | kón† | con |
| the permission | èl-pérmisó† | el permiso |
| Excuse me. (2) | kómpérmisó† | Con permiso. |
| no, not | nó† | no |
| Certainly. | kómonó† | Cómo no. |
| excuse (to excuse) | dispénsè† dispénsár† | dispense (dispensar) |
| Excuse me. (3) | dispénsémè† | Dispéñseme |

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| | | |
|---|--|---|
| to | á↓ | a |
| the (m. sg.) | él ↓ | el |
| to the | al ↓ | al |
| I'd like to present Mr. Molina to you. | kyéro pré-sen-tar-le á-l se-nyó-r mó-lí-ná ↓ | Quiero presentarle al señor Molina. |
| the (f. sg.) | la ↓ | la |
| I'd like to present Mrs. Molina to you. | kyéro pré-sen-tar-le á-l se-nyó-ra de mó-lí-ná ↓ | Quiero presentarle a la señora de Molina. |
| the pleasure | el-gús-tó ↓ | el gusto |
| Glad to meet you. | mú-chó-gús-tó ↓ | Mucho gusto. |
| equally (equal) | ig-wál-men-tè ↓ ig-wá-l ↓ | igualmente (igual) |
| Same here, thanks. | ig-wál-men-tè grá-sya-s ↓ | Igualmente, gracias. |
| enchanted (to enchant) | en-kán-ta-dó ↓ en-kán-tá-r ↓ | encantado (encantar) |
| , to meet, get acquainted, to know | kón-ó-ser ↓ | conocer |
| to meet you (f.) | kón-ó-ser-la ↓ | conocerla |

- (3) /dispéñseme ↓/ *dispéñseme* is used as apology for a minor breach of etiquette, to interrupt a conversation to ask about something, etc.
- (4) Note that /múchas ↓/ *muchas* 'many' is simply the feminine plural of a word /múcho ↓/ *mucho* 'much' that you also met in the phrase /múchogústo ↓/ *mucho gusto*. The /-s/ is the plural part, while the /-a/ before the /-s/ is the feminine marker.
- (5) /nqáydeké ↓/ *No hay de qué* is used when the other person thanks you for some small favor you have done for him; it is about the same as /denáda ↓/ *De nada*.
- (6) /enkantádo | dekonosérla ↓/ *Encantado de conocerla* is regularly used only when you are introduced to a woman (if you are a man). If you are a woman, a different form is used and you should not learn this sentence to use yourself. /múchogústo | dekonosérla ↓/ *Mucho gusto de conocerlo* is what you say (if you are a man) to another man, or else just the short form /muchogústo ↓/ *Mucho gusto*. In Spain, instead of /-lo/ you say /-le/.

1.2 DRILLS ON PRONUNCIATION

1.21 Vowel contrasts in weak-stressed syllables

In learning the basic sentences in the first section of this unit, you should have been repeatedly corrected for your pronunciation of the underlined vowels in such phrases as these:

- | | | |
|--|-----|-----|
| 1. bwen <u>o</u> z <u>d</u> i <u>á</u> s ↓ | -o- | -á- |
| 2. s <u>e</u> ñ <u>y</u> o <u>r</u> ↓ | -e- | |
| 3. bwen <u>a</u> st <u>a</u> r <u>d</u> és ↓ | -á- | -e- |
| 4. s <u>e</u> ñ <u>y</u> o <u>r</u> <u>a</u> ↓ | -e- | -á- |

1.21.1 Exercises on minimal vowel contrasts under weak stress

/a/ and /e/ in contrast under weak stress

| | | | |
|--------------------|--------------------|-----------------------|-----------------------|
| se <u>d</u> á ↓ | se <u>e</u> á ↓ | pa <u>l</u> ón ↓ | pe <u>l</u> ón ↓ |
| sa <u>p</u> á ↓ | sa <u>e</u> á ↓ | fa <u>t</u> al ↓ | fe <u>t</u> al ↓ |
| lo <u>t</u> á ↓ | lo <u>e</u> á ↓ | ta <u>ñ</u> yir ↓ | te <u>ñ</u> yir ↓ |
| me <u>s</u> as ↓ | me <u>e</u> sas ↓ | pa <u>p</u> itó ↓ | pe <u>p</u> itó ↓ |
| bo <u>ch</u> á ↓ | bo <u>e</u> ché ↓ | da <u>d</u> itó ↓ | de <u>d</u> itó ↓ |
| ti <u>n</u> tá ↓ | ti <u>e</u> tá ↓ | és <u>k</u> upa ↓ | és <u>e</u> kupé ↓ |
| chi <u>n</u> chá ↓ | chi <u>e</u> ché ↓ | so <u>k</u> etá ↓ | so <u>e</u> ketá ↓ |
| ko <u>r</u> tá ↓ | ko <u>e</u> tá ↓ | á <u>l</u> umbrá ↓ | á <u>e</u> lumbre ↓ |
| so <u>b</u> ras ↓ | so <u>e</u> bras ↓ | frá <u>n</u> sesas ↓ | frá <u>e</u> sesas ↓ |
| ba <u>s</u> ar ↓ | ba <u>e</u> sar ↓ | ka <u>n</u> toras ↓ | ka <u>e</u> ntoras ↓ |
| ma <u>n</u> ar ↓ | ma <u>e</u> nar ↓ | bi <u>r</u> retá ↓ | bi <u>e</u> reté ↓ |
| ma <u>ch</u> ón ↓ | ma <u>e</u> chón ↓ | se <u>ñ</u> oras ↓ | se <u>e</u> nyoras ↓ |
| ta <u>ch</u> ar ↓ | ta <u>e</u> char ↓ | pa <u>s</u> toras ↓ | pa <u>e</u> storas ↓ |
| ta <u>ch</u> ón ↓ | ta <u>e</u> chón ↓ | ma <u>r</u> kadó ↓ | ma <u>e</u> rkadó ↓ |
| pa <u>n</u> al ↓ | pa <u>e</u> nal ↓ | ap <u>a</u> gar ↓ | ap <u>e</u> gar ↓ |
| ta <u>h</u> ón ↓ | ta <u>e</u> hón ↓ | po <u>r</u> tugasas ↓ | po <u>e</u> tugasas ↓ |

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SPOKEN SPANISH

| | | | |
|----------|----------|-------------|-------------|
| sántá ↓ | sántó ↓ | dérechá ↓ | dérechó ↓ |
| swégrá ↓ | swegró ↓ | şigarrá ↓ | şigarró ↓ |
| négrá ↓ | negró ↓ | máriá ↓ | móriá ↓ |
| pálmá ↓ | pálmó ↓ | şápatá ↓ | şápató ↓ |
| pástá ↓ | pastó ↓ | érmaná ↓ | érmanó ↓ |
| trómpá ↓ | trómpó ↓ | mimosá ↓ | mimosó ↓ |
| rremá ↓ | rremó ↓ | párehá ↓ | párehó ↓ |
| kóbrá ↓ | kóbro ↓ | máreá ↓ | máreó ↓ |
| nyetá ↓ | nyetó ↓ | térnerá ↓ | térneró ↓ |
| índyá ↓ | índyó ↓ | şéresá ↓ | şéresó ↓ |
| kálór ↓ | kólór ↓ | (l)yamáñá ↓ | (l)yamáñó ↓ |
| ésposá ↓ | ésposó ↓ | lâkoniká ↓ | lâkonikó ↓ |

/a/ and /u/ in contrast under weak stress

| | | | |
|----------|----------|-----------|-----------|
| páhár ↓ | púhár ↓ | lâneró ↓ | lûneró ↓ |
| tárón ↓ | túrón ↓ | kârakás ↓ | kûrakás ↓ |
| sâbíñó ↓ | súbíñó ↓ | bârritá ↓ | bûrritá ↓ |
| pápítá ↓ | púpítá ↓ | pârgítá ↓ | pûrgítá ↓ |

| | | | |
|-----------|-----------|---------------|---------------|
| léché ↓ | léchō ↓ | lēsýōh ↓ | lōsyōh ↓ |
| trahé ↓ | trahō ↓ | mēsítā ↓ | mōsítā ↓ |
| déhé ↓ | déhō ↓ | bélítā ↓ | bōlítā ↓ |
| téhé ↓ | téhō ↓ | bétādō ↓ | bōtādō ↓ |
| kyeré ↓ | kyerō ↓ | pēsādā ↓ | pōsādā ↓ |
| péyné ↓ | péynō ↓ | érmitā ↓ | ōrmitā ↓ |
| kóbré ↓ | kóbrō ↓ | gérritā ↓ | gōrritā ↓ |
| kánté ↓ | kantō ↓ | kóntesté ↓ | kóntestō ↓ |
| (l)yebé ↓ | (l)yebō ↓ | térnerō ↓ | tōrnerō ↓ |
| mándé ↓ | mandō ↓ | şérritō ↓ | şōrritō ↓ |
| kambyé ↓ | kambyō ↓ | kómformé ↓ | kómformō ↓ |
| kómpré ↓ | kómprō ↓ | éklipsé ↓ | éklipsō ↓ |
| pélár ↓ | pólár ↓ | trābahé ↓ | trābahō ↓ |
| mēntón ↓ | mōntón ↓ | préposişyōh ↓ | prōposişyōh ↓ |

/e/ and /u/ in contrast under weak stress

| | | | |
|----------|----------|----------|----------|
| témor ↓ | tūmor ↓ | şérrár ↓ | şúrrár ↓ |
| légár ↓ | lúgar ↓ | léchón ↓ | lúchón ↓ |
| léchar ↓ | lúchar ↓ | féstih ↓ | fústih ↓ |

| | | | |
|----------------------------|----------------------------|------------------------------|------------------------------|
| b <u>i</u> (l)yár ↓ | b <u>u</u> (l)yár ↓ | m <u>i</u> nitá ↓ | m <u>u</u> nitá ↓ |
| p <u>i</u> nşón ↓ | p <u>u</u> nşón ↓ | ch <u>i</u> ncheró ↓ | ch <u>u</u> ncheró ↓ |
| p <u>i</u> ntár ↓ | p <u>u</u> ntár ↓ | n <u>i</u> ñosó ↓ | n <u>u</u> ñosó ↓ |
| f <u>i</u> syón ↓ | f <u>u</u> syón ↓ | pi <u>f</u> yendó ↓ | pu <u>f</u> yendó ↓ |
| f <u>i</u> n <u>h</u> ír ↓ | f <u>u</u> n <u>h</u> ír ↓ | rr <u>i</u> mitá ↓ | rr <u>u</u> mitá ↓ |
| m <u>i</u> sítá ↓ | m <u>u</u> sítá ↓ | mi <u>r</u> ahés ↓ | mu <u>r</u> ahés ↓ |
| im <u>i</u> tó ↓ | um <u>i</u> tó ↓ | pi <u>n</u> ta <u>ñ</u> a ↓ | pu <u>n</u> ta <u>ñ</u> a ↓ |
| m <u>i</u> litá ↓ | m <u>u</u> litá ↓ | rr <u>i</u> kitá ↓ | rr <u>u</u> kitá ↓ |
| li <u>n</u> osó ↓ | lu <u>n</u> osó ↓ | bi <u>r</u> la <u>ñ</u> or ↓ | bu <u>r</u> la <u>ñ</u> or ↓ |
| ti <u>n</u> eró ↓ | tu <u>n</u> eró ↓ | pi <u>r</u> itá ↓ | pu <u>r</u> itá ↓ |
| fi <u>l</u> erá ↓ | fu <u>l</u> erá ↓ | li <u>n</u> arés ↓ | lu <u>n</u> arés ↓ |
| ş <u>i</u> rkitó ↓ | ş <u>u</u> rkitó ↓ | | |

/o/ and /u/ in contrast under weak stress

| | | | |
|------------------------------|------------------------------|--------------------|--------------------|
| t <u>o</u> pé ↓ | t <u>u</u> pé ↓ | õ <u>m</u> itó ↓ | u <u>m</u> itó ↓ |
| b <u>o</u> kál ↓ | b <u>u</u> kál ↓ | m <u>o</u> nitá ↓ | m <u>u</u> nitá ↓ |
| õ <u>l</u> até ↓ | u <u>l</u> até ↓ | pl <u>o</u> meró ↓ | pl <u>u</u> meró ↓ |
| tr <u>o</u> n <u>ñ</u> kár ↓ | tr <u>u</u> n <u>ñ</u> kár ↓ | m <u>o</u> şitá ↓ | m <u>u</u> şitá ↓ |
| l <u>o</u> nitá ↓ | l <u>u</u> nitá ↓ | rr <u>o</u> kitá ↓ | rr <u>u</u> kitá ↓ |

1.22 The stress system in Spanish

There are two things that are important about stress. One is to get the two stresses placed on the right syllables. The other is to make each of them the right strength. Let us examine these two aspects one at a time.

The following pairs of words differ only in the placement of stress, and, as you can see, the difference in meaning that results is considerable.

1.22.1 Exercises on minimal stress contrasts

| | | | |
|------------|-----------------|---------|------------------|
| 1. éstá↓ | 'this' | está↓ | 'is' |
| 2. inglés↓ | 'groins' | inglés↓ | 'English' |
| 3. pèsó↓ | 'monetary unit' | pèsó↓ | 'he weighed' |
| 4. pérnó↓ | 'bolt' | pérnó↓ | 'a kind of wine' |
| 5. pikó↓ | 'peak' | pikó↓ | 'he stung' |
| 6. baldé↓ | 'bucket' | baldé↓ | 'I crippled' |
| 7. libró↓ | 'book' | libró↓ | 'he freed' |
| 8. árá↓ | 'altar' | ára↓ | 'he will do' |
| 9. ábrá↓ | 'open' | abra↓ | 'there will be' |

1.22.2 Discussion of minimal stress contrasts

In short, you can be rather drastically misunderstood if you fail to place the stresses correctly when you speak. This, of course, is also true in English, but not so obviously true in view of the greater complexity of the English stress system. We have in English also a fair number of items which can have the stresses arranged in more than one way:

ádrèss↓ or àdrèss↓

Càribbéán↓ or Cárribbéán↓

UNIT 1

SPOKEN SPANISH

The syllables that are left over are the weakest, so we write:

élevàtōr - òpēràtōr

In doing this we have marked four levels of stress, which we can label:

primary - el-

secondary - òp-

tertiary - vàt- ràt-

weak - ě- ōr- ě- ōr

This represents a great many different levels of stress, but every English speaker (native) uses all four quite regularly and unconsciously every time he makes an utterance.

Now, how do these four English stresses affect your Spanish? If we remember that Spanish only has TWO stresses, then it seems likely that you will get your FOUR mixed up with these two, with the result that you will put too much stress on some syllables, not enough on others. The correspondence between the English stresses and those of Spanish is roughly this:

English

Spanish

Primary /' / }
 Secondary /˘ / }

Strong /' /

Tertiary /˘ / }
 Weak /- / }

Weak /- /

UNIT 1

SPOKEN SPANISH

| | | | |
|----------|---------|-----------|-----------|
| fumó ↓ | ábrá ↓ | pásar ↓ | fábo'r ↓ |
| ba'nyó ↓ | bisá ↓ | ábrir ↓ | perdón ↓ |
| tengá ↓ | taksi ↓ | deshir ↓ | bisté ↓ |
| anyó ↓ | yeló ↓ | syúda'd ↓ | támbyen ↓ |
| tardé ↓ | şerká ↓ | sérbir ↓ | şerrár ↓ |

| | | |
|-------------|------------|------------|
| — — — ↓ | — — — ↓ | — — — ↓ |
| rrapi'dó ↓ | trábahá ↓ | trábahár ↓ |
| lástimá ↓ | sáludós ↓ | órasyon ↓ |
| fósfóro ↓ | manyaná ↓ | énténder ↓ |
| syentésé ↓ | senyora ↓ | espanyól ↓ |
| dehémé ↓ | difişil ↓ | awtóbús ↓ |
| unikó ↓ | molestá ↓ | estasyon ↓ |
| barbáro ↓ | eskúché ↓ | kórasyon ↓ |
| medikó ↓ | bentána ↓ | sáludár ↓ |
| nyerkólés ↓ | minútós ↓ | rrégular ↓ |
| sabádo ↓ | tiketés ↓ | kónóşer ↓ |
| şentimó ↓ | şentabós ↓ | parágway ↓ |

sánwiché ↓
 último ↓
 próksimó ↓

bóletós ↓
 sábmós ↓
 Oyegadá ↓

úrúgwáy ↓
 sálbádtór ↓
 kóntéstár ↓

ú . . . ↓
 dígáméló ↓
 préstéséló ↓
 tóméséló ↓
 traygáméló ↓
 béáséló ↓
 kwentéméló ↓
 dándóméló ↓
 byendóséló ↓
 kambyéméló ↓

. . . ↓
 téléfónó ↓
 simpatikó ↓
 désidásé ↓
 magnífikó ↓
 múchísimó ↓
 própositó ↓
 fánatikó ↓
 pèrdónémé ↓
 áltimétró ↓

. . . ↓
 télégramá ↓
 inmédyatá ↓
 despédtás ↓
 ábsólutó ↓
 súfisyénté ↓
 préséntarlé ↓
 sényóritá ↓
 kónósyéndó ↓
 ádelánté ↓

. . . ↓
 trábháré ↓
 káswalidádt ↓
 libérásyón ↓
 ábilidádt ↓
 kómúnikár ↓
 férrókárríl ↓
 méntálidádt ↓
 ágrikúltór ↓
 éntónásyón ↓

UNIT 2

SPOKEN SPANISH

Yes, I do.

sí'síténgò↓

Sí, sí tengo.

repeat (to repeat)

rrépítá↓ rrépétír↓

repita (repetir)

Say it again.

rrépítá↓

Repita.

translate (to translate)

trádúšká↓ trádúšír↓

traduzca (traducir)

Translate.

trádúšká↓

Traduzca.

another

ótrá↓

otra

the time

lá-béš↓

la vez

again

ótrá-béš↓

otra vez

for

pór↓

por

the favor

él-fábór↓

el favor

please

pór-fábór↓

por favor

Again, please.

ótrabéš |pórfábór↓

Otra vez, por favor.

the pardon

él-pérdón↓

el perdón

(you) say (to say)

díšé↓ dēšír↓

dice (decir)

Excuse me, what did you say? (1)

pérdón↓ komodíšēustéat

Perdón. ¿Cómo dice usted?

give (to give)

dé↓ dár↓

dé (dar)

to me

mé↓

me

UNIT 2

SPOKEN SPANISH

What does *cenicero* mean?

kékyérédeşir | şenişerô↓

¿Qué quiere decir *cenicero*?

It means *ashtray*.

kyérédeşir | æshtréy↓

Quiere decir *ashtray*.

says itself, is said (to say)

sé-đişé↓ . deşir↓

se dice (decir)

in

én↓

en

the Spanish

él-éşpáñyól↓

el español

How do you say *table* in Spanish?

kómosedíşe | teybtl | éneşpáñyól↓

¿Cómo se dice *table* en español?

the table

lá-mesá↓

la mesa

You say *mesa*. (2)

sédíşe | mesá↓

Se dice *mesa*.

the English

él-ínglés↓

el inglés

the chair

lá-siŷyá↓

la silla

How do you say *silla* in English?

kómosedíşe | siŷyá | énínglés↓

¿Cómo se dice *silla* en inglés?

You say *chair*.

sédíşe | chehr↓

Se dice *chair*.

where

dóndé↓

dónde

the embassy

lá-embahadá↓

la embajada

American

ámèrikaná↓

americana

| | | | | | |
|-----------------------------|-------------------------|--------------------------|------------|------------|-----------|
| the (m. pl.) | lós↓ | los | | | |
| Where're the books? | dóndestán loz líbrós↓ | ¿Dónde están los libros? | | | |
| take me | llyébémé↓ | lléveme | | | |
| the hotel | él-ótel↓ | el hotel | | | |
| Take me to the hotel. | llyébémé al otél↓ | Lléveme al hotel. | | | |
| (it) goes down (to go down) | subé↓ subír↓ | sube (subir) | | | |
| or | ó↓ | o | | | |
| (it) goes down (to go down) | bahá↓ bahár↓ | baja (bajar) | | | |
| Going up or down? (3) | súbēobáhá↓ | ¿Sube o baja? | | | |
| how much | kwantó↓ | cuánto | | | |
| How much is it? | kwantóés↓ | ¿Cuánto es? | | | |
| one | únó↓ | uno | six | séys↓ | seis |
| two | dós↓ | dos | seven | syété↓ | siete |
| three | trés↓ | tres | eight | óchó↓ | ocho |
| four | kwatró↓ | cuatro | nine | nwebé↓ | nueve |
| five | şınkó↓ | cinco | ten | dyéş↓ | diez |
| eleven | ónşé↓ | once | fifteen | kınşé↓ | quince |
| twelve | dóşé↓ | doce | sixteen | dyéşiséys↓ | dieciséis |
| thirteen | treşé↓ | trece | twenty | beynté↓ | veinte |
| fourteen | kátorşé↓ | catorce | twenty-one | beyntıunó↓ | veintiuno |

| | | | |
|------------|------------|---------------|-------------|
| bómbárðeð↓ | bámbárðeð↓ | bámbárdmánt↓ | bombardment |
| próntð↓ | prántð↓ | prántðw↓ | pronto |
| próksimá↓ | práksimá↓ | épráksimát↓ | approximate |
| fósforð↓ | fásforð↓ | fásfórðs↓ | phosphorous |
| kóstð↓ | kástð↓ | kást↓ - kóst↓ | cost |
| blánká↓ | blænká↓ | blæhk↓ | blank |
| kánsás↓ | kænsás↓ | kænzíz↓ | Kansas |
| pasé↓ | pæsé↓ | pæs↓ | pass |
| klásé↓ | klæsé↓ | klæs↓ | class |
| gráşyás↓ | græşyás↓ | græs↓ | grass |
| lastimá↓ | læstimá↓ | læst↓ | last |
| éspanyól↓ | éspænnyól↓ | spæniş↓ | Spanish |
| ábsólútð↓ | æbsólútð↓ | æbsólúwt↓ | absolute |

From these examples it is no doubt clear that many words which *look* easy, because they seem very much like English words, are in fact the most misleading because of their similarity. If you are alert to the possibility of this error, however, it is a relatively easy one to correct.

You will of course notice that both kinds of / d / appear here, and wonder how you can tell which variety to expect. The rule is reasonably clear and consistent, though in some dialect areas, slight variations may occur:

| | cause | by | at | /t/ | /t/ | vowels | /y/ | /w/ | other consonants |
|-------------------|-------|----|----|-----|-----|--------|-----|-----|------------------|
| [d] appears after | | | | x | x | | | | |
| [ð] appears after | | | | | | x | x | x | x |

The real importance of producing the right variety of / d / at the right time becomes evident upon examination of the contrasts below, where the use of [d] instead of [ð] in the left-hand column will cause the word to be misinterpreted as being the one in the right-hand column.

2.22.11 Exercise on / d / and / r / between vowels

| | | | |
|-------|-------|-------|-------|
| óda↓ | óra↓ | pidá↓ | pirá↓ |
| toðð↓ | torð↓ | loðð↓ | lorð↓ |
| kaðá↓ | kará↓ | koðð↓ | korð↓ |
| seðá↓ | será↓ | muðð↓ | muðð↓ |
| moðð↓ | morð↓ | áðá↓ | ará↓ |
| miðá↓ | mirá↓ | | |

2.22.2 /b/ in Spanish

The problem of /b/ is similar to that of /d/. There are two varieties which are the *same* from the Spanish point of view but noticeably different from the English point of view:

The symbol [b] represents the initial sound of English words like *bee, bill, buy, borrow*, the middle sound in *baby, tabby, tubby*, the final sound in *tub, hub, rub, flub*.

The symbol [β] represents a sound which does not exist in English. It is produced by bringing the lips close to each other, but not allowing them to touch, so that the air passes through them with a slight friction noise. The result sounds like a cross between a *b, v,* and *w*. The easiest way to learn to produce it is to start out as though to make a [b] in a word like *about*, but not allow the lips to touch so that the resulting sound is *v*-like in character (but remember that it is *not* a *v*).

Examples of [b] and [β] follow:

| | |
|-----------|-----------|
| bèbér↓ | silbábá↓ |
| bibír↓ | sálbábá↓ |
| bábór↓ | énérbábá↓ |
| bábósá↓ | érbábá↓ |
| şúmbábá↓ | ézbóşábá↓ |
| kámbyábá↓ | ézbóbó↓ |

2.23 Vibrants / r / and / rr / in Spanish

Even though we write these sounds with the letter *r*, the student should take special note of the very important fact that these /r/-sounds do not even vaguely resemble the /r/-sounds that occur in most varieties of English. Any attempt to transfer one's English /r/ over into Spanish will result in utter failure to produce a satisfactory imitation of the Spanish sound.

You have already (2.22.11) gone through a session of drill-work on the difference between /r/ and the variety of /d/ that appears between vowel-contrasts like [tó^oo] - [tó^oo]. Now it is necessary to distinguish this *single* /r/ (the one which is so much like English *r* or *d* or *dd* in words like *Betty*, *cottage*, *lettuce*, *better*, *wader*, *waiter*, *shutter*, *shudder*) from the *double* /rr/. The *single* /r/ is articulated with the tongue-tip and it can usually be learned only by careful imitation. The following drill is to help you hear and learn to reproduce the difference between the two kinds of /r/.

2.23.1 Exercise on /r/ and /rr/ between vowels

| | |
|----------------------|-----------------------|
| pé ^o ró↓ | pé ^o rró↓ |
| ka ^o ró↓ | ka ^o rró↓ |
| pa ^o ró↓ | pa ^o rró↓ |
| ba ^o ró↓ | ba ^o rró↓ |
| ko ^o ró↓ | ko ^o rró↓ |
| ʃe ^o ró↓ | ʃe ^o rró↓ |
| ye ^o ró↓ | ye ^o rró↓ |
| fo ^o ró↓ | fo ^o rró↓ |
| fye ^o ró↓ | fye ^o rró↓ |
| áma ^o ró↓ | áma ^o rró↓ |

Whenever /r/ occurs at the very end of an utterance (*not* the end of a word, but the end just before pause), and especially when that final syllable is a *stressed* syllable, it has a different pronunciation from what is heard elsewhere. It is more like /rr/, but the vocal cords do not vibrate during it. The effect is almost like combining /r/ with /s/ except that the tongue-tip remains up at the end. This sound can be practiced by imitation of the following words.

2.23.3 Exercise on Spanish /r/ at the end of an utterance

| | |
|------------|------------|
| sēnyór↓ | âşukâr↓ |
| âblâr↓ | nâkâr↓ |
| mêter↓ | êter↓ |
| kânsâr↓ | kânşêr↓ |
| rrêbôlbêr↓ | rrêbôlbêr↓ |
| pârtir↓ | mârtir↓ |
| fâbôr↓ | bôlibâr↓ |

In the preceding pages the *gross* differences in the pronunciation of sounds that are similar in Spanish and English have been illustrated and discussed. These are the differences which if unmastered will cause great difficulty and misunderstanding in an attempt to communicate in Spanish, and their mastery is therefore of the utmost importance to a student. However, there are other pronunciation features that should be understood and learned, to reduce the 'gringo accent' that will inevitably distract the listener's attention and thus impair the communication efficiency. The following lists of similar sounding words pronounced by a Spanish speaker and an English speaker respectively will illustrate important differences in the pronunciation of what might be considered the same vowels. Note especially that the English vowels seem to be more prolonged, more drawn out, and especially note that they do *not* seem to maintain the same quality from the beginning to the end of the vowel, whereas the Spanish vowel *does*.

2.24.3 English /ɪγ/ and Spanish /i/

| | |
|------|-----|
| me | miˈ |
| tea | tiˈ |
| see | siˈ |
| bee | biˈ |
| Dec | diˈ |
| knee | niˈ |

2.24.4 English /ʊw/ and Spanish /u/

| | |
|------|-----|
| too | tuˈ |
| sue | suˈ |
| pooh | puˈ |
| coo | kuˈ |

.26 Voiceless stops

.26.1 /p/ in Spanish

It was mentioned earlier that in English there are at least two conspicuously different kinds of *p*-sounds: the *p* of *pin*, *pill*, which has the puff of air called *aspiration*, and the *p* of *spin*, *spill*, which has no aspiration.

The Spanish /p/ is always produced *without* aspiration. One way for an American to get at the mastery of it is by thinking of an *s* before Spanish words that begin with /p/ in order to transfer the English pattern of producing unaspirated *p* after *s*.

The following list will give you a basis for comparing the *p*-sound in the two languages and learning to reproduce the difference.

.26.11 Exercise on Spanish /p/

| | |
|------|--------|
| pace | pé's↓ |
| Peru | pêrú↓ |
| pawn | pá'n↓ |
| par | pá'r↓ |
| pore | pó'r↓ |
| pone | pó'n↓ |
| pooh | pú↓ |
| plan | plá'n↓ |

There are certain groups of words in which the / s / will bother you more than elsewhere, because the words sound familiar and lead you back into English / z / -channels. Such are the words listed below.

2.27.13 Typical errors from English / z / -influence on Spanish / s /

| CORRECT | YOUR PROBABLE ERROR | FAMILIAR ENGLISH PRONUNCIATION | ENGLISH SPELLING |
|-----------------|---------------------|--------------------------------|------------------|
| kánsâs↓ | kánzâs↓ | kænzɪs↓ | Kansas |
| imflwénçâ↓ | imflwénzâ↓ | inflúwenzə↓ | influenza |
| bénêçwelâ↓ | bênêzwelâ↓ | vènɛzúwelə↓ | Venezuela |
| êksáménês↓ | êgzáménês↓ | égzæmz↓ | exams |
| rrâçón↓ | rrâzón↓ | riyzɪn↓ | reason |
| dibisyón↓ | dibizyón↓ | dɛvɪzɪn↓ | division |
| própositó↓ | própozitó↓ | prəpəzɪʃɪn↓ | proposition |
| présideñtê↓ | prézideñtê↓ | prezɪdɪnt↓ | president |
| présentê↓ | prézentê↓ | priyzɛnt↓ | present |
| présentár↓ | prézentár↓ | prezɪnt↓ | present |
| présentâçyonês↓ | prézentâçyonês↓ | prezɪntɛyʃɪn↓ | presentation |
| bisitár↓ | bizitár↓ | vɪzɪt↓ | visit |
| sántârrosâ↓ | sántârrozâ↓ | sæntə rɔwzə↓ | Santa Rosa |
| rrósálindá↓ | rrózálindá↓ | rɔwzəlɪndə↓ | Rosalinda |

2.27.2 /h/ in Spanish

Another consonant that marks an American accent is the /h/. The following lists of similar sounding words pronounced by an English speaker and a Spanish speaker will illustrate the difference between English *h* and Spanish /h/.

2.27.21 Exercise on Spanish /h/

| | |
|----------|---------|
| beater | hírá↓ |
| hurrah | húrá↓ |
| holly | halé↓ |
| hotter | hará↓ |
| hoosegow | húzgáó↓ |
| Hilda | hildá↓ |
| junta | húntá↓ |
| aha | ahá↓ |
| Mohican | móhiká↓ |

2.27.22 Discussion of Spanish /h/

When you produce *h* in English your tongue is relaxed and low in your mouth, so that you merely breathe easily across it before beginning the vowel that follows. For a Spanish /h/, the tongue must be tenser and higher in the mouth, near the roof but not touch it, so that more friction noise is created when air is forced past. It is especially difficult for an English speaker to produce Spanish /h/ between vowels and after a stressed syllable as in /méhiko↓ déheme/, etc. Though always stronger than English *h* Spanish /h/ carries more or less friction noise depending on the area of the Spanish speaking world.

| | |
|--------------|---------------|
| canto | kánto↓ |
| antidote | ántidótó↓ |
| Tantalus | tántálo↓ |
| pinto | pínto↓ |
| junta | húntá↓ |
| Santa Mónica | sánta-móniká↓ |

The close yoking of nt in English in words like the ones above, especially when not pronounced slowly and in expressions like 'I wanta', does not happen in the pronunciation of Spanish /nt/, where the /n/ is clearly resonated through the nose before the /t/ begins.

2.28.2 /ɲy/ and /ny/ in Spanish

Speakers from practically all dialect areas can, when they try, make a difference between forms with /ɲy/ and those with /ny/. It seems, however, that this difference is unimportant from the point of view of its limited usefulness, since the distinction is frequently obscured at normal utterance speed. It is somewhat like the difference between medial *tt* and *dd* after stress in words like *shutter* and *shudder*: the difference is there, and we can make it if we try to, but we usually do not. In the hierarchy of importance of the various details of learning Spanish pronunciation, this is one of the last.

2.28.21 English /nly/, /ny/ and Spanish /ɲy/, /ny/

| <u>1</u> | <u>2</u> | <u>3</u> | <u>4</u> |
|-------------|----------|----------|-------------|
| uranium | | úranyó↓ | úranyó↓ |
| lineal | | álinyá↓ | álinyá↓ |
| matrimonial | | mónyó↓ | mátrimónyó↓ |

2.27.14 American Spanish /s/ and Castilian /ʃ/

In Castilian Spanish, a dialect used in some areas of Spain, but having a prestige status that far outweighs its geographical distribution, the phonemes /s/ and /ʃ/ are different. The /s/ is pronounced with the tongue tip raised toward the top of the mouth, so that an effect of slight lisp is noticeable. The /ʃ/ is pronounced something like the *th* of the English word *thin*. Thus words like the following, alike in other dialects, are distinguished in Castilian Spanish.

| | | | |
|--------|--------|-------|-------|
| kásá† | kaʃá† | lásó† | laʃó† |
| ás† | aʃ† | masá† | maʃá† |
| pésés† | peʃés† | lósá† | loʃá† |
| kóser† | koʃer† | pasó† | paʃó† |
| pósó† | poʃó† | ásá† | aʃá† |

This distinction can be ignored by anyone who expects to use Spanish among speakers of American Spanish dialects.

Spring '06 Saturday Festival

1. Overall

- a. Station signs
- b. Vocabulary signs
- c. Name Tags
- d. Film for documentary
- e. Take pictures for website

2. Masks

- a. Glue: Ross art paste
- b. Color: tissue paper (base color), butcher paper (base color), acrylic (mix with Ross paste for base, use after dries for details), tempura (details)
- c. Newspaper strips mulch
- d. Paper towel mulch
- e. Blender to make mulch
- f. Gallon jugs to mix paste
- g. Individual plastic container for paste and paint
- h. Paint brushes
- i. Plastic face forms
- j. Vaseline
- k. Cutting device for making eyes, nose, mouth
- l. Sandpaper
- m. Wireform
- n. Extras: female hair, animal fur tufts, animal teeth
- o. Laminated colored print outs of Mexican masks
- p. Copies of instructions
- q. Copies of script for each character needing a mask pages 20-35
- r. Character analysis worksheet written by former of mask to go with it to the painter focusing on traits, emotions, concept

3. Foley Effects

- a. Information on Mexico's forests
- b. Individual script page copies for entire forest scene, boot, gavel, helicopter
- c. Instruction sheets on what Foley effects are, basic effects, finding a cue spot
 - i. Emphasis
 - ii. Emotion/mood
 - iii. Setting/background
- d. Materials for basic effects in worksheet
 - i. Cricket = comb
 - ii. Shoes with wood, flour (snow), salt (snow), wet toilet paper (swamp/mud)
 - iii. Fire crackling = cellophane rubbed around
 - iv. Bird flapping wings = leather gloves
 - v. Star Wars sliding doors = pull sheet of paper out of envelope
- e. Random collection of stuff—maybe Goodwill run
- f. Recording device and blank tape

4. Petates

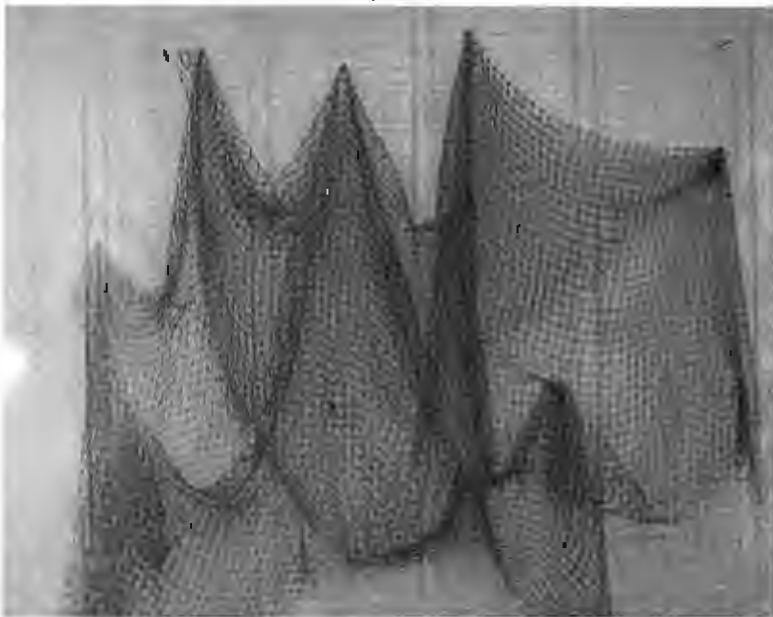
- a. Reed plant tule—where buy?
- b. See pictures
- c. INSTRUCTIONS??
- d. Compare and contrast Native American and Mexican
- e. Community members to teach how

5. Acting

- a. Script copies pages 7-10
 - i. 40 1.5' cut and sanded dowels
 - ii. Blocking notes
- b. Script copies pages 20-25 in 3 ring folders
 - i. Seats for reader's theatre
 - ii. Pantomime information

6. Net

- a. Instruction sheets of how to make knots
 - i. <http://www.netknots.com>
 - ii. <http://www.troop7.org/Knots>
- b. Copies of section with Voice Picker
- c. Ruler
- d. MATERIALS??



7. EALR's assessment

- a. Buy 20 scripts
- b. Arts EALR's
 - i. 1.1.1 Understands arts concepts and vocabulary: Elements: character, setting, dialogue, conflict
 - ii. 1.1.2 Understands arts concepts and vocabulary: Principles of Organization: plot, design, theme
 - iii. 1.4 Applies audience skills in a variety of arts settings and performances
 - iv. 2.1 Applies a creative process in the arts
 - v. 2.2 Applies a performance process in the arts
 - vi. 3.2 Uses the arts to communicate for a specific purpose
- c. Pre-festival Research/Discussion
 - i. Metaphor (what is important is what they represent)
 1. Journey (travel from one place to another physically and emotionally)
 2. Forest (treacherous, unexpected surprises)
 3. Losing and finding your voice
 4. Quetzal (freedom)
 5. Character Types

1. La Llorona (witch, safety, guide)
 2. Duende (trickster)
 3. 2 viejitas (gossipy ladies)
 4. Voice Keeper (smiling fascist)
 5. Voice Picker
 6. La Calavera (nightmare, death)
- ii. Discover these metaphors in *¡Bocón!*
 - iii. Research other types of metaphors and character types
- d. Post-festival Activity = Create a Character
- i. Create a character that Miguel would meet on his journey
 - ii. Character Analysis worksheet
 1. Description
 1. Age
 2. Gender
 3. Personality traits
 4. Family
 5. Job
 6. Leisure activities
 7. Home
 8. Beliefs
 9. Health
 10. Voice
 11. Movements
 12. Mannerisms
 13. Clothes
 2. How does the character help and/or hinder Miguel?
 3. What does Miguel learn from this character?
 4. What does the character want/need?
 - iii. Become the Character
 1. Create a 2-5 minute scene where your character has to move and talk either alone or with Miguel.
 2. Rehearse
 3. Perform your scene
- e. Contest
- i. Create a school wide contest to choose the 5 best characters
 - ii. Those 5 students will be invited to CWU in November to see the performance of *¡Bocón!* and interact with the actors and crew.

8. Opening Ceremony

- a. Welcome!
- b. 15 minute lecture
 - i. *¡Bocón!*
 - ii. Stations
 - iii. Schedule
- c. Body
 - i. Neck isolations
 - ii. Floppy arms
 - iii. Sit on bench and reach up
 - iv. Plea down
 - v. Flop over
 - vi. Rag doll
 - vii. Deep breaths

- viii. Roll up
- ix. Windmills
- x. Groin stretches
- xi. Ball pulse
- xii. Wrist and ankle rolls
- xiii. Shake and yell
- d. Voice
 - i. Yawn
 - ii. Massage Jaw
 - iii. Deep breaths
 - iv. "Hi" across room
 - v. Motor boats
 - vi. La, la, la, la, la
 - vii. Tongue Twisters
- e. Imagination
 - i. Go
 - ii. "ooh I feel so good"
 - iii. Counting and energy
 - iv. Boppity-Bop-Bop-Bop

9. Closing Ceremony

- a. At the end of each group session after cleaning up, decide how will present work to the festival
- b. 15 minute lecture of thanks and structure of ceremony
- c. Gallery walk masks
- d. Gallery walk Foley effects
- e. Gallery walk petates
- f. Gallery walk net
- g. Watch acting

Cohort Events/Pre-Production Workshops

HIGHLAND (9 stations)

1. Opening
2. Effects (2)
3. Big Posters for their school
4. Flowers and Fireworks
5. Market bananas, avocados, apples (2)
6. Envelope/Letter
21. Pantomime

ROYAL CITY (9 stations)

1. Opening
2. Effects
3. Big Posters for their school
4. Flowers and Fireworks
5. Market bananas, avocados, apples
6. Envelope/Letter
10. Masks
21. Pantomime (2)

MATTAWA (10 stations)

1. Opening
3. Big Posters for their school
5. Market bananas, avocados, apples
7. Iron Pipes—SANDPAPER AND BLACK and 18. Flamenco
8. Loom (2)—4' AND 8' PIPES
9. Blankets--BLACK
10. Masks
11. Brick Work
21. Pantomime

PROSSER (11 stations)

1. Opening
2. Effects
3. Big Poster
5. Market bananas, avocados, apples--PAINT
7. Iron Pipes—BRONZE and 18. Flamenco
8. Loom—8' poles
13. Design Voice Box Symbol
15. Shells
21. Pantomime
22. Seaweed
23. Trees

OTHELLO (Each Station Done Twice—except in 207) (11 stations each time)

1. Opening (caring, RM 207b)
2. Effects (diligence, RM 108)
3. Big Posters for their school (responsibility, RM 200)
8. Loom—4' poles and corners (diligence, RM 109)
9. Blankets--COLOR(diligence, RM 205)
10. Masks (caring, RM 208)
17. Border of Lights (citizenship, RM 206)
18. Flamenco Dancing (integrity, RM 107)
19. Judge's Emblem (fairness, RM 105)
20. Stage Combat (trustworthiness, RM 202)
21. Pantomime (diligence, RM 204 and 207a) 1.5 STATIONS

RM 207=ELL no partner room

**Partner rooms = 105+107, 108+109, 200+202,
204+205, 206+208**

ALL AS BACKUP

25. Reader's Theatre

Descriptions and Room Set-up

1. Opening
 - a. Description: Act out the opening scene of the play *¡Bocón!*
 - b. Room Set-up: open area to rehearse in.
2. Effects
 - a. Description: Create sound effects using objects and learn to create water movement effects with fabric. Then use that together to rehearse a short writing piece.
 - b. Room Set-up: Tables to place objects on and then open space to rehearse with fabric
3. Big Posters for their school
 - a. Description: Using paints and big pieces of butcher paper, students will create big posters to advertise for *¡Bocón!*. These will be the only item of the entire workshop that goes back to the school with the students.
 - b. Room Set-up: Either big tables to lay the paper on or an open area to lay the paper on the floor
4. Flowers and Fireworks
 - a. Description: Create two styles of paper flowers as well as the stems. Also
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
5. Market bananas, avocados, apples
 - a. Description: Create bananas, avocados, and apples out of paper mache
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
6. Envelope/Letter
 - a. Description: Create a prop envelope and letter to look like it has been distressed thru being mailed and read.
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
7. Pipes
 - a. Description: Use PVC pipe, foam spray, 2 coats of paint, and a protective spray to create an iron bar effect.
 - b. Room Set-up: Outside to spray and paint
8. Loom
 - a. Description: Use PVC pipe, spray adhesive, paper, and paint to create a wood effect
 - b. Room Set-up: Outside to spray and paint
9. Blankets
 - a. Description: Painting techniques on muslin fabric to look like 8' X 4' traditional Mexican blankets

- b. Room Set-up: Big tables or the floor to paint 8' X 4' pieces of fabric
10. Masks
- a. Description: Create paper mache masks for 7 characters in the play
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
11. Brick Work
- a. Description: Paint 5' X 1' plywood to represent traditional Mexican construction methods
 - b. Room Set-up: Tables or the floor to paint 5' X 1' pieces of plywood
12. Judge's Bench
- a. NOT HAPPENING
13. Design Voice Box
- a. Description: Use computers to research and design symbol to place on the voice box prop
 - b. Room Set-up: Computer terminals with chairs and open space to complete format activity
14. Rocks
- a. NOT HAPPENING
15. Shells
- a. Description: Paint foam shells
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
16. Sheathes
- a. NOT HAPPENING
17. Border of Lights
- a. Description: Paint red strips and blue squares on a 45' piece of fabric. Then hot glue on mirror pieces to the fabric
 - b. Room Set-up: Open space big enough to lay out a 45' piece of fabric of on the floor
18. Flamenco
- a. Description: Watch DVD to learn and practice basic flamenco moves—Need a DVD player and TV or projection screen
 - b. Room Set-up: Open space to dance around
19. Judge's Emblem
- a. Description: Project an image of a government emblem onto a circular wood piece and paint it on
 - b. Room Set-up: 4 Projectors. Open space along a wall to put up the wood piece and have people standing/kneeling next to it to paint

20. Stage Combat

- a. Description: After learning safety techniques, students will learn basic stage movements to mimic violence.
- b. Room Set-up: Open Area with enough chairs for each student

21. Pantomime

- a. Description: Learn to use one's body to communicate messages.
- b. Room Set-up: Open Area with enough chairs for each student

22. Seaweed

- a. Description: Paint and spray glitter strips of fabric
- b. Room Set-up: Chairs and tables for students to sit and work on the items

23. Trees

- a. Description: Use a projector to trace tree designs on cardboard and then cut out the shapes.
- b. Room Set-up: 7 Projectors. Open space along a wall to put up large cardboard pieces and have people standing/kneeling next to it to trace. Then space to lay the pieces down to cut out.

24. ???

- a. Description:
- b. Room Set-up:

25. Reader's Theatre

- a. Description: Act out a section of *¡Bocón!* sitting down but with expression in body and voice
- b. Room Set-up: Open Area with enough chairs for each student

¡Bocón! Highland 7th Grade Festival

Friday, September, 29, 2006

Sponsored by

The Bridges Project, CWU GEAR UP, CWU Theater Department

- | | |
|---------------------|---|
| 9:30 – 9:45 | OPENING Veronica Gomez-Vilchis/Amber Peoples- ¡Bocón! |
| 9:50 – 10:20 | BREAK OUT WORKSHOPS #1 Theater Warmups |
| 10:25-11:30 | BREAK OUT WORKSHOPS #2 Prop Making |
| 11:30- 12:00 | LUNCH |
| 12:00-12:30 | GALLERY WALK AND PERFORMANCE WATCHING |
| 12:45- 1:00 | CLOSING AND LOAD BUSES |

WORKSHOPS

1. Opening
 - a. Description: Act out the opening scene of the play *¡Bocón!*
 - b. Room Set-up: open area to rehearse in.

2. Effects
 - a. Description: Create sound effects using objects and learn to create water movement effects with fabric. Then use that together to rehearse a short writing piece.
 - b. Room Set-up: Tables to place objects on and then open space to rehearse with fabric

3. Big Posters for their school
 - a. Description: Using paints and big pieces of butcher paper, students will create big posters to advertise for *¡Bocón!*. These will be the only item of the entire workshop that goes back to the school with the students.
 - b. Room Set-up: Either big tables to lay the paper on or an open area to lay the paper on the floor

4. Flowers and Fireworks
 - a. Description: Create two styles of paper flowers as well as the stems. Also
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

5. Market bananas, avocados, apples
 - a. Description: Create bananas, avocados, and apples out of paper mache
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

6. Envelope/Letter
 - a. Description: Create a prop envelope and letter to look like it has been distressed thru being mailed and read.
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

Highland Workshop Supplies

Opening

- Scripts
- Sticks
- Worksheet

Effects (2 stations)

- Foley Objects
- Water Fabric
- Worksheet
- Poem/Short Story

Big Posters for their school

- Butcher paper
- Paint brushes
- Tempura paint
- Paper towels
- Tarps
- Worksheets
- Collage of pictures
- Spiderman Posters
- Paper plates
- Rulers

Flowers and Fireworks

- Coffee filters
- Cheap water colors
- Small Paint brushes
- Yarn
- Paper towels
- Fake leaves
- Tissue paper
- Wire
- Floral tape (green)
- Shiny wrapping paper
- Thin wrapping ribbon
- Dry cleaner sticks cut in half
- Tarps
- Worksheet
- Script
- Samples
 - Filter flower
 - Tissue flower

- Fireworks
- Scissors
- Glue sticks
- Cups (for water)

Market bananas, avocados, apples (2 stations)

- Newspaper
 - Whole
 - Strips
- Art paste
 - Pre-mixed in milk jugs
 - Extra powder
- Paper Towels
- Streamers
 - Yellow (both apple and banana)
 - Green
- Samples
 - Banana
 - Apple (mache)
 - Apple (from Michael's)
 - Avocado
- Tarps
- Worksheet
- Script
- Thin sticks
- Masking tape
- 2 scissors

Envelope/Letter

- Worksheet
- Script
- 11"X17" Paper to make envelopes
- Lined paper to write letter
- Pencil boxes
 - Colored Pencils
 - Pencil sharpeners
 - Pens
 - Black
 - Blue
 - Red
 - multi
- Scissors
- Glue sticks
- Distressing Materials
 - Dirt

- Water
- Samples
 - Disected real envelope
 - Mini-sample

Pantomime

- Scripts
- Worksheet

Miscellaneous Box

- Nametags
- Markers
- Masking, Mailing, and Duct tape
- Theatre Warm-ups Folder
- Raffle tickets
- Theatre Department Publicity
- Pencils
- Markers
- Construction paper
- Reader's Theatre
 - Scripts
 - Worksheet

Royal City Workshop Boxes

Opening

- Scripts
- Sticks
- Worksheet

Effects

- Foley Objects
- Water Fabric
- Worksheet
- Poem/Short Story

Big Posters for their school

- Butcher paper
- Paint brushes
- Tempura paint
- Paper towels
- Tarps
- Worksheets
- Collage of pictures
- Spiderman Posters
- Paper plates
- Rulers

Flowers and Fireworks

- Coffee filters
- Cheap water colors
- Small Paint brushes
- Yarn
- Paper towels
- Fake leaves
- Tissue paper
- Wire
- Floral tape (green)
- Shiny wrapping paper
- Thin wrapping ribbon
- Dry cleaner sticks cut in half
- Tarps
- Worksheet
- Script
- Samples
 - Filter flower
 - Tissue flower
 - Fireworks

- Scissors
- Cups (for water)

Market bananas, avocados, apples

- Newspaper
 - Whole
 - Strips
- Art paste
 - Pre-mixed in milk jugs
 - Extra powder
- Paper Towels
- Streamers
 - Yellow (both apple and banana)
 - Green
- Samples
 - Banana
 - Apple (mache)
 - Apple (from Michael's)
 - Avocado
- Tarps
- Worksheet
- Script
- Thin sticks
- Masking tape
- 2 scissors

Envelope/Letter

- Worksheet
- Script
- 11"X17" Paper to make envelopes
- Lined paper to write letter
- Pencil boxes
 - Colored Pencils
 - Pencil sharpeners
 - Pens
 - Black
 - Blue
 - Red
 - multi
- Scissors
- Glue sticks
- Distressing Materials
 - Dirt
 - Water
- Samples
 - Disected real envelope

- Mini-sample

Pantomime (2 stations)

- Scripts
- Worksheet

Masks

- Art paste
 - Pre-mixed in milk jugs
 - Extra powder
- News paper strips
- Blender
- Paper towels
- Face forms
- Tissue paper/Streamers—green, white, flesh
- Wire
- Wire cutters
- Tarps
- Instructions Worksheets
- Fill in worksheets
- Cups to disperse the glue
- Scripts
 - La Llorona
 - Refugee
 - Duende
 - 2 Viejitas/Voice Picker
 - Voice Keeper
- Vaseline
- Inspiration pictures
- Long boxes to place masks in when done

Miscellaneous Box

- Nametags
- Markers
- Masking, Mailing, and Duct tape
- Theatre Warm-ups Folder
- Raffle tickets
- Theatre Department Publicity
- Pencils
- Markers
- Construction paper
- Reader's Theatre
 - Scripts
 - Worksheet

¡Bocón! Wahluke 7th Grade Festival

Thursday, October 12, 2006

Sponsored by

The Bridges Project, CWU GEAR UP, CWU Theater Department

| | |
|---------------------|---|
| 9:30 – 9:45 | OPENING Veronica Gomez-Vilchis/Amber Peoples- ¡Bocón! |
| 9:50 – 10:20 | BREAK OUT WORKSHOPS #1 Theater Warmups |
| 10:25-12:00 | BREAK OUT WORKSHOPS #2 Prop Making |
| 12:00- 12:30 | LUNCH |
| 12:35- 1:15 | POSTERS |
| 1:20 – 1:45 | PERFORMANCE WATCHING |
| 1:45- 2:00 | CLOSING AND LOAD BUSES |

WORKSHOPS

1. Big Posters for their school
 - a. Description: Using paints and big pieces of butcher paper, students will create big posters to advertise for *¡Bocón!*. These will be the only item of the entire workshop that goes back to the school with the students.
 - b. Room Set-up: Either big tables to lay the paper on or an open area to lay the paper on the floor

2. Pipes
 - a. Description: Use PVC pipe, foam spray, 2 coats of paint, and a protective spray to create an iron bar effect.
 - b. Room Set-up: Outside to spray and paint

3. Loom
 - a. Description: Use PVC pipe, spray adhesive, paper, and paint to create a wood effect
 - b. Room Set-up: Outside to spray and paint

4. Blankets
 - a. Description: Painting techniques on muslin fabric to look like 8' X 4' traditional Mexican blankets
 - b. Room Set-up: Big tables or the floor to paint 8' X 4' pieces of fabric

5. Masks
 - a. Description: Create paper mache masks for 7 characters in the play
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

6. Brick Work
 - a. Description: Paint 5' X 1' plywood to represent traditional Mexican construction methods
 - b. Room Set-up: Tables or the floor to paint 5' X 1' pieces of plywood

MATTAWA Workshop Boxes

Opening (check supplies)

- Scripts
- Sticks
- Worksheet

Big Posters for their school (check supplies)

- Butcher paper
- Paint brushes
- Tempura paint
- Paper towels
- Tarps
- Worksheets
- Collage of pictures
- Spiderman Posters
- Paper plates
- Rulers

Market bananas, avocados, apples (check supplies)

- Newspaper
 - Whole
 - Strips
- Art paste
 - Pre-mixed in milk jugs
 - Extra powder
- Paper Towels
- Streamers
 - Yellow (both apple and banana)
 - Green
- Samples
 - Banana (newspaper)
 - Banana (rubber/colored)
 - Apple (newspaper)
 - Apple (foam/colored)
 - Avocado
- Tarps
- Worksheet
- Script
- Thin sticks
- Masking tape
- 2 scissors
- cups

Iron Pipes and Flamenco (new)

- 18 1" pipes between 4'-5'
- Black paint
- Brass paint

- Stir sticks
- Cups
- Sandpaper
- Paint brushes—1.5” Bristle
- Worksheet
- Script
- Paper towels
- Tarps
- Sample
- Paint can opener
- “Learning Flamenco” DVD

Loom (2 stations) (new)

- 18 1.5” PVC pipes—little less than 8’ long
- 18 1.5” PVC pipes—little less than 4’ long
- 3 cardboard boxes
- Ivory colored copier paper
- Super 77—2 spray cans
- cups
- Rum Raisin paint
- Yarrow Point paint
- stir sticks
- Paint brushes—0.5” Bristle
- Worksheet
- Paper towels
- tarps
- Sample
- Paint can opener
- Disposable gloves

Blankets (new)

- Black supersat paint mixed with water
- Stir stick
- Paint brushes
- Worksheet
- Paper towels
- Tarps
- 7 Colored pictures of blanket designs
- Taped-out muslin
- 1’X1’ muslin practice pieces
- Cups
- Paint can opener

Masks (check supplies)

- Art paste pre-mixed
- News paper strips
- Blender

- Paper towels
- Face forms
- Tissue paper/streamers—green, white, flesh
- Wire
- Wire cutters
- Tarps
- Instructions Worksheets
- Fill in worksheets
- Scripts for each character
- Vaseline
- Inspiration pictures

Brick Work (new)

- 1' X 6' plywood—8 pieces
- Carpenter's pencils
- Paint
 - black
 - brown sugar
 - mission rock
 - fawn beige
- Paint brushes
 - Newspaper
 - Yellow sponges with green scrubbie on back
- Paper plates
- Stir sticks
- Worksheet
- Script
- Paper towels
- Tarps
- Paint can opener

Pantomime (check supplies)

- Scripts
- Worksheet

Miscellaneous Box (check supplies)

- Nametags
- Markers
- Masking, Mailing, and Duct tape
- Theatre Warm-ups Folder
- Raffle tickets
- Theatre Department Publicity
- Pencils
- Reader's Theatre
 - Scripts
 - Worksheets

¡Bocón! Prosser 7th Grade Festival

Thursday, October 19, 2006

Sponsored by

The Bridges Project, CWU GEAR UP, CWU Theater Department

- | | |
|----------------------|---|
| 10:00– 10:15 | OPENING Veronica Gomez-Vilchis/Amber Peoples- ¡Bocón! |
| 10:20 – 10:50 | BREAK OUT WORKSHOPS #1 Theater Warmups |
| 10:55-11:55 | BREAK OUT WORKSHOPS #2 Prop Making |
| 11:55- 12:20 | LUNCH |
| 12:25 – 12:45 | PERFORMANCE WATCHING Theater with a Vision |
| 12:45- 12:50 | CLOSING AND LOAD BUSES |

WORKSHOPS

1. Opening
 - a. Description: Act out the opening scene of the play *¡Bocón!*
 - b. Room Set-up: open area to rehearse in.

2. Effects
 - a. Description: Create sound effects using objects and learn to create water movement effects with fabric. Then use that together to rehearse a short writing piece.
 - b. Room Set-up: Tables to place objects on and then open space to rehearse with fabric

3. Flowers and Fireworks
 - a. Description: Create two styles of paper flowers as well as the stems. Also
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

4. Design Voice Box
 - a. Description: Use computers to research and design the voice box prop
 - b. Room Set-up: Computer terminals with chairs and open space to complete format activity

5. Rocks
 - a. Description: Paint paper mached rock structures
 - b. Room Set-up: Tables or the floor to paint

6. Shells and Seaweed
 - a. Description: Paint foam casted shells and strips of fabric
 - b. Room Set-up: Chairs and tables for students to sit and work on the items

PROSSER Workshop Boxes

Opening (revised)

- Scripts
- Worksheet—Different than before!!

Effects (check supplies)

- Foley Objects
- Water Fabric
- Worksheet
- Poem/Short Story

Big Posters for their school (check supplies)

- Butcher paper
- Paint brushes
- Tempura paint
- Paper towels
- Tarps
- Worksheets
- Collage of pictures
- Spiderman Posters
- Paper plates
- Cups
- Rulers

Design Voice Box (new)

- Worksheet
- Script
- Butcher paper
- Copy paper

Market bananas, avocados, apples—PAINT (revised)

- Paper mache fruit from other workshops
- Script
- Worksheet
- Green acrylic paint
- Red acrylic paint
- Brown tempura paint
- 2 packages of various sized paint brushes
- Scrubbies
- 2 long brown boxes to put fruit in after painted
- Paper towels
- Tarps
- Paper plates

Loom (check supplies)

- 8' long 1.5" PVC pipe
- 3 cardboard boxes
- Ivory colored copier paper
- Super 77—2 spray cans
- cups
- Rum Raisin paint
- Yarrow Point paint
- stir sticks
- Paint brushes—0.5" Bristle
- Worksheet
- Paper towels
- Tarps
- Sample
- Paint can opener
- Disposable gloves
- Scissors

Iron Pipes—BRASS and Flamenco (revised)

- tarps
- worksheets
- scripts
- scrubbies
- paper plates
- paper towels
- brass paint
- paper plates
- paint can opener
- little stir stick (in miscellaneous box)
- "Learning Flamenco" DVD
- 1" PVC pipe painted black
- 2 8' 1"X1" boards painted black

Shells (new)

- Small paint brushes (from flowers and fireworks box)
- Tarps
- Paper towels
- Foam sea shells
- Paper plates
- Tempura paints—new ones in 16oz containers
- Worksheets
- Scripts
- Laminated pictures of fantasy shells and color wheel

Seaweed (new)

- Green fabric strips
- Spray glitter
- ??? paint
- 1.5" bristle paint brushes
- Worksheets
- Scripts
- Cups
- Tarps

Pantomime (check supplies)

- Scripts
- Worksheet

Trees (new)

- 6 4' X 8' cardboard
- Carpenters' Pencils
- 6 Projector sheets
- Razor blades
- Band-Aids
- Worksheets
- Scripts

Miscellaneous Box

- Nametags
- Markers
- Masking, Mailing, and Duct tape
- Theatre Warm-ups Folder
- Raffle tickets
- Theatre Department Publicity
- Pencils
- Tiny stir sticks
- Reader's Theatre
 - Scripts
 - Worksheet

¡Bocón! Othello 7th Grade Festival

Friday, October 20, 2006

Sponsored by

The Bridges Project, CWU GEAR UP, CWU Theater Department

| | |
|---------------------|---|
| 8:45 – 9:00 | OPENING Veronica Gomez-Vilchis/Amber Peoples- ¡Bocón! |
| 9:05 – 9:50 | BREAK OUT WORKSHOPS #1 Theater Warmups |
| 10:00-11:30 | BREAK OUT WORKSHOPS #2 Prop Making |
| 11:30- 12:00 | LUNCH |
| 12:05 – 1:35 | BREAK OUT WORKSHOPS #3 |
| 1:40 – 2:30 | PERFORMANCE WATCHING Theater with a Vision |
| 2:30 - 2:45 | CLOSING AND LOAD BUSES |

WORKSHOPS

1. Big Posters for their school
 - a. Description: Using paints and big pieces of butcher paper, students will create big posters to advertise for *¡Bocón!*. These will be the only item of the entire workshop that goes back to the school with the students.
 - b. Room Set-up: Either big tables to lay the paper on or an open area to lay the paper on the floor
2. Blankets
 - a. Description: Painting techniques on muslin fabric to look like 8' X 4' traditional Mexican blankets
 - b. Room Set-up: Big tables or the floor to paint 8' X 4' pieces of fabric
3. Masks
 - a. Description: Create paper mache masks for 7 characters in the play
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
4. Sheathes
 - a. Description: Use model sheathe from Mexico to hand sew sheathes big enough for the matches being used in *¡Bocón!*
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
5. Border of Lights
 - a. Description: Paint red strips and blue squares on a 45' piece of fabric. If have time, hot glue on mirror pieces to the fabric
 - b. Room Set-up: Open space big enough to lay out a 45' piece of fabric of on the floor
6. Kiki's Costume
 - a. Description: Sew and/or hot glue fabric to pants and a shawl to add decoration
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
7. Judge's Emblem
 - a. Description: Project an image of a government emblem onto a circular wood piece and paint it on
 - b. Room Set-up: Projector. Open space along a wall to put up the wood piece and have people standing/kneeling next to it to paint
8. Masks
 - a. Description: Create paper mache masks for 7 characters in the play
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
9. Judge's Emblem
 - a. Description: Project an image of a government emblem onto a circular wood piece and paint it on
 - b. Room Set-up: Projector. Open space along a wall to put up the wood piece and have people standing/kneeling next to it to paint
10. Stage Combat
 - a. Description: After learning safety techniques, students will learn basic stage movements to mimic violence.

b. Room Set-up: Open Area with enough chairs for each student

11. Pantomime

a. Description: Learn to use one's body to communicate messages.

b. Room Set-up: Open Area with enough chairs for each student

12. Reader's Theatre

a. Description: Act out a section of *¡Bocón!* sitting down but with expression in body and voice

b. Room Set-up: Open Area with enough chairs for each student

OTHELLO Workshop Boxes

Each Station Repeated Twice Except Opening Once and Pantomime Thrice

Opening (check supplies)

- Scripts
- Worksheet—Different than before!!

Effects (check supplies)

- Foley Objects
- Water Fabric
- Worksheet
- Poem/Short Story

Big Posters for their school (check supplies)

- Butcher paper
- Paint brushes
- Tempura paint
- Paper towels
- Tarps
- Worksheets
- Collage of pictures
- Spiderman Posters
- Paper plates
- Cups
- Rulers

Loom (revised)

- 4' long 1.5" PVC pipe
- 1.5" corner pieces
- 3 cardboard boxes
- Ivory colored copier paper
- Super 77—2 spray cans
- cups
- Rum Raisin paint
- Yarrow Point paint
- stir sticks
- Paint brushes—0.5" Bristle
- Worksheet
- Paper towels
- Tarps
- Sample

- Paint can opener
- Disposable gloves
- Scissors

Blankets (revised)

- ?? paint
- 1.5” Bristle paint brushes
- Worksheet
- Paper towels
- Tarps
- Colored pictures of blanket designs
- Muslin
- Muslin practice pieces
- Cups

Masks (check supplies)

- Art paste
 - Pre-mixed in milk jugs
 - Extra powder
- News paper strips
- Blender
- Paper towels
- Face forms
- Tissue paper/streamers—green, white, flesh
- Wire
- Wire cutters
- Tarps
- Instructions Worksheets
- Fill in worksheets
- Scripts
 - La Llorona
 - Refugee
 - Duende
 - 2 Viejitas/Voice Picker
 - Voice Keeper
- Vaseline
- Inspiration pictures

Border of Lights (new)

- 45’ white fabric
- Red supersat paints
- Blue supersat paints
- Work gloves—7 pair
- Hot glue guns

- Hot glue sticks
- Mirror pieces
- 1.5” Bristle paint brushes
- Paper plates
- Tarps
- Paper towels

Flamenco (revised)

- Flamenco DVD
- Scripts

Judge’s Emblem (new)

- 18” Circular wood
- 9 Emblem projector images
- 3 little brown acrylic paints
- Tiny paint brushes (from shells box)
- Carpenters’ pencils
- Tarps
- Paper towels
- Worksheet
- Script
- Cups
- Stir sticks

Pantomime (1.5 stations—check supplies)

- Scripts
- Worksheet

Stage Combat (new)

- Worksheets
- Scripts

Miscellaneous Box

- Nametags
- Markers
- Masking, Mailing, and Duct tape
- Theatre Warm-ups Folder
- Raffle tickets
- Theatre Department Publicity
- Pencils
- Reader’s Theatre
 - Scripts
 - Worksheet

Workshop Stations



Theatre Warm-ups



Painting the Backdrop



Mentors prepping Net in the car



Making the Net



Displaying the Net



Mask Making

¡Bocón! 7th Grade Theater

Seminar

Friday, November 17, 2006



| | |
|----------------------|--|
| 12:00 – 12:45 | McConnell Tour |
| 12:45 – 1:50 | LUNCH W/ACTORS/MENTORS-SUE LOMBARD |
| 1:50- 2:00 | BREAK |
| 2:00-3:00 | THEATER WORKSHOPS |
| 3:10-4:10 | THEATER WORKSHOPS |
| 4:20-5:20 | THEATER WORKSHOPS |
| 5:30-6:15 | DINNER W/MENTORS |
| 6:15-6:30 | THEATER ETHICS |
| 6:45-6:55 | Take seats in Hertz Auditorium for play |
| 7:00-8:00 | OPENING OF ¡BOCÓN! |
| 8:00-8:30 | Tour of Back Stage |
| 8:30 | Load Buses |

Opening Night Seminar



Station Artifacts

For each station, we prepared individual boxes with all the necessary materials for the station. Included with this was a variety of instructional material such as worksheets with step-by-step methods, pictures/collages/posters that helped convey visuals for designs, and a section of the script that the materials being made would be used for.

These instructional materials in Appendix M are ordered first with the theatre warm-ups list then in the same numerical order as we organized them for the fall cohorts.

Workshop Descriptions and Room Set-up

1. Opening
 - a. Description: Act out the opening scene of the play *¡Bocón!*
 - b. Room Set-up: open area to rehearse in.
2. Effects
 - a. Description: Create sound effects using objects and learn to create water movement effects with fabric. Then use that together to rehearse a short writing piece.
 - b. Room Set-up: Tables to place objects on and then open space to rehearse with fabric
3. Big Posters for their school
 - a. Description: Using paints and big pieces of butcher paper, students will create big posters to advertise for *¡Bocón!*. These will be the only item of the entire workshop that goes back to the school with the students.
 - b. Room Set-up: Either big tables to lay the paper on or an open area to lay the paper on the floor
4. Flowers and Fireworks
 - a. Description: Create two styles of paper flowers as well as the stems. Also
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
5. Market bananas, avocados, apples
 - a. Description: Create bananas, avocados, and apples out of paper mache
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
6. Envelope/Letter
 - a. Description: Create a prop envelope and letter to look like it has been distressed thru being mailed and read.
 - b. Room Set-up: Chairs and tables for students to sit and work on the items
7. Pipes
 - a. Description: Use PVC pipe, foam spray, 2 coats of paint, and a protective spray to create an iron bar effect.
 - b. Room Set-up: Outside to spray and paint

21. Pantomime

- a. Description: Learn to use one's body to communicate messages.
- b. Room Set-up: Open Area with enough chairs for each student

22. Seaweed

- a. Description: Paint and spray glitter strips of fabric
- b. Room Set-up: Chairs and tables for students to sit and work on the items

23. Trees

- a. Description: Use a projector to trace tree designs on cardboard and then cut out the shapes.
- b. Room Set-up: 7 Projectors. Open space along a wall to put up large cardboard pieces and have people standing/kneeling next to it to trace. Then space to lay the pieces down to cut out.

24. ???

- a. Description:
- b. Room Set-up:

25. Reader's Theatre

- a. Description: Act out a section of *¡Bocón!* sitting down but with expression in body and voice
- b. Room Set-up: Open Area with enough chairs for each student

26. Net

- a. Use only during spring Saturday festivals.

Station: Beginning of
Event

Theatre Warm-ups

THEATRE WARM-UPS

YIPPEE!

BODY

- Neck isolations
- Floppy arms
- Sit on bench and reach up
- Plié down
- Flop over
- Rag doll
- Deep breaths
- Roll up
- Windmills
- Groin stretches
- Ball pulse
- Wrist and ankle rolls
- Shake and yell

VOICE

- Yawn
- Massage Jaw
- Deep breaths
- “Hi” across room
- Motor boats
- La, la, la, la, la
- Tongue Twisters

IMAGINATION

- “Oh I feel so good!”
- “1,2,3,4,5,6,7,8...”
- Boppity-Bop-Bop-Bop
- Go

Station #1

Opening

Opening: Stage Pictures

Q: What is a stage picture?

A: An arrangement of objects and bodies on stage so it looks like a posed picture.

Q: What is a tableaux?

A: A frozen stage picture that tells a story.

Q: What makes good stage pictures and tableauxs?

- Triangles
- Levels
- Seeing front of bodies and faces
- Expressive bodies and faces
- Everyone seen/nobody blocked
- Use of space
 - Balance the stage
 - Even spaced throughout the stage means one thing
 - One person isolated means another

The opening of ¡Bocón! is an exciting, energy filled experience. To help create that energy, the actors are working hard on creating interesting stage pictures and tableauxs. And now you get to have a try at it!

Have Fun!

Blocking: series of choreographed moves by actors onstage

Open: front of body towards the audience

1. feet in a V
2. drop shoulder and let body follow

Stage Picture: images created onstage by actor's bodies that help tell the story

1. Open
2. Balanced
3. Levels
4. If downstage, make sure the people upstage can be seen
5. Person alone means they get the attention
6. Triangles not lines

Handout Worksheet

Teach and Practice the 9 Basic Areas of the Stage and Terminology Below

Cross: move from one place to another

Above: upstage side

Below: downstage side

Onstage: place where audience can see you

Offstage: place where the audience can NOT see you

Enter: cross from offstage to onstage

Exit: cross from onstage to offstage

Create Rhythms with Sticks

Block the Scene

Take notes!

Use a pencil to be able to make changes!

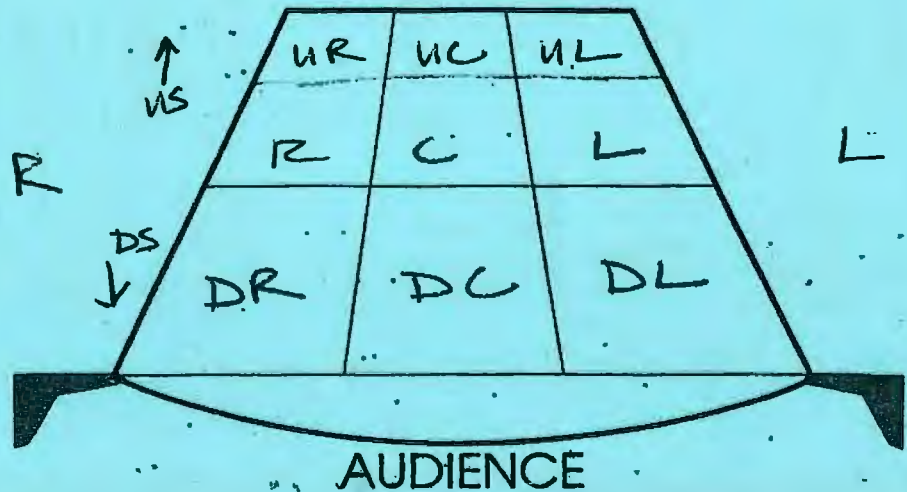
STANDARD STAGE "LINGO"

Stage Directions & Areas

Stage Right (or R)
 Stage Left (or L)
 Downstage (or D)
 Upstage (or U)
 Below
 Above

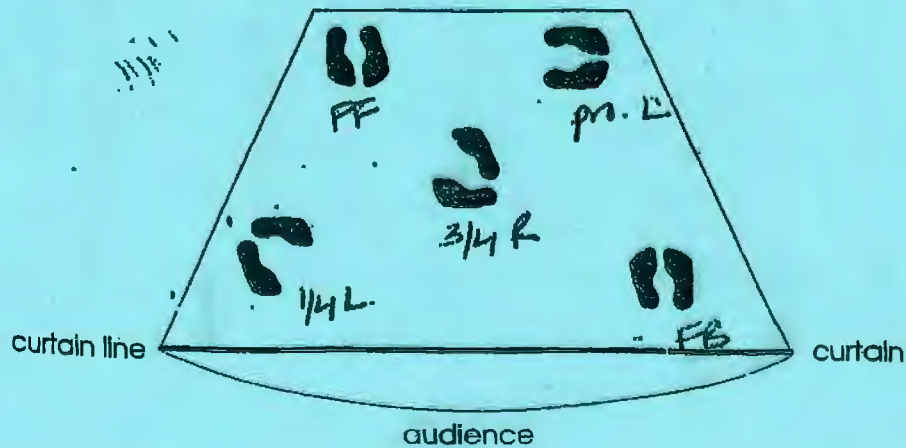
On-stage
 Off-stage
 Backstage
 Wings
 Out-front (or the house)
 Plane

*SR stronger
 (b/c rdg habits)
 *DS stronger

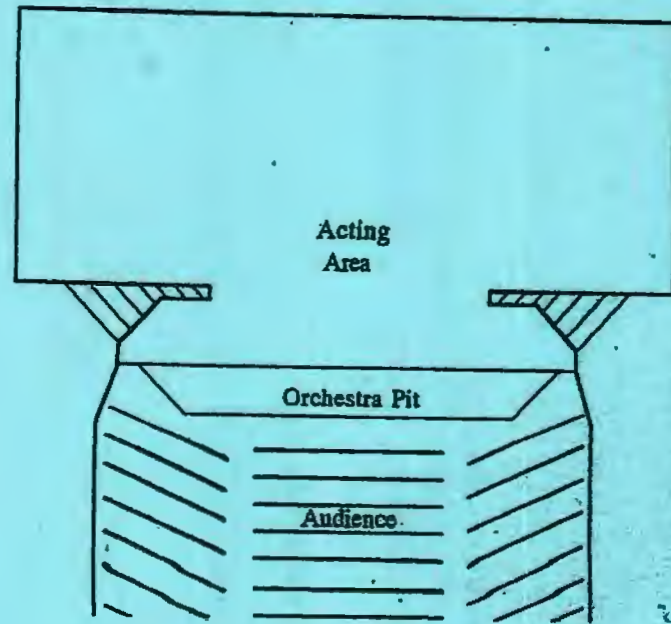


Body Positions

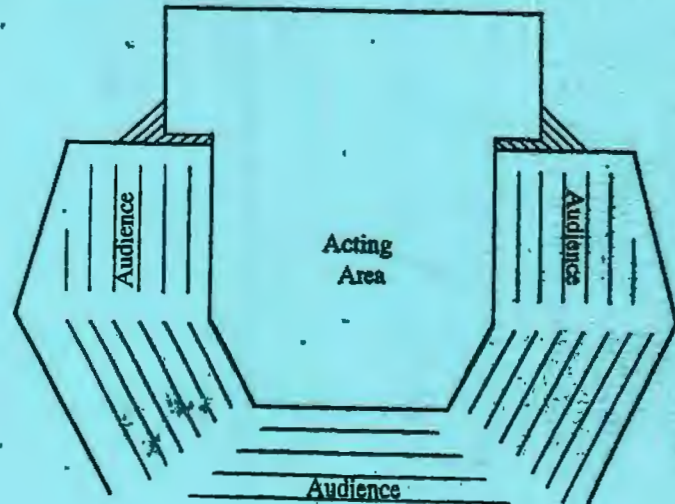
- One quarter (R or L) share scene w/ other ; and see both imp. lines.
- Full front intense, effects
- Profile (R or L) "give" scene to us actor
- Three quarter (R or L) special cases (death)
- Full back



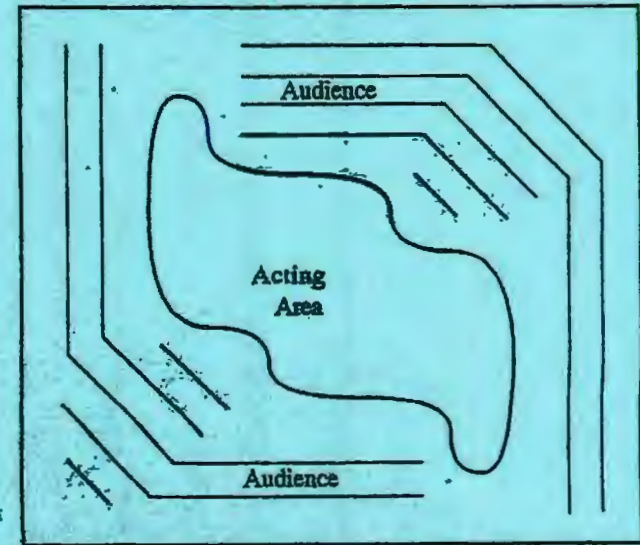
Proscenium Stage



Thrust Stage

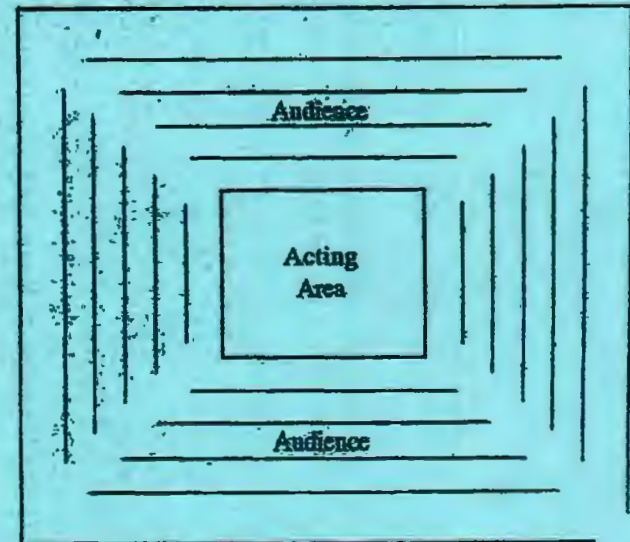


Flexible Stage Or Black Box



Note: Black Box theatres are empty spaces in which the audience configuration and acting area can be rearranged to suit the needs of the production.

Arena Stage Or Theatre-In-The-Round



ACTING SCENE

8

¡BOCÓN!

BOCON!

AT RISE: *The play opens with a rhythmic spoken piece— an invitation and a challenge to the audience. The actors are in simple white clothes, suggesting a chorus of campesinos. They each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement.*

CHORUS. Imagine a land—

ACTOR 1. ¡Fijate, imagine!

CHORUS. Jaguars, papagallos—

ACTOR 2. Yellow corn in the fields—

CHORUS. Imagine a land—¡fijate imagine!

ACTOR 3. ¡Oye marimba!

ACTOR 4. ¿Quieres sandías?

ACTOR 5. ¡Mira—Quetzal en las ceibas allí!

CHORUS. Imagine a place—WAR in the mountains!

ACTOR 1. There's war in the mountains!

ACTOR 2. Fire in the sky!

CHORUS. Imagine this place—not far from here...

ACTOR 3 (*whispered*). Fijate, imagine—

(Faster now, imploring.)

ACTOR 1. Cross the borders!

7

ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fijate, imagine...

SCENE ONE

SCENE: *Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.*

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

(MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

JUDGE. What's your name, son?

(MIGUEL is too frightened and confused to speak.)

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

MIGUEL. Yo vengo de...es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country... by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

stage, we hear the VENDORS selling their wares, softly beckoning MIGUEL's memory.)

VENDOR 1 (ROSITA) (*singsong.*) ¡Pupusas!

VENDOR 2. ¡Bananos!

VENDOR 3. ¡Flores!

(They enter and spread out their wares—which are glued to blankets and unfurled, as memory is unfurled, in a swirl of color and movement.)

VENDOR 4 (CECILIA). ¡Tamales!

ROSITA. ¡Aguacates!

VENDOR 3. ¡Piñas!

ROSITA. ¡Manzanas!

VENDOR 2. ¡Aguas frescas!

(MIGUEL takes a bunch of firecrackers from his pocket—a self-styled vendor.)

MIGUEL (*to the plaza.*) Firecrackers! ¡Cohetes! ¡Para La Fiesta de San Juan! The saints love firecrackers—that's how they know there's a fiesta. (*To the sky.*) Saints—come down from the sky, and bring a fat juicy pig for Rosita! ¡Qué vengan a la fiesta—todos los Santos gordos—all the fat saints!

ROSITA. Miguel!

MIGUEL. Come down before Rosita eats all the food in the village!

CECILIA. Ay, he's got a big mouth—

ROSITA (*eating a pupusa.*) ¡Bocón!

MIGUEL. Come sing!

Station #2

Effects

What the Heck is "Foley"?

Foley effects are sound effects added to the film during post production (after the shooting stops). They include sounds such as footsteps, clothes rustling, crockery clinking, paper folding, doors opening and slamming, punches hitting, glass breaking, etc.

The boom mic operator's job is to clearly record the dialogue, and only the dialogue. At first glance it may seem odd that we add back to the soundtrack the very sounds the sound recordists tried to exclude. But the key word here is control. By excluding these sounds during filming and adding them in post, we have complete control over the timing, quality, and relative volume of the sounds.

For example, an introductory shot of a biker wearing a leather jacket might be enhanced if we hear his jacket creak as he enters the shot - but do we really want to hear it every time he moves? By adding the sound in post, we can control its intensity, and fade it down once the dialogue begins. Even something as simple as boots on gravel can interfere with our comprehension of the dialogue if it is recorded too loudly. Far better for the actor to wear sneakers or socks (assuming their feet are off screen!) and for the boot-crunching to be added during Foley.

Use real-life objects - ancient vacuum cleaner canisters, the battered hood of a car, a mini-swimming pool, and cabinets of stuff that most would be hard put to identify. Very low tech stuff sounds great when used in creative ways. Often, the real movement doesn't sound as real as you'd want it to and the artist must find a more suitable object with which to create the sound.



Examples:

Cricket = comb

Shoes with wood, flour (snow), salt (snow), wet toilet paper (swamp/mud)

Fire crackling = cellophane rubbed around

Bird flapping wings = leather gloves

Star Wars sliding doors = pull sheet of paper out of envelope

Cue: any theatrical effect and the exact moment it happens in the play

- **Emphasis:** find a sound and place that provides extra importance to something done or said
- **Emotion/Mood:** Find a sound and place that highlights how the characters feel
- **Setting/Background:** Find a sound and place that helps the audience understand where they are

Cues we Need in ¡Bocón!

- Helicopter
- Boot
- Rooster crows in the morning
- Gavel
- Forest sounds
- Wind (to represent La Llorona)

Foley effects are a performance art that when done right is hardly noticed and when done wrong, is always noticed. It is also the part of a live show (performed for a live audience) that often gets more applause than the actors do.

Effects, Effects, and More Effects...

The theatre world is full of simulations. Designing “the look” of a show takes months of research and experimentation to create a style.

For *¡Bocón!*, the style is a mixture of many “looks.”

- Magic Realism
- Tall Tale
- Journey
- Folkloric
- Emphasis on Fabric
- Memory
- Emerge and Recede

Ultimately, though, you have to turn these ideas into objects on stage. In the play, we need both a river and a sea. Plus, we have to pack EVERYTHING in one van when we bring it to your school in a few weeks. So we need to keep the amount of object to a minimum. As a result, we will use this blue fabric for all our water needs. So now the trick is to find ways to make it look like water.

GIVE IT A TRY!!

How can you create different water effects?

- **Patterns flat on the floor?**
- **Ways of moving it to create ripples or waves?**
- **What about a waterfall effect?**
- **How could you create a flood?**
- **Can you make a hurricane effect with the fabric?**
- **What if someone had to swim in it?**
- **What other things happen with bodies of water?**

PUTTING IT ALL TOGETHER

1. *Read “The Burro from Another World” and “The Creation of the Columbia River.”*
2. *As a group, chose one story and enhance the it by adding Foley and water effects.*
3. *Rehearse several times. I promise new ideas will come each time!*
4. *Prepare to perform for the group at the end of the event.*
5. *As we say in theatre, “Break a leg.”*

- The Burro from Another World -

When I was young, I lived in a very small town; there were only a few houses hidden in the foothills. At that time we had no electricity and night fell in complete darkness, so people preferred to go to bed early.

One time, my friends and I stayed up talking until the wee hours of the morning. We had gone into the woods so no one would hear us. It then started to pour down rain and the clouds hid the moon and stars and we were surrounded by darkness, we were not afraid.

On the contrary, we were having a wonderful time making up some new mischief. Suddenly, we heard loud whining; it sounded like a goat. We all fell silent. The sound came from the top of a hill and was moving toward us. We turned to look at each other, not knowing what to do. Just then, we all got chills listening to some horrible howling.

I was very frightened, but I pretended not to be scared. As calmly as I could, I suggested to my friends that we all go home, because it was very late. They also appeared to be calm, and they accepted my idea. But, as soon as we had gone a few steps, a burro came out of nowhere, and there he was standing in front of us. The beast stared at us and beat the ground with one of his front hooves.

I wanted to go on my way, but the burro blocked me. Then one of the boys said that if we rode the animal, we would get home sooner. Even though this seemed like a good idea, not one of the four of us took the first step. Finally, I made up my mind and climbed onto the burro and the other three followed suit.

Just then the burro started running really fast we ran into a huge waterfall, then a dark cave that was hidden behind it. The burro kept running deeper and deeper into the cave. There was a stream that ran all the way through the cave. I thought if we ever get off this burro I can find home by this stream. The burro ran toward a pond that was formed by the stream, which was more than two meters deep. We were scared because we didn't know how to swim, but we couldn't stop the beast. When he came to the pond he took a big leap and, just before we fell into the water, he disappeared.

We almost drowned. I felt myself sinking deeper and deeper, until I managed to grab hold of some branches that were hanging down near the water. I dragged myself out, and thanks to that, was able to help the others. It took us a while to calm down, then everyone ran home to hide. Since that day, we never went out at night again.

The Creation of the Columbia River

One day, Coyote was walking along. The sun was shining brightly, and Coyote felt very hot.

"I would like a cloud," Coyote said.

So a cloud came and made some shade for Coyote. Coyote was not satisfied.

"I would like more clouds," he said. More clouds came along, and the sky began to look very stormy. But Coyote was still hot.

"How about some rain," said Coyote. The clouds began to sprinkle rain on Coyote.

"More rain," Coyote demanded. The rain became a downpour.

"I would like a creek to put my feet in," said Coyote. So a creek sprang up beside him, and Coyote walked in it to cool off his feet.

"It should be deeper," said Coyote.

The creek became a huge, swirling river. Coyote was swept over and over by the water. Finally, nearly drowned, Coyote was thrown up on the bank far away. When he woke up, the buzzards were watching him, trying to decide if he was dead.

"I'm not dead," Coyote told them, and they flew away.

That is how the Columbia River began.

HELICOPTER

FOLEY

8

¡BOCÓN!

ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fíjate, imagine...

SCENE ONE

SCENE: *Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.*

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

(*MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.*)

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

JUDGE. What's your name, son?

(*MIGUEL is too frightened and confused to speak.*)

¡BOCÓN!

37

LUIS'S VOICE. But one day, m'hijo, the Poor Man will raise his arms and tell The Boot, "¡No más!" "No more!"

MIGUEL. Papá!

LA LLORONA. Take them with you. Remember. Like I remember my own children. Porque, when we remember, we keep them alive...and free. Go now. Tell your story.

MIGUEL. Gracias.

LA LLORONA. No, m'hijo, gracias a ti—

MIGUEL. No, pos, a usted gracias—

LA LLORONA. No, no, gracias a ti—

MIGUEL. No, digo, a usted gra—

LA LLORONA (*starts to cry—but catches herself*). No. There's no time. (*She takes the feather of the Querzal from her rebozo and hands it to MIGUEL.*) Córrele, m'hijo. Fly!

(*Slowly she recedes U, her feet never touching the ground. MIGUEL turns to the Border of Lights and gets it right this time.*)

MIGUEL. NORTH!

(*He raises his arms in exaltation and, in slow motion, starts to cross the border. We hear the sound of HELICOPTERS. His body goes from exaltation to fear. He starts to run. The CHORUS runs on with their sticks, making the border, as in Scene One.*)

ROOSTER

14

¡BOCÓN!

(The altar shakes. MIGUEL jumps about three feet in the air, startled.)

MIGUEL. Mamá! I saw her! La Llorona—right outside, allí! She was dressed all in black and she was ten feet tall—and she was floating on the air, Mamá! She had a face like death, como la Calavera— *(Makes a deathly face.)* Así! And yellow teeth like a dog—and snakes for hair—and she put a magnet in me— *(Hand to his heart.)* Here! And she was pulling me... Right. Down. To the river. And she was crying, “¡Ay mis hiiiiijos!”

ANA *(calmly)*. Cálmate, Miguel. *(She pulls him down beside her on the mat. Shakes her head and sighs, “What a nut.” She crosses herself. They go to sleep. Then...)*

LA LLORONA'S VOICE. ¡Ay, mis hiiiiijos!

(The house, the mountains—the whole set shakes. ANA and MIGUEL sit straight up, crossing themselves madly.)

ANA *(trying to convince herself)*. It was just the wind, m'hijo, nada más. Duérmete con los ángeles—sleep with the angels, sí? *(She begins a lullaby.)* A la ru-ru niño, a la ru-ru ya ... duérmese mi niño ...

(LUIS enters.)

LUIS *(gravely)*. Ana— *(ANA goes to him.)* Kiki El Loco has disappeared.

(MIGUEL pops up.)

MIGUEL *(straight out)*. Kiki? He disappeared? *(Cries.)* No!

FOLEY

¡BOCÓN!

15

SCENE FOUR

SCENE: A ROOSTER CROWS. It is dawn. MIGUEL comes D to the audience.

MIGUEL. A lot of people were disappearing in my village.

(LUIS sharpens his machete. ANA rolls up the blankets and prepares tortillas, patting rhythmically.)

MIGUEL. But how do people disappear, Papá? Does the earth just open up and suck them in? Or—or maybe it's the duendes, the little green people that trick them into their caves—or one of those ships that come down from the sky!—or maybe it's the—

LUIS *(puts a gentle hand over MIGUEL's mouth)*. Soldiers.

MIGUEL *(softly)*. I know ...

LUIS. Vámanos.

(ANA sprinkles holy water in the four corners of the house and exits. MIGUEL gets his machete and his guitar. He starts to go in the wrong direction. LUIS turns him around.)

LUIS. Norte, Miguel. North. *(They walk, circling the stage, to the fields.)*

MIGUEL. But why are the soldiers so angry with us, Papá? If the soldiers are supposed to protect us, why is everybody afraid of them?

LUIS. It's a long story.

GAVEL

8

¡BOCÓN!

ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fijate, imagine...

SCENE ONE

SCENE: *Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.*

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

(*MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.*)

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

JUDGE. What's your name, son?

(*MIGUEL is too frightened and confused to speak.*)

FOLEY

¡BOCÓN!

9

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

MIGUEL. Yo vengo de... es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country... by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

SCENE SIX

SCENE: *There is a light change to indicate that we are back in the courtroom where we began. (If the JUDGE appeared behind the scrim in Scene One, he will reappear.) We hear the sound of the GAVEL.*

MIGUEL (*still out of breath*). And then—and then, señor—a man in a uniform caught me—and took me here.

JUDGE (*chuckles*). Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with...

(*MIGUEL touches the feather of the Quetzal, the rebozo LA LLORONA gave him—both quite real.*)

MIGUEL. Señor—Judge, digo—are you going to send me back? (*A pause.*)

JUDGE (*sighs*). Well, son...thing is, we just don't have a whole lot of room. No room in the playgrounds, no room in the schools...

MIGUEL. But the Border of Lights—it's so bright, it—it puts a magnet in you—

JUDGE. We're turning the lights down, son. Light's expensive—

MIGUEL. Wait! Just—one question, por favor—

JUDGE (*very patiently*). Yes?

(*We hear an echo of the JUDGE's first questions to MIGUEL, "Where do you come from? Where are your parents? Where are you from?"*)

BOOT

¡BOCÓN!

11

CECILIA. Not so loud, Bocón, or the soldiers will hear you!

(But this makes him more rambunctious—and he sings a rhythmic child's song to which he's changed the words to mock the soldiers.)

MIGUEL *(sings defiantly)*.

¡CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDIERS OF MY VILLAGE—SOLDADOS DE PAPEL!

CECILIA. ¡Cállate! Quiet!

MIGUEL *(to audience; still giddy)*. The soldiers didn't like us to shout or sing ...

(KIKI EL LOCO enters and prepares for his ritual dance.)

MIGUEL *(serious now)*. Or dance.

(The tone of the scene changes, as KIKI is as much a part of the spirit world as this one.)

MIGUEL. But there was an old Indian, Kiki El Loco, who used to dance all the time at fiestas—right in the plaza! They say he was deaf—but he could hear music right through the ground—like a radio!

(KIKI begins to dance. It's part folk dance, part wizardry, part protest. The others watch in awe—and some fear.)

FOLEY

12

¡BOCÓN!

CECILIA. Mira ese Kiki El Loco—how many times have they told him, "Don't dance!"

MIGUEL. He's not afraid of nothing! ¡Mira—the Dance of the Quetzal! The Bird of Freedom! *(We hear the sound of THE BOOT.)* ¡Los Soldados! The soldiers!

(The VENDORS run off, frightened.)

ANA *(calls from offstage)*. Miguel!

MIGUEL *(calls, without moving)*. ¡Sí, ahorita vengo, Mamá! Coming! *(We hear THE BOOT, closer. Fierce whisper from MIGUEL.)* Kiki! ¡Allí vienen los soldados, Kiki! The soldiers!

(KIKI stomps into the ground, defying the soldiers. As he dances off, he gives MIGUEL a magnificent red and green feather. THE BOOT fades.)

MIGUEL *(to audience; with wonder)*. The feather of the Quetzal! The Bird of Freedom... Kiki—he danced the soldiers away. He's not afraid of nothing! *(Sings, fearless.)*

CHANCA BARRANCA HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA, SOLDADOS GO TO—

ANA *(offstage)*. Miguel! Come in now or La Llorona's gonna get you!

MIGUEL *(terrified)*. La Llorona ...!

Station #3

Big Posters for their
School

POSTER PROJECT WORKSHEET!

In advertising as in theatre, you have an many choices to make about style because there are many different ways to express what you want to show. Look at the 2 Spiderman posters as examples of how you can make one idea tell a different story.

Give 3 examples of what you think looks different

1.

2.

3.

Give 3 examples of what idea's are similar.

1.

2.

3.

As the director of *¡Bocón!*, I chose to mix many styles to create a unique “look.” Here’s a list. Talk about them to learn what they all mean.

- Magic Realism
- Tall Tale
- Journey
- Folkloric
- Emphasis on Fabric
- Memory
- Emerge and Recede

Now look at the collage of pictures that are important to me as the director.

Give 3 examples of what emotions stand out to you.

1.

2.

3.

Time to Create!

How can you use the director's vision of the play to affect your choices?

Here's a list of choices to make

- Style/Font the words are written in
- Images to include in the pictures
- Drawing style of the pictures
- Layout of the pictures and words
- Size of pictures and words
- Colors

Be sure to include important info such as

- Title: Bocón!
- Playwright: Lisa Loomer
- Performance date: We don't know yet!!! Maybe you could leave a space to fill in later
- Who's putting on the show: CWO Bridges and Theatre Arts Department







Station #4

Flowers and Fireworks

FLOWERS IN THE MARKET

It is a common sight in the markets of Mexico and Central America to see people carrying large baskets of flowers for sale. In the plaza fiesta scene one of the vendors calls out to sell flowers. In the real world the flowers being sold would be real and the farmer would have picked them early in the morning to keep them fresh. In the theatre we need to use fake flowers to represent the real flowers, due to the perishability of fresh flowers. We will be using two methods to make our flowers.

COFFEE FILTER FLOWERS INSTRUCTIONS

1. Take one coffee filter, find the center, and hold it with one hand while using the other hand to smooth the filter into a tube. Next use string to tie around the coffee filter.
2. Using watercolors, paint filter using brush to apply areas of color. Use lots of color.
3. Remove string and open filter.
4. Set on tarp to dry.
5. When filter is dry, use floral tape and wire to attach stems and leaves.

Crepe Paper Flower Instructions

1. Take four to five sheets of the tissue paper and layer them (if you want multicolored flowers, use different colors).
2. Cut into 8-inch squares.
3. Keeping the sheets layered, take one set of squares and fold it like an accordion so it looks like a thin rectangle.
4. Take the end of a pipe cleaner and twist it around the center.
5. With the stem pointing straight down, gently pull up one layer of tissue into the center.
6. Pull up the remaining layers, one by one.
7. Repeat for the other side of the flower.
8. Once all the layers are pulled up, fluff them in place to look natural.
9. Add a wire flower stem.

INSTRUCTIONS FOR WIRING FLOWER STEMS:

1. Shape flower as desired and twist wire around the center.
2. Attach wire using floral tape
 - a) Starting at base of flower, place end of tape and start wrapping it down the wire.
 - b) Stretch the tape slightly while wrapping in a downward direction.

To add in leaves:

Place leaf stem next to wire and wrap tape around stem just below the leaf.

FIREWORKS! ¡COHOTES!

Fireworks are signs of celebration. Hearing the big bang they can make is also fun. In the story, notice that Miguel sells some for the fiesta. Now we need to make some for the actor to use in the performance.

1. Cut a piece of shiny wrapping paper (NOT tissue paper) to fit the paper tube. Have a little overlap going around and extend about 1.5 inches past the tip of the tube.
2. Place this piece of wrapping paper flat and glue diagonal strips of ribbon to it.
3. Then put glue on the back of the wrapping paper.
4. Roll the glue side of the wrapping paper around the tube
5. Twist the extra paper at the top of the tube.

Set: + plaza

¡BOCÓN!

9

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

MIGUEL. Yo vengo de...es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country...by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

10

¡BOCÓN!

stage, we hear the VENDORS selling their wares, softly beckoning MIGUEL's memory.

VENDOR 1 (ROSITA) (*singsong*). ¡Pupusas!

VENDOR 2. ¡Bananos!

VENDOR 3. ¡Flores!

(They enter and spread out their wares—which are glued to blankets and unfurled, as memory is unfurled, in a swirl of color and movement.)

VENDOR 4 (CECILIA). ¡Tamales!

ROSITA. ¡Aguacates!

VENDOR 3. ¡Piñas!

ROSITA. ¡Manzanas!

VENDOR 2. ¡Aguas frescas!

(MIGUEL takes a bunch of firecrackers from his pocket—a self-styled vendor.)

MIGUEL (*to the plaza*). Firecrackers! ¡Cohetes! ¡Para La Fiesta de San Juan! The saints love firecrackers—that's how they know there's a fiesta. (*To the sky.*) Saints—come down from the sky, and bring a fat juicy pig for Rosita! ¡Qué vengán a la fiesta—todos los Santos gordos—all the fat saints!

ROSITA. Miguel!

MIGUEL. Come down before Rosita eats all the food in the village!

CECILIA. Ay, he's got a big mouth—

ROSITA (*eating a pupusa*). ¡Bocón!

MIGUEL. Come sing!

CECILIA. Not so loud, Bocón, or the soldiers will hear you!

(But this makes him more rambunctious—and he sings a rhythmic child's song to which he's changed the words to mock the soldiers.)

MIGUEL *(sings defiantly)*.

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CECILIA. ¡Cállate! Quiet!

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(KIKI EL LOCO enters and prepares for his ritual dance.)

MIGUEL *(serious now)*. Or dance.

(The tone of the scene changes, as KIKI is as much a part of the spirit world as this one.)

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(The VENDORS run off, frightened.)

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CHANCA BARRANCA HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA, SOLDADOS GO TO—

ANA *(offstage)*. Miguel! Come in now or La Llorona's gonna get you!

MIGUEL *(terrified)*. La Llorona...!

Station #5

Market Bananas,
Avocadoes, Apples

Avocado

1. crumple a sheet of newspaper into a rough egg shape
2. Twist the paper at the top of the egg tightly, so that it is thinner than the lower half. This will become the top of the avocado.
3. Add additional paper to the form until it achieves a suitably avocado shape, then tape the paper into place using masking tape.
4. Apply two to three layers of paper mache to the exterior of the form.
5. Allow to dry overnight.

Apple

1. crumple a sheet of newspaper into a ball shape
2. cover ball with masking tape to secure ball shape.
3. apply two to three layers of paper mache
4. using scissors poke a small hole into the top of apple
5. insert stick for stem, apply a small amount of paper mache to secure stem.
6. Allow to dry overnight

Banana

1. Twist a sheet of newspaper into a rope about 5 inches in length.
2. Add additional newspaper to the rope, concentrating on its center and tapering the shape towards the ends.
3. Taper the ends of the shape by twisting the paper slightly and bend the rope at its center so it assumes the rough shape of a banana.
4. Tape the form in place with masking tape.
5. Flatten the newspaper slightly at one end of the banana and secure with tape.
6. Apply two to three layers of paper mache.
7. Allow the banana to dry overnight.

PAPER MACHE RECIPE

Use a simple mixture of flour and water. Mix one part flour with about 2 parts of water until you get a consistency like thick glue. Add more water or flour as necessary. Mix well to get out all the bumps. Add a few tablespoons of salt to help prevent mold!

At the workshop we used art paste, it is a powder you can buy online. All you need is a milk carton with water. Then add the powder and shake.

PAPER MACHE SUPPLIES

Masking Tape - Great for holding all the other things together while you apply the paper Mache.

Newspaper - Besides being a key ingredient in holding your paper Mache creation together, you can use it for creating details. Try rolling it to make an arm or leg, or crumple it up to make smaller parts!

Shoe Boxes - Cover with paper Mache to make a fancy box, or use as a base for a bigger project.

Toilet Tissue and Paper Towel Rolls - Great for adding details like arms and legs.

You can use many items you have laying around your house for paper Mache. Check out this list and start creating!

One of the nice things about paper Mache is you do not need any special supplies! You can use many items found around your house to make molds and forms for your paper Mache projects.

You can create forms for your paper Mache projects easily. Here are some suggestions for items to use to create forms for your paper Mache projects. Some can be used as bases for the projects, while others can be used to add specific details.

Balloons - All sizes and shapes are great for bases to rounded designs.

Cardboard - Corrugated cardboard is great for bases to projects; and lightweight cardboard, like from cereal boxes, works well for details.

Chicken Wire - Use this as a base for large projects.



These are paper mache vegetables too!

PAPER MACHE INSTRUCTIONS

1. Tear newspaper into strips.
2. Dip one piece of newspaper at a time into prepared paper Mache paste.
3. Hold the strip over the paste bowl and run it through your fingers to squeeze off excess paste.
4. Stick the newspaper strip over the form you want to paper Mache, and smooth it down with your fingers.
5. Completely cover your creation with a layer of newspaper strips. They should all be over-lapping.
6. After one layer is applied, let it dry about 24 hours.
7. Add another layer of newspaper strips and let dry another 24 hours.
8. Repeat this process until you get the desired effect, but you should have at least three layers.
9. Paint, decorate and proudly display your creation!
10. Paper Mache is a very messy craft! Make sure to cover your work surface, or you can even do it outside if weather permits. Make sure you cover yourself also!
11. Some creations can take several days to finish, so be prepared and be patient! Sometimes you will have to work for a little time every day adding new layers to your project.
12. You want to give your creation plenty of time to dry before you paint and decorate it.
13. Always tear your newspaper into strips instead of cutting them. For some reason the torn paper lays better on paper Mache creations.
14. To help your creation last longer, seal it with varnish or acrylic sealing spray when you are done painting it.
15. For a natural look, use brown paper towels for the final layer of your creation.
16. When you lay the newspaper strips onto your paper Mache project, make the strips go in as many different directions as possible as it will make your finished project stronger.
17. If you live in a humid climate assemble you paper Mache project using glue rather than a flour and water mixture or try using a little less water in the recipe you follow.
18. When working with a round object set it on top of a bowl or large-mouthed cup while you are working on it so it sits still.
19. If you do not like the smell of your flour and water mixture, try adding a touch of cinnamon to sweeten it up.



This paper mache giraffe is 6 feet tall!

Instructions for Painting Apples

1. Look at the example foam apple. YES! FOAM! Doesn't it look real?!
2. Set the apple on top of the table.
3. Take your paintbrush and dip it in the red paint. Scrape off a lot of the extra paint so your brush almost seems dry.
4. Starting at the top of the apple, slowly brush the paint to the bottom of the apple. *You should make smooth and even strokes that go straight down.
5. Continue brushing from top to bottom until about $\frac{3}{4}$ of the apple is streaked red. Fade the color as you go around

Instructions for Painting Avocados

1. Lay your avocado on the table.
2. Pick up your scrubie and dip it the dark green paint.
3. Scrape off extra paint on the side of the can so it almost feels dry.
4. Gently press the scrubie onto the avocado, lift up.
5. Continue to paint, using the technique of pressing straight down, and lifting straight up. The goal is to texturize, do NOT rub the avocado.
6. Blot until the avocado is covered.

Instructions for Painting Bananas

1. Look at the example made of rubber. Looks almost real—huh?!
2. Set banana on the table.
3. Use brown paint to paint the top tip of the banana.
4. Find a clean paintbrush to dip into the light green paint.
5. Paint the thin, lower point of the banana light green. The green color should fade into the yellow.

Get excited to see all of these props in the market scene of the play!

Set: Plaza

¡BOCÓN!

9

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

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¡BOCÓN!

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SOLDIERS OF MY VILLAGE—SOLDADOS DE PAPEL!

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(The VENDORS run off, frightened.)

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MIGUEL *(calls, without moving)*. ¡Sí, ahorita vengo, Mamá! Coming! *(We hear THE BOOT, closer. Fierce whisper from MIGUEL.)* Kiki! ¡Allí vienen los soldados, Kiki! The soldiers!

(KIKI stomps into the ground, defying the soldiers. As he dances off, he gives MIGUEL a magnificent red and green feather. THE BOOT fades.)

MIGUEL *(to audience; with wonder)*. The feather of the Quetzal! The Bird of Freedom... Kiki—he danced the soldiers away. He's not afraid of nothing! *(Sings, fearless.)*

CHANCA BARRANCA HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA, SOLDADOS GO TO—

ANA *(offstage)*. Miguel! Come in now or La Llorona's gonna get you!

MIGUEL *(terrified)*. La Llorona...!

Station #6

Envelope/Letter

ENVELOPE/LETTER PROJECT

In scene four of act one, Miguel and Cecilia go through a letter from Cecilia's daughter who now lives in Los Angeles. Later on in the scene he is handed the envelope which also contains something important, a \$100 bill.

Simulating a prop like this for a play is both fun and tough because you want it as real as possible yet believable from a great distance. Because we never see the money, we only need to make the envelope and letter.

Here are some questions to help you design your own package:

- 1.) How thick is the envelope?**
- 2.) How many pages are included in the letter?**
- 3.) Is it beat up, torn, bent, wrinkly?**
- 4.) What markings are on the envelope?**
- 5.) What type of stamp is on the envelope? What does the stamp look like? How large is the stamp?**
- 6.) Are there any water marks, tears, or food stains on either the envelope or letter? If so, is the ink smeared?**
- 7.) Was the letter wadded up inside Cecilia's pocket, or folded?**
- 8.) Is the letter all written out? Are there drawings included?**
- 9.) What type of paper does the daughter use?**
- 10.) What does the daughter's handwriting look like?**
- 11.) Are the envelope and letter wrinkly like they had been folded many times?**
- 12.) How is the letter folded? What color/ or type of paper was the letter on?**

DISTRESSING

Distressing is when one makes an object (like the letter or envelope) look abused, or old.

Two types include: abuse, and stains.

- 1. Abuse: One can easily do this by wadding the paper up and crushing it- then lay it out flat again. Or make folds—maybe even accent with color.**
- 2. Stains: Either use actual objects such as dirt, by rubbing it in the paper... or use water colors, markers, etc. and just smudge and add water.**

Some Info about Addresses

Sender's address

- Upper left hand corner
- Smaller writing
- 3 lines of information
 - Name of Cecilia's daughter
 - Number of place then Street name
 - City, State Zip Code (be sure to check the play where she lives!)
 - For example my address at the college is
 - Amber Peoples
 - 400 E. University Way
 - Ellensburg, WA 98926

Cecilia's Address

- Center bottom of envelope
- Larger writing
- 4 lines of information
 - Cecilia's full name—What could her last name be?
 - Street name and then Place Number
 - City, State, C.P. Number
 - Country -

Here's an example of an artist's address in the state of Oaxaca

Isaura Augilar
Prologación de Morelos No. 428
Ocotlán, Oax. C.P. 71510
México

STAMPS

- Many types exist with various pictures usually to honor something
- Notice jagged edge
- Usually includes the cost



- Be sure to notice the examples that have the circle and wavy line stamp going across which the post office marks on letters

Props: Envelope / Letter

18

¡BOCÓN!

(ANA, CECILIA, and ROSITA appear washing clothes and sheets in the river. The sheets billow in the wind. MIGUEL rushes to ANA.)

MIGUEL. Mira, Mamá— (But the women are busy talking.)

CECILIA (waving an envelope). Mira, Miguel, we got a letter from my daughter—

ANA. ¡En Los Angeles!

ROSITA. The City of Angels! (Incredulous.) She's got two jobs! And she eats everyday!

MIGUEL. Sí, pos— (Tries to show them the feather.)
mira—

ROSITA. She said all the kids there got BIG MOUTHS—just like you. Everybody in Los Angeles makes a lot of noise!

CECILIA. They got radios in their cars, and they ride around all day in their villages playing music—

ROSITA. LOUD—so the angels can hear them in the sky! And they got radios on their heads—and telephones right in their pockets!

MIGUEL (laughs; to audience). What a nut, eh? (Tries to show ANA the feather.) Mira—Papá said—

CECILIA. Ay, you could hear your papá laughing all the way to the river. He better be careful—

ANA. He's a brave man, Cecilia.

CECILIA. Brave like Kiki El Loco. Y bocón, Ana, como you know who—

MIGUEL. Sí! Mamá, mira— (To audience.) But I never got to show her, porque ...

¡BOCÓN!

19

(ANA hears something in the distance and turns U, frightened.)

MIGUEL. My mother wasn't listening, porque... (Pained; frightened.) My mother—she can hear a baby cry in the next village—

(We hear THE BOOT, and LUIS is propelled onto the stage by the unseen soldier. His hands are pulled behind him and tied.)

ANA (running to LUIS). No! ¡Déjelo por el amor de Dios! NO, YOU CAN'T TAKE HIM! NO! (We hear THE BOOT. One of ANA's arms is lifted, then the other. Then both are pulled down behind her by the invisible soldier. We should feel that a bird is being taken. The capture is the same as MIGUEL's in Scene One.)

MIGUEL (to audience, with great difficulty). And the soldiers took my mother for talking loud, too. And I wanted to scream at them, I wanted to yell— (He tries to yell—but his voice flies away in terror. We hear his "NOO-OO!" on tape, flying away, echoing, fading. MIGUEL mouths silently, wildly.) No! No!

ROSITA (to CECILIA). His voice, Mamá—IT FLEW AWAY!

(She runs off scared. ANA and LUIS are taken off, THE BOOT sound dragging them. They recede U, facing the audience.)

ANA. Run, M'hijo, run! I love you...!

MIGUEL (mouths). No!

CECILIA (*grabs MIGUEL and thinks with lightning speed; urgently*). You have to run, Miguel—the soldiers will be back! They'll make you join up with them, or they'll make you disappear—

(MIGUEL shakes his head wildly, "No!" CECILIA takes the envelope from her apron and stuffs it in his pocket.)

CECILIA. Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don't got soldiers there, they got—angels! That's where my daughter went, y tu también, that's where you'll go—*(He starts to run from her. She grabs him; frantic.)* The soldiers don't want us here, Miguel—we're not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace! ¡M'entiendes? Speak to me, Miguel—speak! *(Finally realizing.)* ¡Ay, no, por Dios! Your voice—the soldiers scared it away! *(Hugs him.)* It's hiding m'hijo, it's frightened. You've got to find it. Don't let the soldiers get your voice, Miguel! Don't let it disappear!

(She hugs him and runs off. MIGUEL starts to run all around the stage through the village.)

Station #7 & 18

Pipes & Flamenco

Painting PVC Gate

Due to the layers required to complete these “bars,” this station is a group effort of two schools. Theatre is ALWAYS a collaborative adventure!

Round 1

- ❖ Sand entire bar with a course sanding paper to rough up the surface and allow the paint to stick.
- ❖ Paint black paint over the entire bar, and let dry.

Round 2

- ❖ Get a tiny bit of bronze paint on a brush.
- ❖ Then, wipe a lot of it off on a newspaper.
- ❖ Paint a layer of bronze paint over the entire bar, making sure to keep the layer thin, to allow the black color through. Be sure to see the sample piece. If necessary, add a small amount of water to the paint. Let dry.
- ❖ Notice how the bronze accents the PVC, making it look like a real, old, wrought-iron metal gate!

Why do we make a fake gate, instead of using a real one?

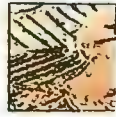
In the theatre, props and set pieces have to be moved and placed by actors or stage-hands. Almost everything you see in the theatre that looks like heavy stone or wood is fake! We do this because a real wrought-iron gate would be incredibly heavy. Our show is a touring show, so we need our set pieces to be light and portable for transportation. Light-weight materials are much easier to set up and move on stage during the show as well. It's also a lot more fun to create an entirely fake world that looks so convincing you think it's real! That's what theatre is all about!



FLAMENCO!

The Voice Keeper is a strange character. Notice that he does not even have a name! In the play *¡Bocón!* we are treating him as a symbol for oppression that hides behind a smiling face. We decided that he would also move very smooth. So the Voice Keeper will move with Flamenco steps and gestures.

Now, here's your chance to learn it. I bet your mentor is learning it with you too! Practice with the DVD and have fun ☺



WROUGHT IRON

Here, black and silver are carefully blended to give a realistic effect of wrought iron. The light catches and enhances the shape. The technique uses the same kind of enamel paints that are used on real wrought

iron to protect it from the elements. You can create the illusion on a variety of surfaces, including wood, but make sure that you key the surface by sanding down before you start.

You will need

- sandpaper
- cardboard or tape for masking
- enamel paint in black and silver
- household paintbrush
- cloth



- Rub down the object with sandpaper. Mask off any areas that you do not want to get paint on.



- Apply a base coat of black enamel paint and leave it to dry thoroughly.



- Stipple small patches of silver enamel paint over the whole surface very lightly with the tips of a brush.



- Lightly stipple with black enamel paint in random patches.



- Before the black paint is dry wipe over some of it with a cloth, leaving the raised areas with a more polished look.

LEFT: Wrought iron makes an unusual effect for this box. The undercoat is dark grey, with gilt cream in old silver applied on top for a denser metallic finish.



VIEJITA 1. Over that fence, mujer, under the volcano...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices...

VIEJITA 1 (noticing MIGUEL). Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! (To MIGUEL.) You'll never get behind that gate—

VIEJITA 2. But if you do—

BOTH. Watch out for the dogs!

VIEJITA 1. Los perrros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

VOICE KEEPER (smooth as silk). Why all the noise, hermano? The general is sleeping. Sssshhh!

(MIGUEL bangs on the gate.)

VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up—*(Pats box.)* in here. The loud ones. The ones that talk too much. *(Bows.)* I'm the Voice Keeper. I keep things nice and quiet. For the general.

(He salutes in the direction of the palace. MIGUEL bursts through the palace gate. The dogs growl. The VOICE KEEPER tries to seduce MIGUEL with his words.)

VOICE KEEPER. The voices lie, hermano... They tell stories about the general. They get together, one voice starts in—and before you know it, every one of them has an opinion. There's a racket in the garden. The general can't sleep.

(MIGUEL tries to get the box. The VOICE KEEPER sidesteps, doing flamenco.)

VOICE KEEPER. Always complaining...crying "I'm hungry!" Whining, "It's not fair!" Well, that's not our fault. We didn't make the world!

(MIGUEL manages to get the box open for a moment. A MURMUR OF VOICES flies out. The KEEPER closes the lid.)

VOICE KEEPER (in a rage). ¡Infeliz! *(Quickly smiles.)* Oyeme, hermano, the voices are happy now... content. Listen for yourself—

(MIGUEL listens. He hears silence.)

VOICE KEEPER. No more shouting, no more tears... A kinder, gentler garden. *(He takes a shiny medal coin from his sash and starts to hypnotize MIGUEL.)* You don't want your voice, hermano. You don't want to tell

SET: Gate Bars

bad stories about the general's soldiers... Promise? (*He is inadvertently hypnotizing the dogs too.*) The general loves you, hermanito! You're a good boy... A quiet boy... Good. ¿Sí?

(He teaches MIGUEL a gesture—a "ssshhhh" and a thumbs-up. MIGUEL repeats the gesture, like a dazed, smiling Moonie. The KEEPER waves and gestures, exiting. The good Moonie waves and gestures.

LA LLORONA enters. MIGUEL repeats the gesture to her, smiling dumbly.)

LA LLORONA ("Oh for God's sake"). ¿Ay mis hijos, qué te pasa a ti? Ay, ay, ay, ay, ay... You give up your fight? For a pretty speech and a smile?

(MIGUEL smiles and does the gesture.)

LA LLORONA. And what will it be like when the whole world is silent? Will you miss the voice of your guitar? The song of the wind—the rain? The sound of your own voice telling the soldier, "¡No! ¡No más"?"

(MIGUEL smiles and gestures, thumbs-up, again.)

LA LLORONA. No!?! (*She starts to cry. It builds and builds. But again, she catches herself mid-wail.*) No. There's no time. (*Her crying has broken the spell, but good. MIGUEL is MIGUEL. The dogs have awakened as well. Suddenly she hears something.*) Listen! (*He looks at her like she's nuts. She puts her hands to his ears and*

Station #8

Loom

Painting PVC **Backdrop Frames**

Watch for the writing in *Italics*. These are areas where caution should be used because the materials could be dangerous to touch or inhale!

- ❖ Crumple up pieces of paper length-wise, making sure the entire surface is crumpled. You don't want any flat sections leftover.
- ❖ *Put on protective gloves.*
- ❖ *Spray a layer of Super 77 over the entire surface of the PVC pipe.*
- ❖ Carefully place the crumpled paper, starting from the black mark on the PVC pipe, over the glue, pressing down as you go. *Make sure not to touch the glue! It's very sticky and strong!*
- ❖ Continue this way until the entire pipe up to the sharpie markings has been covered.
- ❖ Paint a layer of Rum Raisin paint over the paper, making sure to only apply it to the raised areas. The goal is to make it look like tree bark.
- ❖ Paint a layer of Yarrow Point paint over the Rum Raisin to help blend the paper color and with the dark brown paint. Let dry.

Why don't we just use real tree branches?

In the theatre, props and set pieces have to be moved and placed by actors or stage-hands. Almost everything you see in the theatre that looks like heavy stone or wood is fake! We do this because real tree branches would be incredibly heavy. Our show is a touring show, so we need our set pieces to be light and portable for transportation. Lightweight materials are much easier to set up and move on stage during the show as well. Real tree branches might also break, and we'd be in trouble if that happened! PVC is lightweight, very strong, and can easily be covered to look like something else, just as you've done! It's the perfect alternative. It's also a lot more fun to create an entirely fake world that looks so convincing you think it's real! That's what theatre is all about!

Station #9

Blankets

Black on the Backdrop

- Check out the pictures of the backdrop.
 - Can you tell what they are supposed to represent?
- The backdrop is very important in ¡Bocón! because actors wait behind it when not onstage, will make sound effects, and even have to change costumes! So we definitely don't want to see behind it.
- But yet we want to create cool effects by shining light thru it.

SO WITH ALL OF THESE IDEAS COMBINED, WE NEEDED A SPECIAL PAINT THAT WOULD COVER UP WHAT IS BEHIND YET STILL LET LIGHT SHINE THRU WHEN WE WANT.

So we have Rosco SUPERSATURATED paint!

It works a lot like watercolors but different. ☺

We add 10 times more water than paint.

So it's really runny. YIKES!

Today, you get the chance to play with this paint. Oh goodie!

1. Practice first. Put two strips of tape across the small squares of tape.
2. Read the rest of the instructions to figure out how to use the paint.
3. Now that you've practiced, let's paint the real ones.
4. For the black, look closely at the taped marks on the cloth.
5. Then look at the picture.
6. See where the black needs to go.

Use the paintbrush to get it on nice and thick.

TRUST ME! We will still see through it.

As soon as you get done painting a strip, take off the tape.

Check out the sample I experimented with to see why.

Now the black needs to dry before we add the color. So you can see the final product when you see the play.

Shadow Plays

With your extra time, create a story in ten sentences.

Remember that you need a beginning middle and end.

Then find a way to act it out with your shadow.

Have 2 people hold up the extra muslin close to a window.

You act between the muslin and window so we just see your

shadow. Have fun!

Painting Backdrop Sheets

- ❖ As you can see, the sheet you are about to paint has thick, black lines already in place. This is to help break up the colors and help guide where the different colors will be applied
- ❖ We will be painting different colored gradients between the black lines. We will use a combination of two colors, plus black and white for shading and blending.
- ❖ What does that mean, you ask? Well, here is an example of a gradient from black, to green, to white, to yellow:



- ❖ You will be put in groups and assigned a particular pattern to copy. Pay very close attention to the specific pattern you have been assigned to! Paint your gradients between each set of black lines
- ❖ If you put red and blue right next to each other, and try to blend them without white or black between them, you'll get purple!
- ❖ We will use a combination of red and blue, blue and green, green and red, red and yellow, and yellow and green.

How to create a gradient:



Figure 1



Figure 2



Figure 3

1. Apply a layer of black first. Starting at the top, blend lighter and lighter as you paint down, as shown in figure 1.
2. Next, apply a nice, dark green and blend up into the black. Blend lighter as you go down. See figure 2.
3. Last, apply yellow at the bottom, and blend upwards, making sure to leave some white between green and yellow so the colors won't mix. Figure 3.



Station #10

Masks

PAPIER MACHÉ MASK MAKING

Mask: Covering placed over one's face to either conceal or transform the person

Character Analysis: Describe a character's personality based on what they say and do in the script and what others say about him/her

- *Choose a character.
- *Read the scene for that character.
- *Look at the inspiration pictures to guide your imagination.
- *Complete character analysis worksheet.

BUILDING:

1. Make choices about the shape you want for the mask.
 - a. How are chins different?
 - b. Will you build the hair?
 - c. How do you want the cheekbones?
 - d. What type of eyes does this character have?
 - e. Does this character have wrinkles?
 - f. Can the eyebrows show an expression that this character should have all the time?
 - g. Is the character smiling, frowning, or neutral?
 - h. Does the character's teeth show? How?
2. Draw your design on the blank face just like you will have to create your mask on the blank face form.
3. Grab face form.
4. Cover it with Vaseline.
5. Form wire if you want to.
6. Mix paste.
7. Make newspaper strips.
8. Place strips in patterns that create your desired shape on the face form.
9. Be sure to consider placement of sight and breathing/speaking holes.
10. Use paper towel mulch to build up areas if you want to.
11. Add a layer of tissue paper/streamers to soak up extra glue and create the base color.

PAINTING:

1. Read your partner's worksheet and compare with yours.
2. Look at the shapes the builder created using the prompts above?
3. How can you add onto the original design with color?
4. What details can you highlight and add?
5. Consider the meaning of colors.
6. Mix little bits of paint.
7. Paint your design on the blank face.
8. Cut sight and breathing/speaking holes.
9. Mix more paint.
10. Enjoy painting!

There are three masks:
The one we think we are,
The one we really are,
And the one we have in common.
- Jacques Lecoq

Character:



Since another person will paint your mask, it's important for him or her to understand your vision of the character. When the mask is done, it will reflect both of you, plus a third element that comes from working together. That way, the final product will be different from anything either of you could have created alone.

To help the painter see the character, write a few sentences on the following questions. Include as much detail as you can, but don't mention colors; just tell the painter who the character is, and then see how he or she decides to show that.

1. Describe your character's physical characteristics (big, little, strong, weak, loud, quiet, etc.).
2. Describe your character's personality. Use words such as fiery, shy, angry, sweet, funny, and so on.
3. Tell the painter what the character likes and dislikes, is good at and not good at, etc.
4. Compare your character to three famous people, real or not. (For example, as strong as Superman, as strange as Michael Jackson, as rich as Bill Gates.)



Refugee Inspiration



REFUGEE

MASK

¡BOCÓN!

21

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

VILLAGER 2 (*imploring*). Tell our story!

ALL. Tell our story ... Tell our story ... Tell our story ...

SCENE FIVE

SCENE: *MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears...*

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

VOICES (*offstage, frightened*). ¡La Llorona ... La Llorona!

(*MIGUEL has no idea which direction to go. He starts to go in one direction—and a REFUGEE runs by, carrying her house on her back.*)

REFUGEE. Not that way—the soldiers!

(*He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.*)

DUENDE. Oye, going North? Need a coyote?

(*MIGUEL nods. DUENDE spins him.*)

DUENDE. Iiiiit's...that way! (*Spins him the other way.*)
Not that way—that way! (*Spins him again.*) No, not that
that way—THAT WAY!



Duende/Coyote Inspiration



DUENDE

¡BOCÓN!

21

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

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(He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.)

DUENDE. Oye, going North? Need a coyote?

(MIGUEL nods. DUENDE spins him.)

DUENDE. Iiiiit's...that way! (*Spins him the other way.*)
Not that way—that way! (*Spins him again.*) No, not that
that way—THAT WAY!

MASK

22

¡BOCÓN!

(The DUENDE runs off with his money. MIGUEL's still reeling. When he checks his money, it's gone. He tries to shout after the DUENDE, but has no voice for his rage. He tries calling his voice, summoning it with his guitar. An old WOMAN enters, making tortillas. We do not see her face. MIGUEL goes to her. Suddenly she turns, rising to her full height—ten feet tall. It's ...)

LA LLORONA (*wails*). ¡Ay, mis hiiiijos! ¡Córrele!

(MIGUEL is too scared to move.)

VOICES (*offstage*). La Llorona ... La Llorona ...!

LA LLORONA. ¡Ay, mis hiiiijos! Run hooome!

(MIGUEL looks back towards home. He can't go there!)

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE!

(MIGUEL gathers all his strength and shakes his head "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¡Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay ...

(MIGUEL can't believe his eyes and ears.)

LA LLORONA. What does it take to send you home?

(He starts to explain without words.)



La Llorona Inspiration

LA LLORONA MASK

¡BOCÓN!

13

SCENE THREE

SCENE: ANA runs on and pulls MIGUEL to another part of the stage, and we are in their house. She lays their petates (mats) and blankets on the floor, then begins to wash MIGUEL in a basin, as he continues to the audience.

MIGUEL. La Llorona! "The Weeping Woman." Everybody in the village says she's a witch. They say—

ANA. She killed her own children! (ANA is killing MIGUEL's ears, scrubbing.)

MIGUEL. ¿Verdad, Mamá?

ANA. They say she drowned them in the river! (She nearly drowns MIGUEL.)

MIGUEL. ¡Ay, Mamá, por favor!

ANA. And then—was she sorry! She was so sad, she's been going all over the world for hundreds of years crying— (Bloodcurdling.) "¡Ay mis hiiiiijos!"

MIGUEL (wails). "My children! My children!"

(ANA gets him under the blankets. The basin is turned over and covered with a cloth, becoming an altar.)

ANA (scary). And if you're outside after dark, she'll think you're one of her children—and she'll grab you and take you down to the river too! (Her tone changes completely and she's just a regular loving mom. Sweetly:) Good night, Miguel. (ANA lies down beside him and sighs, content. Then we hear, in the wind...)

LA LLORONA'S VOICE (bloodcurdling). ¡Ay mis hiiiiijos!

14

¡BOCÓN!

(The altar shakes. MIGUEL jumps about three feet in the air, startled.)

MIGUEL. Mamá! I saw her! La Llorona—right outside, allí! She was dressed all in black and she was ten feet tall—and she was floating on the air, Mamá! She had a face like death, como la Calavera— (Makes a deathly face.) Así! And yellow teeth like a dog—and snakes for hair—and she put a magnet in me— (Hand to his heart.) Here! And she was pulling me... Right. Down. To the river. And she was crying, "¡Ay mis hiiiiijos!"

ANA (calmly). Cálmate, Miguel. (She pulls him down beside her on the mat. Shakes her head and sighs, "What a nut." She crosses herself. They go to sleep. Then...)

LA LLORONA'S VOICE. ¡Ay, mis hiiiiijos!

(The house, the mountains—the whole set shakes. ANA and MIGUEL sit straight up, crossing themselves madly.)

ANA (trying to convince herself). It was just the wind, m'hijo, nada más. Duérmete con los ángeles—sleep with the angels, sí? (She begins a lullaby.) A la ru-ru niño, a la ru-ru ya... duérmese mi niño...

(LUIS enters.)

LUIS (gravely). Ana— (ANA goes to him.) Kiki El Loco has disappeared.

(MIGUEL pops up.)

MIGUEL (straight out). Kiki? He disappeared? (Cries.) No!

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

VILLAGER 2 (*imploring*). Tell our story!

ALL. Tell our story ... Tell our story ... Tell our story ...

SCENE FIVE

SCENE: *MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears ...*

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VOICES (*offstage, frightened*). ¡La Llorona ... La Llorona!

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that way—THAT WAY!

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(MIGUEL is too scared to move.)

VOICES (*offstage*). La Llorona... La Llorona...!

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(MIGUEL looks back towards home. He can't go there!)

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE!

(MIGUEL gathers all his strength and shakes his head "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¡Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay...

(MIGUEL can't believe his eyes and ears.)

LA LLORONA. What does it take to send you home?

(He starts to explain without words.)

LA LLORONA. You can't go home? (*Responding to his gestures.*) You'll DIE if you go home!? (*Responding to more gestures.*) The soldiers took your parents!? (*She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning; a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:*) I try to scare you kids home, so you'll be safe from the soldiers. (*Incredulous.*) Now you're too scared to go home—'cause there are soldiers there too!?

(*MIGUEL gestures, "Please stop crying."*)

LA LLORONA. ¿Qué? You think it's easy going all over the world crying— (*Wails.*) "¡Ay, mis hiiiijos!" (*Beat; regular gal.*) Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses— I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? (*Waits.*) Oye, say something already or— (*This usually gets 'em.*) I'll drown you in the river!

(*MIGUEL mimes "I've lost my voice!"*)

LA LLORONA. You've lost your voice?

(*He gestures about the soldiers.*)

LA LLORONA. The soldiers... scared it away?

(*He nods. She starts the build to tears—then stops abruptly mid-wail.*)

LA LLORONA. No. There's no time. (*Thinks out loud.*) You can't go home... You've got to find your voice— (*Tentative.*) Pues, maybe I could help him... (*The thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.*) Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. (*Goes to him.*) Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

(*MIGUEL gestures, "Not me."*)

LA LLORONA. Not you, good. Apúrete, pues! And be careful! Show me you can't be tricked and I'll lead you to the Border of Lights!

(*MIGUEL starts to go in the wrong direction. She turns him around.*)

LA LLORONA. ¡Ay, por Dios—Norte, North—allí!

(*She runs off. MIGUEL starts to walk, calling his voice tentatively with his guitar. Two VIEJITAS with creaky voices enter arguing.*)



Inspiration for:
2 Viejitas
The Voice Picker

2 VIEJITAS

Masks

24

¡BOCÓN!

(He nods. She starts the build to tears—then stops abruptly mid-wail.)

LA LLORONA. No. There's no time. *(Thinks out loud.)* You can't go home... You've got to find your voice—*(Tentative.)* Pues, maybe I could help him... *(The thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.)* Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. *(Goes to him.)* Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

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LA LLORONA. ¡Ay, por Dios—Norte, North—allí!

(She runs off. MIGUEL starts to walk, calling his voice tentatively with his guitar. Two VIEJITAS with creaky voices enter arguing.)

¡BOCÓN!

25

VIEJITA 1. Over that fence, mujer, under the volcano ...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices ...

VIEJITA 1 *(noticing MIGUEL)*. Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! *(To MIGUEL.)* You'll never get behind that gate—

VIEJITA 2. But if you do—

BOTH. Watch out for the dogs!

VIEJITA 1. Los perrros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

VOICE KEEPER *(smooth as silk)*. Why all the noise, hermano? The general is sleeping. Sssshhh!

(MIGUEL bangs on the gate.)

VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up—*(Pats box.)* in here. The loud ones. The ones that talk too much. *(Bows.)* I'm the Voice Keeper. I keep things nice and quiet. For the general.

VOICE PICKER

MASK

28

¡BOCÓN!

we hear A MURMUR OF VOICES.) In the wind...the voices are flying away! They're frightened... They're hiding... *(Listens.)* At the edge of the earth? No— *(Listens again.)* The Edge of the Sea! *(We hear THE BOOT, faintly.)* The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! *(The dogs growl. She growls back and they run off.)* Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

(He starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Al Norte! North! ¡Allí!

(She calls up THE OCEAN, and leaves. We hear WAVES. MIGUEL plays his guitar, calling his voice. Instead, he catches a song.)

VOICE PICKER *(offstage, singing).*

NONATZIN IH CAUCNIMIQUIZ NOTLE CUILPAN
XINECHTOCA...

(The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.)

VOICE PICKER. Sigue, play—I like the old songs... *(Laughs.)* Don't tell the soldiers! *(Searching the stage.)* You heard any voices by here? *(Whispers.)* In the shells—that's where they like to hide. I got a sack full

¡BOCÓN!

29

already, but the soldiers won't be happy till I got 'em all. Greedy. And what do they pay me? Beans. *(Laughs crazily.)* Frijoles, sí. Maybe a tortilla.

(MIGUEL follows her, curious.)

VOICE PICKER *(to her net).* Ay, break the back of an old woman. *(Yells at MIGUEL.)* Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! *(Rustles her net.)* Dragged off to the wars, all of 'em! Now I got shells. *(Takes one from pocket.)* This one I'm keeping, eh? Listen...

(From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.)

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VOICE PICKER *(puts shell back fast).* Don't listen to that. You're too young.

(MIGUEL dives into the net of shells, looking for his voice.)

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

(MIGUEL mimes, "I'm looking for my voice!")

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... *(Beat; wary.)* Wait a minute—there's a war out there. Which side are

you on—our side or their side? (*MIGUEL doesn't know.*) What do you mean, you don't know? Muchacho estúpido, tonto... On our side, we look like us, and on their side, they look like them!

(If she has a mask on the back of her head just like the one on the front, maybe in a different color, she can make her crazy point, if not clearer, crazier.)

VOICE PICKER. And even if they look like us—they dress like them, and they pray like them, and they dance like them, and they EAT like them, and we HATE them like them—BECAUSE THAT'S WAR!

(MIGUEL mimes, "I'm like you!" "I'm like you!")

VOICE PICKER *(laughs; arm around him)*. You're like me, eh? Good. Good boy... *(Under her breath.)* Y chulo, y precioso también... *(Holds out net.)* Okay. But don't tell the soldiers—*(In case there are soldiers around, she pretends she's being robbed.)* Ay, steal from an old woman, aaaah! *(Sotto; to MIGUEL.)* Just one, eh?

(He picks up a shell—and out flies his voice.)

MIGUEL'S VOICE *(on tape)*.

CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA,
SOLDADOS GO TO—

VOICE PICKER *(laughs wildly)*. ¿La voz de un loco, sí? A crazy one!

(MIGUEL holds the shell in the air, thrilled. He tips it and tries to pour the voice down his throat.)

VOICE PICKER. Ay, that's your voice? *(To herself.)* He's got a big mouth—*(Suddenly we hear THE BOOT.)* The soldiers! Don't tell the soldiers where you got it! *(Running off.)* Don't say a woooooord!

(She's gone. We hear THE BOOT—and MIGUEL is so frightened, he throws the shell in the air. He dives for it as it falls—but he misses, and the shell shatters on the ground. He tries to catch his voice, but it's flying away, fading. THE BOOT retreats. Silence.)

MIGUEL is alone. NIGHT—which could be an actor in black—turns the stage dark. MIGUEL cries, but hears no sound. He touches his cheeks...no tears. He takes the feather of the Quetzal from his pocket and throws it on the ground in despair. Then he plays a line of ANA's lullaby on his guitar to comfort himself.

LA LLORONA enters U, unseen by MIGUEL. She picks up the feather and tucks it in her rebozo. MIGUEL stops playing. It's too painful to remember his mother.)

LA LLORONA. Don't stop. That's a pretty tune. I remember I used to sing it to my own children. After a story...

(He looks at her, amazed.)

LA LLORONA. What? ¿Qué? You think I can't tell a story?



The Voice Keeper Inspiration



VOICE KEEPER

MASK

¡BOCÓN!

25

VIEJITA 1. Over that fence, mujer, under the volcano...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices...

VIEJITA 1 (*noticing MIGUEL*). Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! (*To MIGUEL*.) You'll never get behind that gate—

VIEJITA 2. But if you do—

BOTH. Watch out for the dogs!

VIEJITA 1. Los perrros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

VOICE KEEPER (*smooth as silk*). Why all the noise, hermano? The general is sleeping. Sssshhh!

(MIGUEL bangs on the gate.)

VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up— (*Pats box.*) in here. The loud ones. The ones that talk too much. (*Bows.*) I'm the Voice Keeper. I keep things nice and quiet. For the general.

26

¡BOCÓN!

(He salutes in the direction of the palace. MIGUEL bursts through the palace gate. The dogs growl. The VOICE KEEPER tries to seduce MIGUEL with his words.)

VOICE KEEPER. The voices lie, hermano... They tell stories about the general. They get together, one voice starts in—and before you know it, every one of them has an opinion. There's a racket in the garden. The general can't sleep.

(MIGUEL tries to get the box. The VOICE KEEPER sidesteps, doing flamenco.)

VOICE KEEPER. Always complaining...crying "I'm hungry!" Whining, "It's not fair!" Well, that's not our fault. We didn't make the world!

(MIGUEL manages to get the box open for a moment. A MURMUR OF VOICES flies out. The KEEPER closes the lid.)

VOICE KEEPER (*in a rage*). ¡Infeliz! (*Quickly smiles.*) Óyeime, hermano, the voices are happy now...content. Listen for yourself—

(MIGUEL listens. He hears silence.)

VOICE KEEPER. No more shouting, no more tears... A kinder, gentler garden. (*He takes a shiny medal coin from his sash and starts to hypnotize MIGUEL.*) You don't want your voice, hermano. You don't want to tell

bad stories about the general's soldiers... Promise? (*He is inadvertently hypnotizing the dogs too.*) The general loves you, hermanito! You're a good boy... A quiet boy... Good. ¿Sí?

(He teaches MIGUEL a gesture—a “ssshhhh” and a thumbs-up. MIGUEL repeats the gesture, like a dazed, smiling Moonie. The KEEPER waves and gestures, exiting. The good Moonie waves and gestures.

LA LLORONA enters. MIGUEL repeats the gesture to her, smiling dumbly.)

LA LLORONA (“*Oh for God's sake*”). ¿Ay mis hijos, qué te pasa a ti? Ay, ay, ay, ay, ay... You give up your fight? For a pretty speech and a smile?

(MIGUEL smiles and does the gesture.)

LA LLORONA. And what will it be like when the whole world is silent? Will you miss the voice of your guitar? The song of the wind—the rain? The sound of your own voice telling the soldier, “¡No! ¿No más”?

(MIGUEL smiles and gestures, thumbs-up, again.)

LA LLORONA. No!/? (*She starts to cry. It builds and builds. But again, she catches herself mid-wail.*) No. There's no time. (*Her crying has broken the spell, but good. MIGUEL is MIGUEL. The dogs have awakened as well. Suddenly she hears something.*) Listen! (*He looks at her like she's nuts. She puts her hands to his ears and*



La Calavera Inspiration



CALavera

34

¡BOCÓN!

(In the wind, THE VOICES join in.)

LA LLORONA & VOICES.

HAY MUERTOS QUE NO HACEN RUIDO, LLORONA,
Y ES MÁS GRANDE SU PENA...

LA LLORONA *(tiptoes away)*. Go now, m'hijo, to your
dreams ...

(MIGUEL sleeps. ANA enters U in his dream.)

ANA *(sings)*.

A LA RU-RU, NIÑO, A LA RU-RU YA...

(LUIS enters, puts down his machete and joins ANA.)

LUIS & ANA *(singing)*.

DUÉRMESE MI NIÑO...

*(A Military Calavera comes up out of the earth, dancing
to the lullaby. He's a skeleton in an army jacket and
giant boots. He puts a hand over MIGUEL's PARENTS'
mouths to silence them. MIGUEL runs to stop him. La
Calavera turns on MIGUEL with his machete.)*

ANA. ¡No! ¡Déjelo por el amor de Dios!

*(MIGUEL grabs a branch and he and La Calavera duel.
La Calavera is winning. Just as La Calavera is about to
strike a final blow—just as MIGUEL's PARENTS are
about to disappear—MIGUEL finds his voice! Pulls it
up out of the depths of his own being and sets it free.)*

MASK

¡BOCÓN!

35

MIGUEL. NO! NO, YOU CAN'T TAKE US! NO, YOU CAN'T
STOP US! NO MÁS!

*(The fight resumes, and MIGUEL wins! La Calavera
goes back down under the earth. MIGUEL's PARENTS
raise their arms in slow motion in exaltation. LA LLO-
RONA runs on and shakes MIGUEL, and his PARENTS
recede, triumphant.)*

LA LLORONA. Wake up now—despiértate, Miguel!

(He comes out of his dream, talking a mile a minute.)

MIGUEL. I did it! ¡Yo gané! ¡Tengo mi voz! My voice!
(Spins LA LLORONA.) ¡Chanca barranca hojitos de lau-
rel! Vámanos—apúrete—to the City of Angels. Got to
tell the people there—we can stop the soldiers! Got to
tell our story *loud*—so the angels can hear it in the sky!

LA LLORONA. Ay, he's got a big mouth. ¿Bocón, ver-
dad?

MIGUEL. ¡Bocón! ¡Sí! Ay, what did they tell me? Which
way? There's a forest—and then a border. The Border
of...

*(He's shown her he has the courage to dream. With the
wave of an arm, she shows him the Border of Lights. In
fact, the entire D area fills with light.)*

MIGUEL. The Border of Lights! Ay, look at all those
lights! ¡Vámanos! Let's go! *(There is a pause.)*

LA LLORONA *(sadly)*. I can't go with you, Miguel. I
can't cross this border.

Station #11

Brick Work

Painting Brick Gate Frame

- ❖ Notice the pre-painted gray as a base color for you to paint over.
- ❖ Use the carpenter's pencil to draw out various shaped large rocks. Keep the shapes jagged, rather than smooth and round. Be sure to leave plenty of space for the little black rocks in between.
- ❖ Use 3 techniques to paint variously colored rock shapes over the gray. Experiment with different techniques and colors.
 - Apply paint with yellow sponge.
 - Apply paint with green scrubbie.
 - Apply paint then dab off some of it with crinkled newspaper.
- ❖ Using your fingers and thumbs, apply small stone-like shapes between the larger rocks



This is an actual picture of the stone wall that we are using as our inspiration for our fake stone pillars. It is a picture taken from the Pyramids of the Sun and Moon. This Mexican construction technique dates back to pre-colonial times.



This is an artist's interpretation of that pattern. Notice how the style is very simple, but still gives the feel of the real thing.

Why do we paint fake stones onto wooden blocks instead of using real stones to make a pillar?

In the theatre, props and set pieces have to be moved and placed by actors or stage-hands. Almost everything you see in the theatre that looks like heavy stone or wood is fake! We do this because a real stone pillar would be incredibly heavy. Our show is a touring show, so we need our set pieces to be light and portable for transportation. Lightweight materials are much easier to set up and move on stage during the show as well. It's also a lot more fun to create an entirely fake world that looks so convincing you think it's real! That's what theatre is all about!

VIEJITA 1. Over that fence, mujer, under the volcano ...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices ...

VIEJITA 1 (noticing MIGUEL). Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! (To MIGUEL.) You'll never get behind that gate—

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BOTH. Watch out for the dogs!

VIEJITA 1. Los perrros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

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(MIGUEL bangs on the gate.)

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(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up—(Pats box.) in here. The loud ones. The ones that talk too much. (Bows.) I'm the Voice Keeper. I keep things nice and quiet. For the general.

(He salutes in the direction of the palace. MIGUEL bursts through the palace gate. The dogs growl. The VOICE KEEPER tries to seduce MIGUEL with his words.)

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SET: Gate Pillars

bad stories about the general's soldiers... Promise? (*He is inadvertently hypnotizing the dogs too.*) The general loves you, hermanito! You're a good boy... A quiet boy... Good. ¿Sí?

(He teaches MIGUEL a gesture—a "ssshhhh" and a thumbs-up. MIGUEL repeats the gesture, like a dazed, smiling Moonie. The KEEPER waves and gestures, exiting. The good Moonie waves and gestures.)

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LA LLORONA ("Oh for God's sake"). ¿Ay mis hijos, qué te pasa a ti? Ay, ay, ay, ay, ay... You give up your fight? For a pretty speech and a smile?

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LA LLORONA. And what will it be like when the whole world is silent? Will you miss the voice of your guitar? The song of the wind—the rain? The sound of your own voice telling the soldier, "¡No! ¿No más"?

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Station #13

Design Voice Box

Designing

The process of designing begins when there is a need.

- The voice box prop in the play *¡Bocón!*.

A design brief should describe simply and clearly what is to be designed.

- A symbol to place on a pre-designed box.

Investigation

- Research on the internet images that could be placed on the box.
- The director is placing this character in the Porfiriato dictatorship of Mexico. Perhaps this could start your search.

Elements of Design are the qualities of an image that you can change.

- Line
- Color
- Lighter or Darker
- Texture (feel of image such as rough, smooth, slick, sticky, wet, dry)
- Mass (size of images)
- Space (how close or far or in what direction images are from each other)

You should produce a number of solutions.

- It is very important that you write or draw every idea on paper as it occurs to you. This will help you remember and describe them more clearly. It is also easier to discuss them with other people if you have a drawing.
- These first sketches do not have to be very detailed or accurate. They should be made quickly. The important thing is to record all your ideas. Do not be critical. Try to think of lots of ideas, even some wild ones. The more ideas you have, the more likely you are to end up with a good solution.

You may find that you like several of the solutions. Eventually, you must choose one.

- Make a final draft to turn in.

Be excited to see if the director chooses your symbol!

PROP: Voice Box

¡BOCÓN!

25

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Station #15

Shells

Foam Seashell Painting

Get Inspiration!

Look at the real shells—touch them, turn them around, inspect them

Look at the two pictures of blue and orange fantasy shells.

What makes them different than real ones?

Look at the shell with painted pictures on it.

This shell can be found in the National Anthropology Museum in Mexico City, Mexico.

Indigenous people a long time ago painted it as an important symbol.

Look at the color wheel.

Notice how colors can mix together to get what you want.

Be Creative!

- Your shells do not need to be colors like real shells.
- Think about how the shape of the shell affects its colors. Is the inside of the shell lighter? Darker? Are the bumps or spirals all the same color?
- What kind of patterns or textures will you use? Stripes? Polka-dots?
- What colors will you use? Do you want to blend colors together?

Color Blending

Two different colors mixed together can make all kinds of different colors.

For example: mixing red and yellow will make all different shades of orange.

Try experimenting with colors by painting with one color, then, while the paint is still wet, paint with another color so that the two mix. Even try painting with more than two colors together.

Have Fun!





we hear A MURMUR OF VOICES.) In the wind...the voices are flying away! They're frightened... They're hiding... (*Listens.*) At the edge of the earth? No— (*Listens again.*) The Edge of the Sea! (*We hear THE BOOT, faintly.*) The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! (*The dogs growl. She growls back and they run off.*) Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

(He starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Al Norte! North! ¡Allí!

(She calls up THE OCEAN, and leaves. We hear WAVES. MIGUEL plays his guitar, calling his voice. Instead, he catches a song.)

VOICE PICKER (*offstage, singing.*)

NONATZIN IH CAUCNIMQUIZ NOTLE CUILPAN
XINECHTOCA...

(The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.)

VOICE PICKER. Sigue, play—I like the old songs... (*Laughs.*) Don't tell the soldiers! (*Searching the stage.*) You heard any voices by here? (*Whispers.*) In the shells—that's where they like to hide. I got a sack full

already, but the soldiers won't be happy till I got 'em all. Greedy. And what do they pay me? Beans. (*Laughs crazily.*) Frijoles, sí. Maybe a tortilla.

(MIGUEL follows her, curious.)

VOICE PICKER (*to her net.*) Ay, break the back of an old woman. (*Yells at MIGUEL.*) Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! (*Rustles her net.*) Dragged off to the wars, all of 'em! Now I got shells. (*Takes one from pocket.*) This one I'm keeping, eh? Listen...

(From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.)

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VOICE PICKER (*puts shell back fast.*) Don't listen to that. You're too young.

(MIGUEL dives into the net of shells, looking for his voice.)

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

(MIGUEL mimes, "I'm looking for my voice!")

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... (*Beat; wary.*) Wait a minute—there's a war out there. Which side are

Props: Shells

you on—our side or their side? (*MIGUEL doesn't know.*) What do you mean, you don't know? Muchacho estúpido, tonto... On our side, we look like us, and on their side, they look like them!

(If she has a mask on the back of her head just like the one on the front, maybe in a different color, she can make her crazy point, if not clearer, crazier.)

VOICE PICKER. And even if they look like us—they dress like them, and they pray like them, and they dance like them, and they EAT like them, and we HATE them like them—BECAUSE THAT'S WAR!

(MIGUEL mimes, "I'm like you!" "I'm like you!")

VOICE PICKER *(laughs; arm around him)*. You're like me, eh? Good. Good boy... *(Under her breath.)* Y chulo, y precioso también... *(Holds out net.)* Okay. But don't tell the soldiers—*(In case there are soldiers around, she pretends she's being robbed.)* Ay, steal from an old woman, aaaah! *(Sotto; to MIGUEL.)* Just one, eh?

(He picks up a shell—and out flies his voice.)

MIGUEL'S VOICE *(on tape)*.

CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA,
SOLDADOS GO TO—

VOICE PICKER *(laughs wildly)*. ¿La voz de un loco, sí? A crazy one!

(MIGUEL holds the shell in the air, thrilled. He tips it and tries to pour the voice down his throat.)

VOICE PICKER. Ay, that's your voice? *(To herself.)* He's got a big mouth—*(Suddenly we hear THE BOOT.)* The soldiers! Don't tell the soldiers where you got it! *(Running off.)* Don't say a woooooord!

(She's gone. We hear THE BOOT—and MIGUEL is so frightened, he throws the shell in the air. He dives for it as it falls—but he misses, and the shell shatters on the ground. He tries to catch his voice, but it's flying away, fading. THE BOOT retreats. Silence.)

MIGUEL is alone. NIGHT—which could be an actor in black—turns the stage dark. MIGUEL cries, but hears no sound. He touches his cheeks...no tears. He takes the feather of the Quetzal from his pocket and throws it on the ground in despair. Then he plays a line of ANA's lullaby on his guitar to comfort himself.

LA LLORONA enters U, unseen by MIGUEL. She picks up the feather and tucks it in her rebozo. MIGUEL stops playing. It's too painful to remember his mother.)

LA LLORONA. Don't stop. That's a pretty tune. I remember I used to sing it to my own children. After a story...

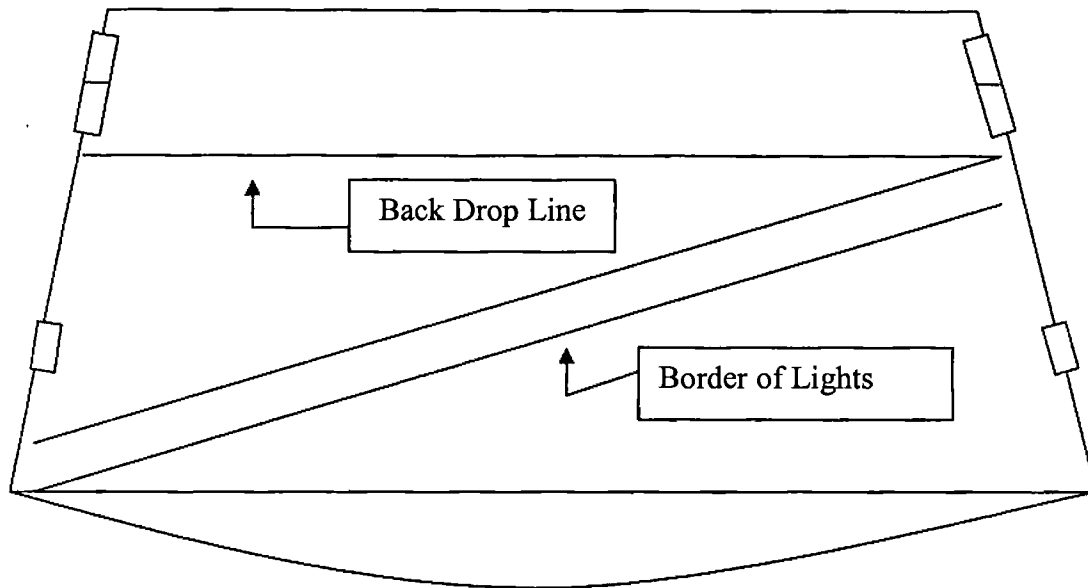
(He looks at her, amazed.)

LA LLORONA. What? ¿Qué? You think I can't tell a story?

Station #17

Border of Lights

Border of Lights Border of Lights Border of Lights Border of Lights Border of Lights



- During the beginning and ending of the show, Miguel must cross the Border of Lights into the United States.
- The director wanted to use the border to represent the United States and shine somehow.
- During the beginning, actors will put the border on their bodies to create a barrier.
- Then as an artistic choice, we will shrink it and leave it on the down left corner of the stage during the rest of the show.

WITH ALL THIS COMBINED.....

We have designed a 45' long piece of fabric that will have red, white, and blue on it as well as shards of mirror pieces glued onto it. YIPEE!

Border of Lights Border of Lights Border of Lights Border of Lights Border of Lights

Set: Border of Lights

BOCON!

AT RISE: The play opens with a rhythmic spoken piece— an invitation and a challenge to the audience. The actors are in simple white clothes, suggesting a chorus of campesinos. They each have two (straw) sticks which are beaten against each other, against the floor, in the air, or against the sticks of another actor, creating rhythm and movement.

CHORUS. Imagine a land—

ACTOR 1. ¡Fíjate, imagine!

CHORUS. Jaguars, papagallos—

ACTOR 2. Yellow corn in the fields—

CHORUS. Imagine a land—¡fíjate imagine!

ACTOR 3. ¡Oye marimba!

ACTOR 4. ¿Quieres sandías?

ACTOR 5. ¡Mira—Quetzal en las ceibas allí!

CHORUS. Imagine a place—WAR in the mountains!

ACTOR 1. There's war in the mountains!

ACTOR 2. Fire in the sky!

CHORUS. Imagine this place—not far from here...

ACTOR 3 (*whispered*). Fíjate, imagine—

(Faster now, imploring.)

ACTOR 1. Cross the borders!

ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fíjate, imagine...

SCENE ONE

SCENE: *Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.*

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

(*MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.*)

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

JUDGE. What's your name, son?

(*MIGUEL is too frightened and confused to speak.*)

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

MIGUEL. Yo vengo de...es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country... by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

SCENE SIX

SCENE: *There is a light change to indicate that we are back in the courtroom where we began. (If the JUDGE appeared behind the scrim in Scene One, he will reappear.) We hear the sound of the GAVEL.*

MIGUEL (*still out of breath*). And then—and then, señor—a man in a uniform caught me—and took me here.

JUDGE (*chuckles*). Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with...

(*MIGUEL touches the feather of the Quetzal, the rebozo LA LLORONA gave him—both quite real.*)

MIGUEL. Señor—Judge, digo—are you going to send me back? (*A pause.*)

JUDGE (*sighs*). Well, son...thing is, we just don't have a whole lot of room. No room in the playgrounds, no room in the schools...

MIGUEL. But the Border of Lights—it's so bright, it—it puts a magnet in you—

JUDGE. We're turning the lights down, son. Light's expensive—

MIGUEL. Wait! Just—one question, por favor—

JUDGE (*very patiently*). Yes?

(*We hear an echo of the JUDGE's first questions to MIGUEL, "Where do you come from? Where are your parents? Where are you from?"*)

MIGUEL. Judge... (*Simply.*) Where are you from?

JUDGE (*chuckles; awkward*). Well, uh...I'm from right here, son. And my parents are from right here, too. And their parents came when they were just children. (*Proud.*) Came from halfway across the world!

MIGUEL (*softly*). Like me? (*Pause.*)

JUDGE (*caught*). Well...uhm...uh...

MIGUEL. If you send me home, I'll just come back again. I'm not going to disappear.

JUDGE. I'm sorry, son. (*He bangs his GAVEL. We hear the echo of THE BOOT sound that MIGUEL hears in his mind.*)

MIGUEL. NO! (*MIGUEL stomps into the ground in protest—and up comes a strain of KIKI'S MUSIC.*)

JUDGE. What did you say?

(*MIGUEL stomps again—more MUSIC.*)

MIGUEL. Kiki—right through the ground like a radio!

(*KIKI appears behind the scrim, dancing.*)

JUDGE (*mutters*). Kid's loco!

(*In front of the scrim, MIGUEL does a few steps of KIKI's dance.*)

MIGUEL. The music—you heard it didn't you?

JUDGE. Nope—

MIGUEL. It followed me! It flew across the border! You can't stop it, señor—it's right here—in my story! And my story's spreading! It's catching— (*Points to girl in*

audience.) She's got it, señor, and she's got a BIG MOUTH! *(To girl.)* ¡Una Bocóna, sí? She's going to tell it on the buses, so it rides all over the city! Tell it loud so the ANGELS can hear it! And then— *(We hear the WIND, and in the wind.)*

LA LORONA'S VOICE. ¡Ay, mis hiiiiijos! *(LA LORONA laughs.)*

MIGUEL. My story's in the wind! *(Yearning.)* It's flying home, Mamá! It's in the plaza and in the fields! It's in the big head of the Rich Man. It's in the arms of the Poor Man, Papá! And he's putting down his machete and he's telling the soldier, "¡No Más!" "No More!" And he's singing... *(MIGUEL sings LUIS's song, translating for the people in his new village.)*

¡BRAZOS PARA TRABAJAR—
(Spoken.) Arms to work, eh Papá?
(Sung.)

CORAZÓN PARA AMAR—
(Spoken.) And a heart to love...
(Sung.)

SEMILLAS PARA PLANTAR—
(Spoken.) Seeds to plant—
(Sung.)

ESTA VOZ PARA GRITAR!
(Spoken.) And a voice to cry out and sing—

(The CHORUS comes on and sings the entire song, upbeat now, with MIGUEL, ending with...)

ALL *(singing).*

¡CANTA VERSO A VERSO,
Y BAILA PASO A PASO,

OYE MI BOCÓN—
EL CANTO VOLARÁ!

(The CHORUS finishes with a rhythmic triumphant beating of their sticks. Then...)

CHORUS. ¡Fíjate, imagine!

END OF PLAY

Station #19

Judge's Emblem

Emblem for the Judge's Bench



This is the real seal of the United States Supreme Court. We are using an adapted version for the play ¡Bocón! to decorate the judge's bench.

Take a look at the adapted one. How is it different?

- 1.
- 2.
- 3.

What could be some reasons we changed it?

- 1.
- 2.

Prop Making Steps:

1. Prime paint the wood—already done for you!
2. Line up the circles of wood with projections of the emblem.
3. Use the carpenter's pencils to trace the image.
4. VERY CAREFULLY, use small brushes to paint the lines in black.

Have fun making the emblem, and be excited to see your work in the play!



ACTOR 4. Take my story—

CHORUS. Cross the borders—

ACTOR 5. Take my hand!

CHORUS (*fading*). Take my story, take my story... Fíjate, imagine...

SCENE ONE

SCENE: *Night. The stage is bare and dark. Sound of HELICOPTERS. MIGUEL enters and begins to run from a Border Guard we do not see. The CHORUS creates a border with their sticks, stopping him. As soon as he speaks, the CHORUS vanishes.*

BORDER GUARD'S VOICE (*out of breath*). Stop! That's it, kid. Now you hold it right there.

(*MIGUEL stops. It is as though a bird were being captured. One of MIGUEL's arms is lifted up, then the other, like wings. Then both are brought down and back behind him, and the chase is over.*)

The JUDGE appears behind a scrim, or he may be a shadow cast over MIGUEL, or just a voice over a microphone.)

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(*MIGUEL is too frightened and confused to speak.*)

JUDGE. Where do you come from? Guatemala? Mexico? El Salvador? (*Waits.*) Who brought you here? Your parents? Where are your parents, son? (*Louder, slowly.*) ¿Sus padres? ¿Dónde estan sus padres? (*Clears throat.*) Look. I am a judge, son. How am I supposed to know where to send you back to, if I don't know where you're from? (*Faster, more insistently.*) What are you afraid of? Where are your parents? WHERE ARE YOU FROM? (*The last line echoes. The JUDGE bangs his gavel—and we hear THE BOOT sound that MIGUEL hears in his mind.*)

SCENE TWO

SCENE: *MIGUEL starts to tell the JUDGE his story, awkwardly at first. As he gets more comfortable, it is directed more and more to the audience.*

MIGUEL. Yo vengo de... es un pueblito... I come from a small village, San Juan de La Paz, in the middle of my country... by the river they call La Ballena—because the river swells up sometimes like a fat green whale! And we—all the people there work for Don Madera, picking his coffee for him in the fields and— (*Remembers, smiles.*) My father says he can't pick his own coffee 'cause his belly is so big, he— (*Sticks belly way out.*) can't find the basket! (*Laughs at his joke—then explains it.*) To put the coffee beans in, pos... (*Embarrassed.*) Bueno, after you're done working, you could go to the Plaza—where there's always people selling... (*From off-*

Set: Judge's Bench

SCENE SIX

SCENE: *There is a light change to indicate that we are back in the courtroom where we began. (If the JUDGE appeared behind the scrim in Scene One, he will reappear.) We hear the sound of the GAVEL.*

MIGUEL (*still out of breath*). And then—and then, señor—a man in a uniform caught me—and took me here.

JUDGE (*chuckles*). Well. That's quite a story. I've got to hand it to you, son, you kids have some pretty wild imaginations. Things you kids come up with...

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MIGUEL. Señor—Judge, digo—are you going to send me back? (*A pause.*)

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JUDGE. We're turning the lights down, son. Light's expensive—

MIGUEL. Wait! Just—one question, por favor—

JUDGE (*very patiently*). Yes?

(*We hear an echo of the JUDGE's first questions to MIGUEL, "Where do you come from? Where are your parents? Where are you from?"*)

MIGUEL. Judge... (*Simply.*) Where are you from?

JUDGE (*chuckles; awkward*). Well, uh... I'm from right here, son. And my parents are from right here, too. And their parents came when they were just children. (*Proud.*) Came from halfway across the world!

MIGUEL (*softly*). Like me? (*Pause.*)

JUDGE (*caught*). Well... uhm... uh...

MIGUEL. If you send me home, I'll just come back again. I'm not going to disappear.

JUDGE. I'm sorry, son. (*He bangs his GAVEL. We hear the echo of THE BOOT sound that MIGUEL hears in his mind.*)

MIGUEL. NO! (*MIGUEL stomps into the ground in protest—and up comes a strain of KIKI'S MUSIC.*)

JUDGE. What did you say?

(*MIGUEL stomps again—more MUSIC.*)

MIGUEL. Kiki—right through the ground like a radio!

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audience.) She's got it, señor, and she's got a BIG MOUTH! *(To girl.)* ¡Una Bocóna, sí? She's going to tell it on the buses, so it rides all over the city! Tell it loud so the ANGELS can hear it! And then— *(We hear the WIND, and in the wind.)*

LA LLORONA'S VOICE. ¡Ay, mis hiiiiijos! *(LA LLORONA laughs.)*

MIGUEL. My story's in the wind! *(Yearning.)* It's flying home, Mamá! It's in the plaza and in the fields! It's in the big head of the Rich Man. It's in the arms of the Poor Man, Papá! And he's putting down his machete and he's telling the soldier, "¡No Más!" "No More!" And he's singing... *(MIGUEL sings LUIS's song, translating for the people in his new village.)*

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(Spoken.) Arms to work, eh Papá?

(Sung.)

CORAZÓN PARA AMAR—

(Spoken.) And a heart to love...

(Sung.)

SEMILLAS PARA PLANTAR—

(Spoken.) Seeds to plant—

(Sung.)

ESTA VOZ PARA GRITAR!

(Spoken.) And a voice to cry out and sing—

(The CHORUS comes on and sings the entire song, upbeat now, with MIGUEL, ending with...)

ALL *(singing).*

¡CANTA VERSO A VERSO,
Y BAILA PASO A PASO,

OYE MI BOCÓN—
EL CANTO VOLARÁ!

(The CHORUS finishes with a rhythmic triumphant beating of their sticks. Then...)

CHORUS. ¡Fíjate, imagine!

END OF PLAY

Station #20

Stage Combat

Stage Combat: Fake violence

3 VITAL SAFETY RULES

Eye Contact

- Signal that both partners are ready
- Look at target
- Touch if eyes not possible

Distance

- 6"

Tempo

- $\frac{3}{4}$ speed

Assign partners based on height

- Practice above safety rules doing a simple action like tickling or feeding someone

Practice with victim being in control

- Arm pulling (like duende scene)
- Ear pulling
- Hair pulling
- Throw face into chair

Practice 3 different types of face knaps

- the one Miguel does in ¡Bocón! with La Calavera
- victim hits leg like first move in unarmed stage combat routine
- hitter making knap by grabbing clothes (do it without the victim's body there first)

Practice 3 types of hits to face that match above knaps

- measure off
- eye contact
- opposite foot forward
- cue
- victim in control

Tones: Comedy vs Serious

- Comedy—superman, high pitch sounds
- Serious—look like exerting energy, low pitch sounds
- Practice face hits with different tones

Stage Combat

34

¡BOCÓN!

(In the wind, THE VOICES join in.)

LA LLORONA & VOICES.

HAY MUERTOS QUE NO HACEN RUIDO, LLORONA,
Y ES MÁS GRANDE SU PENA...

LA LLORONA *(tiptoes away)*. Go now, m'hijo, to your
dreams ...

(MIGUEL sleeps. ANA enters U in his dream.)

ANA *(sings)*.

A LA RU-RU, NIÑO, A LA RU-RU YA...

(LUIS enters, puts down his machete and joins ANA.)

LUIS & ANA *(singing)*.

DUÉRMESE MI NIÑO...

(A Military Calavera comes up out of the earth, dancing to the lullaby. He's a skeleton in an army jacket and giant boots. He puts a hand over MIGUEL's PARENTS' mouths to silence them. MIGUEL runs to stop him. La Calavera turns on MIGUEL with his machete.)

ANA. ¡No! ¡Déjelo por el amor de Dios!

(MIGUEL grabs a branch and he and La Calavera duel. La Calavera is winning. Just as La Calavera is about to strike a final blow—just as MIGUEL's PARENTS are about to disappear—MIGUEL finds his voice! Pulls it up out of the depths of his own being and sets it free.)

¡BOCÓN!

35

MIGUEL. NO! NO, YOU CAN'T TAKE US! NO, YOU CAN'T
STOP US! NO MÁS!

(The fight resumes, and MIGUEL wins! La Calavera goes back down under the earth. MIGUEL's PARENTS raise their arms in slow motion in exaltation. LA LLORONA runs on and shakes MIGUEL, and his PARENTS recede, triumphant.)

LA LLORONA. Wake up now—despiértate, Miguel!

(He comes out of his dream, talking a mile a minute.)

MIGUEL. I did it! ¡Yo gané! ¡Tengo mi voz! My voice!
(Spins LA LLORONA.) ¡Chanca barranca hojitos de laurel!
Vámanos—apúrete—to the City of Angels. Got to tell the people there—we can stop the soldiers! Got to tell our story *loud*—so the angels can hear it in the sky!

LA LLORONA. Ay, he's got a big mouth. ¿Bocón, verdad?

MIGUEL. ¡Bocón! ¡Sí! Ay, what did they tell me? Which way? There's a forest—and then a border. The Border of...

(He's shown her he has the courage to dream. With the wave of an arm, she shows him the Border of Lights. In fact, the entire D area fills with light.)

MIGUEL. The Border of Lights! Ay, look at all those lights! ¡Vámanos! Let's go! *(There is a pause.)*

LA LLORONA *(sadly)*. I can't go with you, Miguel. I can't cross this border.

Station #21

Pantomime

Pantomime Worksheet

Key Terms

Pantomime: The art of expressing ideas without words.

Mime: the art of acting a character, mood, idea, or story by gestures and bodily movements; pantomime.

WHAT TO DO

- Discuss everyday mime gestures
- Read scene from ¡Bocón! and practice communicating what he needs to say using only gestures.
- Pantomime moves
- Mirror Motion

TOPIC FOR DISCUSSION:

Think of ways we use mime in everyday life and in different cultures.

Some everyday mime examples:

Thumb up: Good

Thumb down: bad

Wave: Hello/Goodbye

Shoulder shrug: I don't know

Shaking head: Yes/No

Pantomime Moves

Pantomime moves: In the Box

Bouncy Ball

Walk in Place

Mirror Motion

1. Get into groups of two.
2. Create a series of movements that you can do together as if you are mirror reflections of each other.
3. Pay attention to all the little details like fingers and elbows.
4. Practice, practice, practice!

Pantomime Worksheet

Key Terms

Pantomime: The art of communicating ideas without words.

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Charades

Charades is a game of pantomime: you have to “act out” a phrase without speaking, while the other members of your team try to guess what the phrase is. The objective is for your team to guess the phrase as quickly as possible.

¡BOCÓN!

Read the selection of ¡Bocón! And act out the parts where they use mime.

PANTOMIME MOVES

Now that we have read the script and done some mime, let's learn how the professional mimes would move. Start on your hands and knees and practice on the floor. Cats paw flat, every other hand.

Pantomime moves: In the box, Bouncy Ball, Walk in place

Mirror Motion

1. Get into groups of two
2. Create a series of movements that you can do together as if you are a mirror reflection of each other.
3. Pay attention to the little details like fingers and elbows.
4. Practice, Practice, Practice!

Trapped Scene

Brainstorm many ways of being trapped. Working alone or in groups of two you will create a trapped scene. Pantomime a scene with a beginning, middle, and end. Create and resolve the conflict of being trapped.

Have Fun!!!

Pantomime

LA LLORONA (*wails*). ¡Ay, mis hiiiijos! ¡Córrele!

(*MIGUEL is too scared to move.*)

VOICES (*offstage*). La Llorona... La Llorona...!

LA LLORONA. ¡Ay, mis hiiiijos! Run hoooom!

(*MIGUEL looks back towards home. He can't go there!*)

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE!

(*MIGUEL gathers all his strength and shakes his head "no."* LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¿Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay...

(*MIGUEL can't believe his eyes and ears.*)

LA LLORONA. What does it take to send you home?

(*He starts to explain without words.*)

LA LLORONA. You can't go home? (*Responding to his gestures.*) You'll DIE if you go home!?! (*Responding to more gestures.*) The soldiers took your parents!?! (*She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning, a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:*) I try to scare you kids home, so you'll be safe from the soldiers. (*Incredulous.*) Now you're too scared to go home—'cause there are soldiers there too!?

(*MIGUEL gestures, "Please stop crying."*)

LA LLORONA. ¿Qué? You think it's easy going all over the world crying— (*Wails.*) "¡Ay, mis hiiiijos!" (*Beat; regular gal.*) Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses— I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? (*Waits.*) Oye, say something already or— (*This usually gets 'em.*) I'll drown you in the river!

(*MIGUEL mimes "I've lost my voice!"*)

LA LLORONA. You've lost your voice?

(*He gestures about the soldiers.*)

LA LLORONA. The soldiers... scared it away?

(*He nods. She starts the build to tears—then stops abruptly mid-wail.*)

LA LLORONA. No. There's no time. (*Thinks out loud.*) You can't go home... You've got to find your voice— (*Tentative.*) Pues, maybe I could help him... (*The thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.*) Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. (*Goes to him.*) Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

(*MIGUEL gestures, "Not me."*)

LA LLORONA. Not you, good. Apúrete, pues! And be careful! Show me you can't be tricked and I'll lead you to the Border of Lights!

(*MIGUEL starts to go in the wrong direction. She turns him around.*)

LA LLORONA. ¡Ay, por Dios—Norte, North—allí!

Station #22

Seaweed

Distressing to Make Seaweed

"Distressing" is a term used to describe the process by which a garment is artificially aged or worn out.

Distressing simulates the natural aging of garments, but usually is more exaggerated than real aging since it has to be seen by the audience at a distance. The question is often asked "Why not distress with dirt and natural method of aging, or use old garments?" The answer is that natural aging does not show as well at a distance as artificial distressing, and is harder to do with any success.

Notes on seaweed

But seaweed isn't clothes! Correct! But the same techniques work. There are shades of brown and green in seaweed. As we are using a green fabric, we need only add the brown. That is where this distressing technique comes in. We also want our seaweed to be shiny, so we are using a glitter spray, that on stage will look like the seaweed is moist or magical.



© Hiroshi Kawai

The steps:

- Use watered down brown paint to LIGHTLY paint fabric.
- Use a wet brush on any heavy spots to lighten them up. You don't want paint too thick on fabric.
- Be sure your fabric looks distressed on both sides.
- Experiment with different types of fabric.
- Shake spray glitter A LOT because the glitter settles on the bottom of the can. LIGHTLY spray glitter on one side of the fabric.

Have fun!

PROPS:

Seaweed

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¡BOCÓN!

we hear A MURMUR OF VOICES.) In the wind...the voices are flying away! They're frightened... They're hiding... (*Listens.*) At the edge of the earth? No— (*Listens again.*) The Edge of the Sea! (*We hear THE BOOT, faintly.*) The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! (*The dogs growl. She growls back and they run off.*) Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

(He starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Al Norte! North! ¡Allí!

(She calls up THE OCEAN, and leaves. We hear WAVES. MIGUEL plays his guitar, calling his voice. Instead, he catches a song.)

VOICE PICKER (*offstage, singing*).

NONATZIN IH CAUCNIMIQUIZ NOTLE CUILPAN
XINECHTOCA...

(The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.)

VOICE PICKER. Sigue, play—I like the old songs... (*Laughs.*) Don't tell the soldiers! (*Searching the stage.*) You heard any voices by here? (*Whispers.*) In the shells—that's where they like to hide. I got a sack full

¡BOCÓN!

29

already, but the soldiers won't be happy till I got 'em all. Greedy. And what do they pay me? Beans. (*Laughs crazily.*) Frijoles, sí. Maybe a tortilla.

(MIGUEL follows her, curious.)

VOICE PICKER (*to her net*). Ay, break the back of an old woman. (*Yells at MIGUEL.*) Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! (*Rustles her net.*) Dragged off to the wars, all of 'em! Now I got shells. (*Takes one from pocket.*) This one I'm keeping, eh? Listen...

(From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.)

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VOICE PICKER (*puts shell back fast*). Don't listen to that. You're too young.

(MIGUEL dives into the net of shells, looking for his voice.)

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

(MIGUEL mimes, "I'm looking for my voice!")

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... (*Beat; wary.*) Wait a minute—there's a war out there. Which side are

you on—our side or their side? (*MIGUEL doesn't know.*)
What do you mean, you don't know? Muchacho es-
tupido, tonto... On our side, we look like us, and on
their side, they look like them!

(*If she has a mask on the back of her head just like the
one on the front, maybe in a different color, she can
make her crazy point, if not clearer, crazier.*)

VOICE PICKER. And even if they look like us—they
dress like them, and they pray like them, and they dance
like them, and they EAT like them, and we HATE them
like them—BECAUSE THAT'S WAR!

(*MIGUEL mimes, "I'm like you!" "I'm like you!"*)

VOICE PICKER (*laughs; arm around him*). You're like
me, eh? Good. Good boy... (*Under her breath.*) Y
chulo, y precioso también... (*Holds out net.*) Okay. But
don't tell the soldiers— (*In case there are soldiers
around, she pretends she's being robbed.*) Ay, steal from
an old woman, aaaah! (*Sotto; to MIGUEL.*) Just one, eh?

(*He picks up a shell—and out flies his voice.*)

MIGUEL'S VOICE (*on tape*).

CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA,
SOLDADOS GO TO—

VOICE PICKER (*laughs wildly*). ¿La voz de un loco, sí? A
crazy one!

(*MIGUEL holds the shell in the air, thrilled. He tips it
and tries to pour the voice down his throat.*)

VOICE PICKER. Ay, that's your voice? (*To herself.*) He's
got a big mouth— (*Suddenly we hear THE BOOT.*) The
soldiers! Don't tell the soldiers where you got it! (*Run-
ning off.*) Don't say a woooooord!

(*She's gone. We hear THE BOOT—and MIGUEL is so
frightened, he throws the shell in the air. He dives for it
as it falls—but he misses, and the shell shatters on the
ground. He tries to catch his voice, but it's flying away,
fading. THE BOOT retreats. Silence.*)

MIGUEL is alone. NIGHT—which could be an actor in
black—turns the stage dark. MIGUEL cries, but hears
no sound. He touches his cheeks... no tears. He takes the
feather of the Quetzal from his pocket and throws it on
the ground in despair. Then he plays a line of ANA's
lullaby on his guitar to comfort himself.

LA LLORONA enters U, unseen by MIGUEL. She picks
up the feather and tucks it in her rebozo. MIGUEL stops
playing. It's too painful to remember his mother.)

LA LLORONA. Don't stop. That's a pretty tune. I remem-
ber I used to sing it to my own children. After a story...

(*He looks at her, amazed.*)

LA LLORONA. What? ¿Qué? You think I can't tell a
story?

Station #23

Trees

Shadow Trees

The script calls for Miguel to travel through a forest.

This is tricky for a show that must be able to pack

EVERYTHING

into a van because trees take a lot of room and break apart easily.

So we needed to find an alternative that fit the director's vision for the look of the show.

WHA-LA! The answer is shadow trees.

During the transition to the forest portion of the play, a technician behind stage where you will not see him will place cut-outs of trees up against the backdrop that has been painted with special paints so that light will still shine through. Then he will shine lights so that the trees cast a shadow on the backdrop and stage.

Your mission today is to transfer the design of the trees onto the cardboard.

Steps:

1. Position the projector and cardboard so that the image of the trees shine onto the cardboard.
2. Use carpenter's pencils to trace the outline of the trees onto the cardboard.

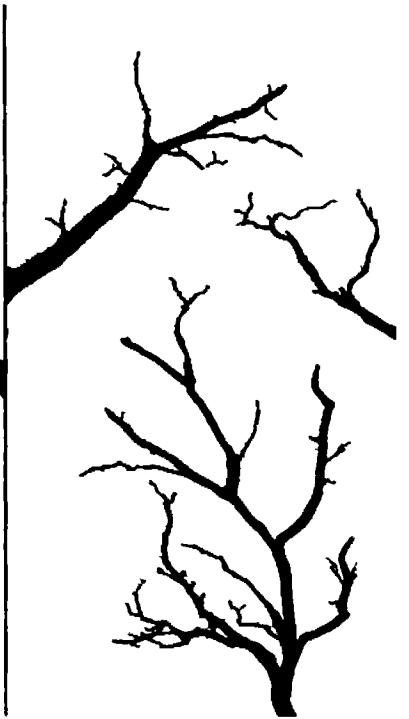
IF YOU HAVE MORE TIME...

Begin to **CAREFULLY** use razor blades to cut out the shapes.

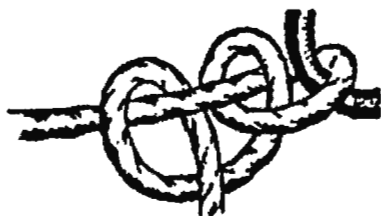
OR

Do madlibs with the script.

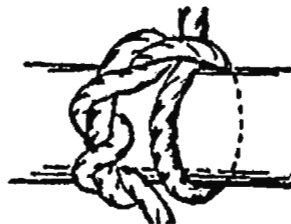
Have fun making the trees, and be excited to see your work in the play!



Sailor's Knot



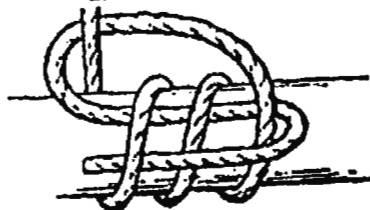
Killick Hitch



Stevedor's Knot



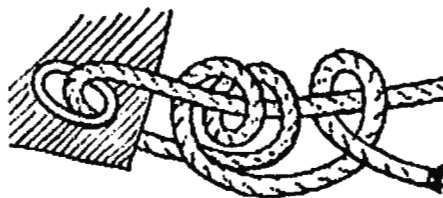
Halyard Bend



Fisherman's Bend



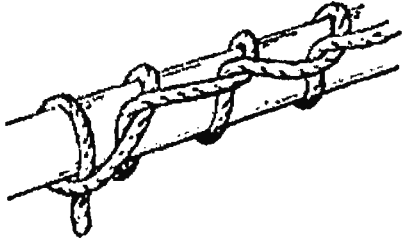
Taut-line Hitch



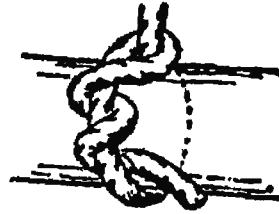
Double Overhand



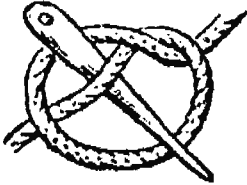
Chain Hitch



Timber Hitch



Marlinspike Hitch



Rolling Hitch

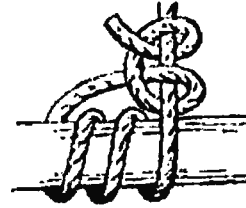
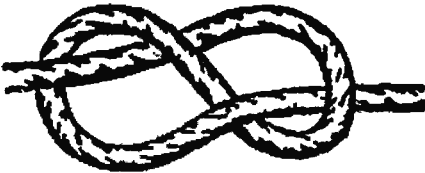
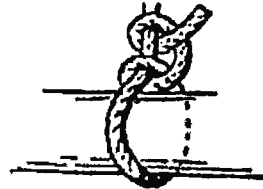


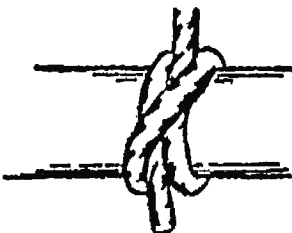
Figure Eight Knot



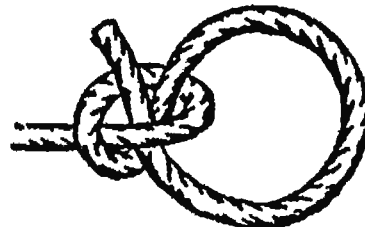
Two Half Hitches



Clove Hitch



Lariat Loop



VOICE PICKER

28

¡BOCÓN!

we hear A MURMUR OF VOICES.) In the wind...the voices are flying away! They're frightened... They're hiding... *(Listens.)* At the edge of the earth? No— *(Listens again.)* The Edge of the Sea! *(We hear THE BOOT, faintly.)* The soldiers! You've got to find your voice before the soldiers do! Don't let them scare you! *(The dogs growl. She growls back and they run off.)* Oye—show me you can be brave and I'll lead you to the Border of Lights! Apúrete—to the Edge of the Seaaaa!

(He starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Al Norte! North! ¡Allí!

(She calls up THE OCEAN, and leaves. We hear WAVES. MIGUEL plays his guitar, calling his voice. Instead, he catches a song.)

VOICE PICKER *(offstage, singing).*

NONATZIN IH CAUCNIMQUIZ NOTLE CUILPAN
XINECHTOCA...

(The VOICE PICKER comes on, caught in, and dragging a large net filled with seaweed, driftwood and shells. She speaks partly to MIGUEL, partly to herself, partly to her shells.)

VOICE PICKER. Sigue, play—I like the old songs... *(Laughs.)* Don't tell the soldiers! *(Searching the stage.)* You heard any voices by here? *(Whispers.)* In the shells—that's where they like to hide. I got a sack full

¡BOCÓN!

29

already, but the soldiers won't be happy till I got 'em all. Greedy. And what do they pay me? Beans. *(Laughs crazily.)* Frijoles, sí. Maybe a tortilla.

(MIGUEL follows her, curious.)

VOICE PICKER *(to her net).* Ay, break the back of an old woman. *(Yells at MIGUEL.)* Pos, what else am I gonna do? Find another husband to bring home the frijoles? I had three husbands! *(Rustles her net.)* Dragged off to the wars, all of 'em! Now I got shells. *(Takes one from pocket.)* This one I'm keeping, eh? Listen...

(From the shell we hear the voice of AN AMOROUS MAN. The shell lights up when it speaks.)

VOICE IN SHELL. Ay, mi amor, chula, preciosa, I adore you my love, I want to...

VOICE PICKER *(puts shell back fast).* Don't listen to that. You're too young.

(MIGUEL dives into the net of shells, looking for his voice.)

VOICE PICKER. Oye—stop that! What are you doing? Muchacho feo, mocoso—

(MIGUEL mimes, "I'm looking for my voice!")

VOICE PICKER. You're looking for your voice? Why didn't you say so? Maybe I'll help you... *(Beat; wary.)* Wait a minute—there's a war out there. Which side are

NET

you on—our side or their side? (*MIGUEL doesn't know.*) What do you mean, you don't know? Muchacho estúpido, tonto... On our side, we look like us, and on their side, they look like them!

(If she has a mask on the back of her head just like the one on the front, maybe in a different color, she can make her crazy point, if not clearer, crazier.)

VOICE PICKER. And even if they look like us—they dress like them, and they pray like them, and they dance like them, and they EAT like them, and we HATE them like them—BECAUSE THAT'S WAR!

(MIGUEL mimes, "I'm like you!" "I'm like you!")

VOICE PICKER *(laughs; arm around him)*. You're like me, eh? Good. Good boy... *(Under her breath.)* Y chulo, y precioso también... *(Holds out net.)* Okay. But don't tell the soldiers—*(In case there are soldiers around, she pretends she's being robbed.)* Ay, steal from an old woman, aaaah! *(Sotto; to MIGUEL.)* Just one, eh?

(He picks up a shell—and out flies his voice.)

MIGUEL'S VOICE *(on tape)*.

CHANCA BARRANCA, HOJITOS DE LAUREL,
SOLDADOS DE MI TIERRA,
SOLDADOS GO TO—

VOICE PICKER *(laughs wildly)*. ¿La voz de un loco, sí? A crazy one!

(MIGUEL holds the shell in the air, thrilled. He tips it and tries to pour the voice down his throat.)

VOICE PICKER. Ay, that's your voice? *(To herself.)* He's got a big mouth—*(Suddenly we hear THE BOOT.)* The soldiers! Don't tell the soldiers where you got it! *(Running off.)* Don't say a wooodooord!

(She's gone. We hear THE BOOT—and MIGUEL is so frightened, he throws the shell in the air. He dives for it as it falls—but he misses, and the shell shatters on the ground. He tries to catch his voice, but it's flying away, fading. THE BOOT retreats. Silence.)

MIGUEL is alone. NIGHT—which could be an actor in black—turns the stage dark. MIGUEL cries, but hears no sound. He touches his cheeks...no tears. He takes the feather of the Quetzal from his pocket and throws it on the ground in despair. Then he plays a line of ANA's lullaby on his guitar to comfort himself.

LA LLORONA enters U, unseen by MIGUEL. She picks up the feather and tucks it in her rebozo. MIGUEL stops playing. It's too painful to remember his mother.)

LA LLORONA. Don't stop. That's a pretty tune. I remember I used to sing it to my own children. After a story...

(He looks at her, amazed.)

LA LLORONA. What? ¿Qué? You think I can't tell a story?

CECILIA (*grabs MIGUEL and thinks with lightning speed; urgently*). You have to run, Miguel—the soldiers will be back! They'll make you join up with them, or they'll make you disappear—

(MIGUEL shakes his head wildly, "No!" CECILIA takes the envelope from her apron and stuffs it in his pocket.)

CECILIA. Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don't got soldiers there, they got—angels! That's where my daughter went, y tu también, that's where you'll go— (*He starts to run from her. She grabs him; frantic.*) The soldiers don't want us here, Miguel—we're not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace! ¿M'entiendes? Speak to me, Miguel—speak! (*Finally realizing.*) ¡Ay, no, por Dios! Your voice—the soldiers scared it away!?! (*Hugs him.*) It's hiding m'hijo, it's frightened. You've got to find it. Don't let the soldiers get your voice, Miguel! Don't let it disappear!

(*She hugs him and runs off. MIGUEL starts to run all around the stage, through the village. The chorus appears, as VILLAGERS, offering directions as he runs by. If they can unfurl a river or cause a mountain, all the better.*)

VILLAGER 1. There's a forest...

VILLAGER 2. Full of dangers—

VILLAGER 3. Then a Border of Lights—

VILLAGER 1. And the City of Angels!

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

VILLAGER 2 (*imploring*). Tell our story!

ALL. Tell our story ... Tell our story ... Tell our story ...

SCENE FIVE

SCENE: MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears ...

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

VOICES (*offstage, frightened*). ¡La Llorona ... La Llorona!

(MIGUEL has no idea which direction to go. He starts to go in one direction—and a REFUGEE runs by, carrying her house on her back.)

REFUGEE. Not that way—the soldiers!

(*He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.*)

DUENDE. Oye, going North? Need a coyote?

(MIGUEL nods. DUENDE spins him.)

DUENDE. Iiiiit's...that way! (*Spins him the other way.*) Not that way—that way! (*Spins him again.*) No, not that that way—THAT WAY!

Set: Forest

(The DUENDE runs off with his money. MIGUEL's still reeling. When he checks his money, it's gone. He tries to shout after the DUENDE, but has no voice for his rage. He tries calling his voice, summoning it with his guitar. An old WOMAN enters, making tortillas. We do not see her face. MIGUEL goes to her. Suddenly she turns, rising to her full height—ten feet tall. It's ...)

LA LLORONA *(wails)*. ¡Ay, mis hiiiijos! ¡Córrele!

(MIGUEL is too scared to move.)

VOICES *(offstage)*. La Llorona... La Llorona...!

LA LLORONA. ¡Ay, mis hiiiijos! Run hooome!

(MIGUEL looks back towards home. He can't go there!)

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE!

(MIGUEL gathers all his strength and shakes his head "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¿Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay ...

(MIGUEL can't believe his eyes and ears.)

LA LLORONA. What does it take to send you home?

(He starts to explain without words.)

LA LLORONA. You can't go home? *(Responding to his gestures.)* You'll DIE if you go home!? *(Responding to more gestures.)* The soldiers took your parents!? *(She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning, a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:)* I try to scare you kids home, so you'll be safe from the soldiers. *(Incredulous.)* Now you're too scared to go home—'cause there are soldiers there too!?

(MIGUEL gestures, "Please stop crying.")

LA LLORONA. ¿Qué? You think it's easy going all over the world crying— *(Wails.)* "¡Ay, mis hiiiijos!" *(Beat; regular gal.)* Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses— I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? *(Waits.)* Oye, say something already or— *(This usually gets 'em.)* I'll drown you in the river!

(MIGUEL mimes "I've lost my voice!")

LA LLORONA. You've lost your voice?

(He gestures about the soldiers.)

LA LLORONA. The soldiers... scared it away?

Station #25

Reader's Theatre

Pantomime: communicating an idea through body movements

Consistency: remain the same—for example, the ball stays the same size

Exaggeration: bigger than normal

Activity: Relaxation Exercise and Imaginative Journey

1. Actors lie on the floor on their backs, with their arms at their sides, their legs uncrossed, and their eyes closed. Ask them to imagine that their entire bodies are sinking into the floor. Slowly mention different parts of the body all which sink into the floor: toes, ankles, legs, hips, back, chest, shoulders, arms, hands, neck, head. Then ask them to imagine that they are lying on soft, warm sand on a sunny day. Ask them to imagine they are bathed in soft light, of their favorite color. Ask them to imagine they are surrounded by the sounds of the ocean—waves, seagulls. Then have the actors slowly wiggle their toes and fingers then in silence stand up.

2. Now have the actors act out the following. Walk ways from the beach, over some sand dunes and through some tall grass. They then enter a dark forest, which stretches in all directions. After the warmth of the beach, the forest is cool and dark. The walkers realize that they no longer know their way, and they begin to hear strange noises, frightening noises, that come from all directions. They search, more and more frantically, for recognizable landmarks. Then, through the increasing gloom, they spot another person in the forest. They feel relieved to find each other. They continue walking together. Meanwhile, the noises come closer and sound more dangerous; the night grows colder and scarier. They discover a huge rock cliff that rises high above them and to each side as far as they can see. One group member finds an opening under the cliff, large enough for one person to squeeze through. They help each other through the opening, and they find themselves back in warmth and sunlight.

Voice

Rate: speed at which you talk

Projection: push voice out from your diaphragm (muscle under your lungs)

Practice deep breaths so your stomach moves up and down

Clarity: Open your mouth wide!

The lips, the teeth, the tip of the tongue, the tip of the, tip of the, tip of the tongue

Expression: emotion

Pitch: up and down like notes on a piano

Activity: Have everyone say the following words in different ways: Hi, Oh, Wow

Read the scene and make sure everyone understands the story

Assign parts and read again as the character

Get into chairs and practice as the mentor provide suggestions

Reading a Script

In a play, almost all of the information the author wants you to know is communicated through the

- Dialogue — the words the characters are speaking.

However, when you read a script, there are

- Stage Directions — written descriptions of what the characters are doing

included that give you an even clearer picture of the playwright's vision.

Here are some tips to help you understand the way plays are printed.

Generally, three styles of type are used:

- ALL CAPS and/or **boldface** for character names
- *Italics* for stage directions
- Standard for the actual dialogue

It is important to read the character names as you read the script, because you need to keep track of who is doing the talking. And it's important to read the dialogue — that's what this is all about. If you have a good imagination and a good "silent ear" for dialogue (you can almost hear the words in your head as you read them silently,) you can probably skip most shorter stage directions without losing anything vital to your understanding of the play. On the other hand, if you suddenly find yourself at sea, unable to understand what's happening in a scene, go back and read it again, this time including the stage directions.

Don't try to read too fast. Dialogue is written to be spoken and heard, and it helps if you read silently, as if you were hearing the words delivered by actors on a stage. Generally speaking, this means that a play that takes two hours to watch in performance should take about two hours to read.

Why are the men and women who write plays called playwrights? (I'll bet you thought it was playwrite!) A "wright" is a builder or maker or constructor, a skilled craftsperson who carefully prepares each piece of his or her work, then assembles them into the finished product.

CECILIA (*grabs MIGUEL and thinks with lightning speed; urgently*). You have to run, Miguel—the soldiers will be back! They'll make you join up with them, or they'll make you disappear—

(MIGUEL shakes his head wildly, "No!" CECILIA takes the envelope from her apron and stuffs it in his pocket.)

CECILIA. Here—take this. A hundred dollars my daughter sent me from Los Angeles. ¡Al norte! ¡Sí! They don't got soldiers there, they got—angels! That's where my daughter went, y tu también, that's where you'll go—*(He starts to run from her. She grabs him; frantic.)* The soldiers don't want us here, Miguel—we're not wanted in our own home! You tell the people in Los Angeles—we just want to work our land in peace! ¿M'entiendes? Speak to me, Miguel—speak! *(Finally realizing.)* ¡Ay, no, por Dios! Your voice—the soldiers scared it away! *(Hugs him.)* It's hiding m'hijo, it's frightened. You've got to find it. Don't let the soldiers get your voice, Miguel! Don't let it disappear!

(She hugs him and runs off. MIGUEL starts to run all around the stage, through the village. The chorus appears, as VILLAGERS, offering directions as he runs by. If they can unfurl a river or cause a mountain, all the better.)

VILLAGER 1. There's a forest...

VILLAGER 2. Full of dangers—

VILLAGER 3. Then a Border of Lights—

VILLAGER 1. And the City of Angels!

READER'S THEATRE

VILLAGER 2. Tell the people there—

VILLAGER 1 (*cries out*). We got no more angels!

VILLAGER 2 (*imploring*). Tell our story!

ALL. Tell our story ... Tell our story ... Tell our story ...

SCENE FIVE

SCENE: *MIGUEL runs and runs. When he stops, he's in a strange new world. The forest. All the characters here are masked. He looks around. Suddenly, he hears ...*

LA LLORONA'S VOICE. ¡Ay, mis hiiiijos!

VOICES (*offstage, frightened*). ¡La Llorona... La Llorona!

(MIGUEL has no idea which direction to go. He starts to go in one direction—and a REFUGEE runs by, carrying her house on her back.)

REFUGEE. Not that way—the soldiers!

(He starts in another direction. A DUENDE COYOTE runs on, a short, green, fast-talking trickster.)

DUENDE. Oye, going North? Need a coyote?

(MIGUEL nods. DUENDE spins him.)

DUENDE. Iiit's...that way! *(Spins him the other way.)*
Not that way—*that way!* *(Spins him again.)* No, not *that*
that way—**THAT WAY!**

(The DUENDE runs off with his money. MIGUEL's still reeling. When he checks his money, it's gone. He tries to shout after the DUENDE, but has no voice for his rage. He tries calling his voice, summoning it with his guitar. An old WOMAN enters, making tortillas. We do not see her face. MIGUEL goes to her. Suddenly she turns, rising to her full height—ten feet tall. It's...)

LA LLORONA *(wails)*. ¡Ay, mis hiiiijos! ¡Córrele!

(MIGUEL is too scared to move.)

VOICES *(offstage)*. La Llorona ... La Llorona ...!

LA LLORONA. ¡Ay, mis hiiiijos! Run hooome!

(MIGUEL looks back towards home. He can't go there!)

LA LLORONA. ¡Ay, mis hiiiijos! ¡CÓRRELEEE!

(MIGUEL gathers all his strength and shakes his head "no." LA LLORONA tears off her mask, incredulous. No one has ever refused to run from her. She's completely thrown. In fact, she sounds just like a regular woman.)

LA LLORONA. ¿Oye, tonto, qué te pasa a ti? What's the matter with you? Crazy kid—ay, ay, ay, ay, ay ...

(MIGUEL can't believe his eyes and ears.)

LA LLORONA. What does it take to send you home?

(He starts to explain without words.)

LA LLORONA. You can't go home? (*Responding to his gestures.*) You'll DIE if you go home!?! (*Responding to more gestures.*) The soldiers took your parents!?! (*She bursts into tears. They don't call her "The Weeping Woman" for nothing. There's an elaborate ritual to her crying—a beginning, a build, then an explosion, so that each time we hear it, we know exactly what's coming, and it's increasingly comical. Sputtering through tears:*) I try to scare you kids home, so you'll be safe from the soldiers. (*Incredulous.*) Now you're too scared to go home—'cause there are soldiers there too!?

(*MIGUEL gestures, "Please stop crying."*)

LA LLORONA. ¿Qué? You think it's easy going all over the world crying— (*Wails.*) "¡Ay, mis hiiiijos!" (*Bear; regular gal.*) Ay, it hurts. My throat's been killing me for a century. I'm up all night scaring children into their houses—I haven't had a good night's sleep in four hundred years! Not since the Conquistadores. Well, who else is gonna do it, eh? (*Waits.*) Oye, say something already or— (*This usually gets 'em.*) I'll drown you in the river!

(*MIGUEL mimes "I've lost my voice!"*)

LA LLORONA. You've lost your voice?

(*He gestures about the soldiers.*)

LA LLORONA. The soldiers ...scared it away?

(He nods. She starts the build to tears—then stops abruptly mid-wail.)

LA LLORONA. No. There's no time. *(Thinks out loud.)* You can't go home... You've got to find your voice—*(Tentative.)* Pues, maybe I could help him... *(The thought terrifies her. After all, she's gone alone for hundreds of years. She paces; to herself.)* Ay, no... Pues, sí... Pues, no... Pues, sí... Pues—just till he finds his voice? Okay. *(Goes to him.)* Óyeme bien. The voices are trapped. Locked up in the Palace of the General. No one can get in. There's a gate of iron—high as the sky. And wild dogs, with teeth as sharp as razors. But the most dangerous of all is the Voice Keeper. He will trick you and trick you—till you forget why you came. Pues—you must not listen to him!

(MIGUEL gestures, "Not me.")

LA LLORONA. Not you, good. Apúrete, pues! And be careful! Show me you can't be tricked and I'll lead you to the Border of Lights!

(MIGUEL starts to go in the wrong direction. She turns him around.)

LA LLORONA. ¡Ay, por Dios—Norte, North—allí!

(She runs off. MIGUEL starts to walk, calling his voice tentatively with his guitar. Two VIEJITAS with creaky voices enter arguing.)

VIEJITA 1. Over that fence, mujer, under the volcano ...

VIEJITA 2. No, mujer, in the general's garden—that's where I've heard the voices ...

VIEJITA 1 (*noticing MIGUEL*). Why is he playing that guitar for? Dangerous! ¡Peligroso!

VIEJITA 2. He's calling his voice, mujer!

VIEJITA 1. Con la guitarra, mujer? Muy loco! (*To MIGUEL.*) You'll never get behind that gate—

VIEJITA 2. But if you do—

BOTH. Watch out for the dogs!

VIEJITA 1. Los perrros, sí!

(They go off laughing, howling like dogs. MIGUEL arrives at the palace. He bangs on the iron gate so hard, he hurts his hand. The VOICE KEEPER appears with a metal box full of voices. And two huge guard dogs, one red, one blue.)

VOICE KEEPER (*smooth as silk*). Why all the noise, hermano? The general is sleeping. Sssshhh!

(MIGUEL bangs on the gate.)

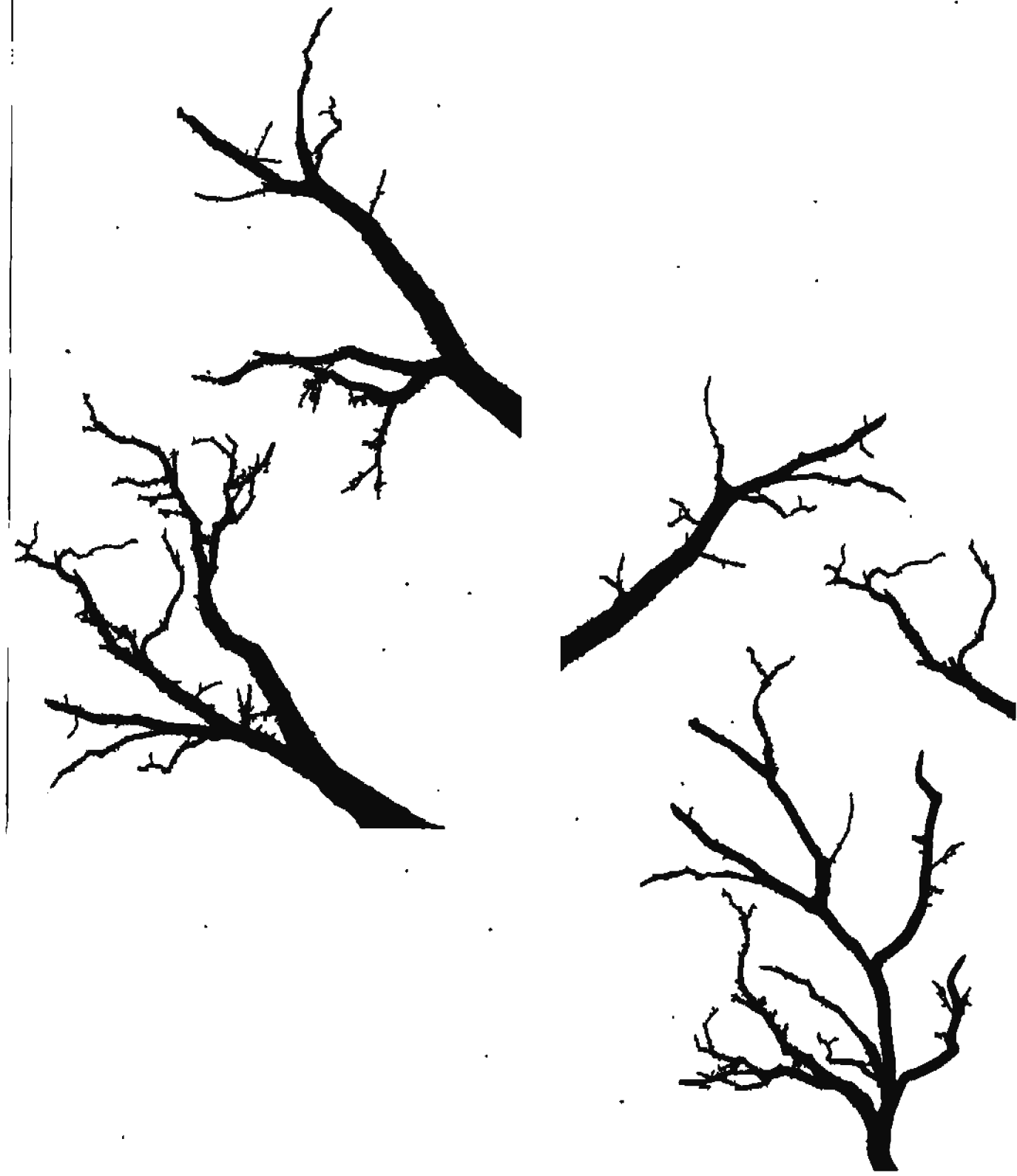
VOICE KEEPER. ¡No, no, hermano! You don't want your voice. They're nothing but trouble!

(MIGUEL keeps trying to get through.)

VOICE KEEPER. That's why we keep them locked up—*(Pats box.)* in here. The loud ones. The ones that talk too much. *(Bows.)* I'm the Voice Keeper. I keep things nice and quiet. For the general.

Station #26

Net





¡Bocón! Tour 2006

Monday 11/27

Meet in Green room at 6:30
Breakfast boxes
Royal City performance at 9:00
Arrive 12:00

Friday 12/1

Meet in Green room at 5:40
Breakfast boxes
Performances at Prosser: 9:00 and 10:30
Lunch boxes
Unload van
Done at 2:30

Monday 12/11

Rehearsal and van load at 5:00
Pizza dinner

Tuesday 12/12

Meet in Green room at 6:40am
Breakfast boxes
Leave at 7:00
Othello performance at 9:15 at Ludicaga
Elementary
Lunch boxes
Drive to Wenatchee
Starline Motel
1640 North Wenatchee Avenue, Wenatchee,
WA 98801
(509) 663-8115
Dinner in Wenatchee

Wednesday 12/13

Continental breakfast at hotel at 6:30am
Leave hotel at 7:00am
Perform: Oroville High School at 10:30am
Lunch in Oroville or Omak
Starline Motel
1640 North Wenatchee Avenue, Wenatchee,
WA 98801
(509) 663-8115
Dinner in Wenatchee

Thursday 12/14

Continental breakfast at hotel
Lunch in Wenatchee
Leave Wenatchee at 11:30
Perform at Bridgeport 2:00
Snowstorm
Apple Inn at Brewster
Dinner in Brewster

Friday 12/15

Breakfast in Brewster
Leave at 9:00am
Lunch in Ellensburg
Upon return to CWU, unload vans
Done at 2:00

Dear Professor:

With great excitement, we have opened the play ¡Bocón! for the CWU community as part of the first collaboration between GEAR-UP and the Theatre Arts Department. After workshops focused on hands-on theatrical outreach, we are thrilled to tour the production to the participating schools so they see how their efforts affected the production.

The following students will be absent from classes Friday, December 1st all day.

Jeff Carpenter
Josh Darby
Tyson Dailey
Erica Ewing
John Marples
Caoimhe Ryan
Andrew Shanks
Kathryn Stahl

Please excuse their absences. Of course, they are expected to complete all missed work. Feel free to contact me at peopleam@cwu.edu if you have any questions.

Sincerely,

Amber Peoples

Please note:

This signature has been redacted due to security reasons.

¡Bocón! Tour: **JOBS**

Tour Manager
Amber Peoples

Stage Manager and Lights
Josh Darby

Sets
Tyson Dailey

Props and Sets Assistant
Andrew Shanks

Truck Tetris/Costume assistant
Jeff

Specialty
Kathryn

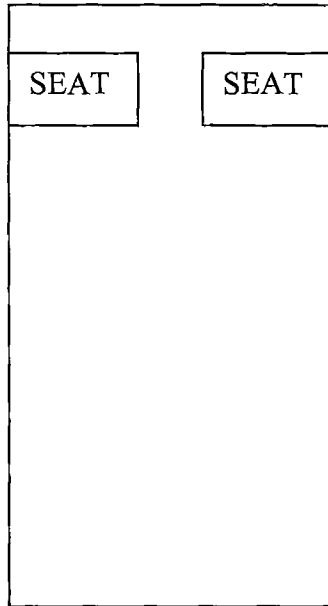
Music
Caoimhe

Costume
John

Masks
Erika

Workshops
Shelby Loyd

CWU's Motor Pool 10 Passenger Van
Bench Seats Removed to Pack ¡Bocón! Supplies

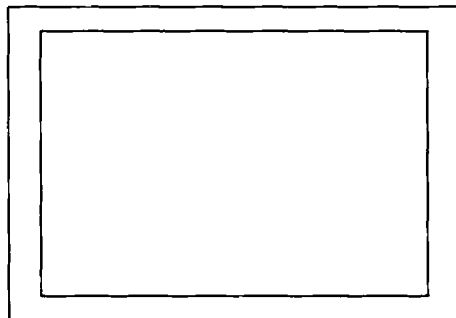


Length from back of seats to
back door of van = 11' 8"

Width inside most of van due
to panels and tires = 4' 2"

Width inside van where no
panels or tires = 5' 0"

Height Inside the Van = 4' 0"



BACK DOOR

3' 11" tall

4' 7" wide

¡Bocón! Tour: **Unload and Load Schedule**

** The person with the stop watch is in charge of marking of time—usually Amber or Josh.

0:00

Arrive at venue

Stretch/pee/and such

Amber makes contact with school

- Determine stage space
- dressing room spaces
- best place for Josh to park
- table for music props
- any type of house/stage lighting

0:05

Park Van

Amber and Josh share info

Caoimhe, Tyson, John, Andrew, Erika unload and set-up blankets

Kathryn unloads specialty items and checks that they survived the trip—if not, works on them

0:10

Blankets are in position

Josh hands out area lists

Josh sets up lights backstage and dressing room

Ensemble finishes unloading—try to place close to where they belong on set

Amber helps with anything that requires contact with school officials

0:15

Unloading done

Josh puts out needs list and helps as needed

Jeff checks van is empty and that Josh has keys

Jeff then helps John with costumes

John sets up clothes rack and unbags clothes

John places shoes and laundry/repair supplies

Tyson checks trees and gaffer's tape as needed

Tyson places rocks, river, sea, Border of Lights, and coffee plants

Andrew places props

Caoimhe places music

Kathryn places specialty props

Erika checks masks to see if all are okay—fixes as needed—puts in place

Erika places make-up supplies and sets up La Llorona change station

0:25

Final check of all areas especially quick change areas

0:30

Walk thru opening and stage combat sequence with Amber or Josh

In dressing rooms changing and applying make-up

0:45

Warm-ups

1:00

Perform

2:00

Curtain Call

Greet kids

YIPPEE!

2:10

Dressing Room action (back into real clothes, remove make-up)

2:20

Josh packs up lights and toolbox

Jeff collects laundry and shoes

John collects costumes and re-bags

Tyson rolls sea and bags river and border

Andrew collects all props

Caoimhe collects all musical instruments

Kathryn collects all specialty items

Erika collects all masks, cleans up dressing rooms, packs up make-up box, boxes up wig

Amber helps with anything that requires contact with school officials

2:35

Josh unlocks van

Ensemble dismantles and loads blankets—lead by Tyson

Jeff assumes role of truck tetris

Then ensemble carries out items they are in charge of

2:50

Final sweep

Jeff checks that all in the van is secure

Josh collects area lists

2:55

Pee—*quick*

Climb aboard!

3:00

Drive away

Upon arrival:

Unload van into McConnel basement

Review needs list as an ensemble to create plan to accomplish all—Josh lead

Congratulations!

Josh and Amber return vans/keys/mileage slips

¡Bocón! Tour: PROPS

Judge

- Glasses (B7)

Market

- Firecrackers in blue woven bag (L)
- Pupusas—basket, stuffing, fabric (L)
- Flores—rebozo, petals, stems, leaves (B5)
- Tamales—basket, stuffing, fabric (L)
- Aguas Frescas—basket and 15 plastic bags with fabric (B1)
- Feather (L)
- Fruit Stand (B1)

House

- Embroidery basket—fabric, basket, thread, wood ring (B5/6)
- Altar with flower cloth and 2 white candles and glass holders (B5/6)
- Chair (B5/6)
- Petate (B5/6)
- Purple blanket (B5/6)
- 2 coffee picking baskets and rebozos (B5/6)

Washing Clothes

- Letter (B5/6)
- 3 pieces of clothing (B5/6)

Viejitas

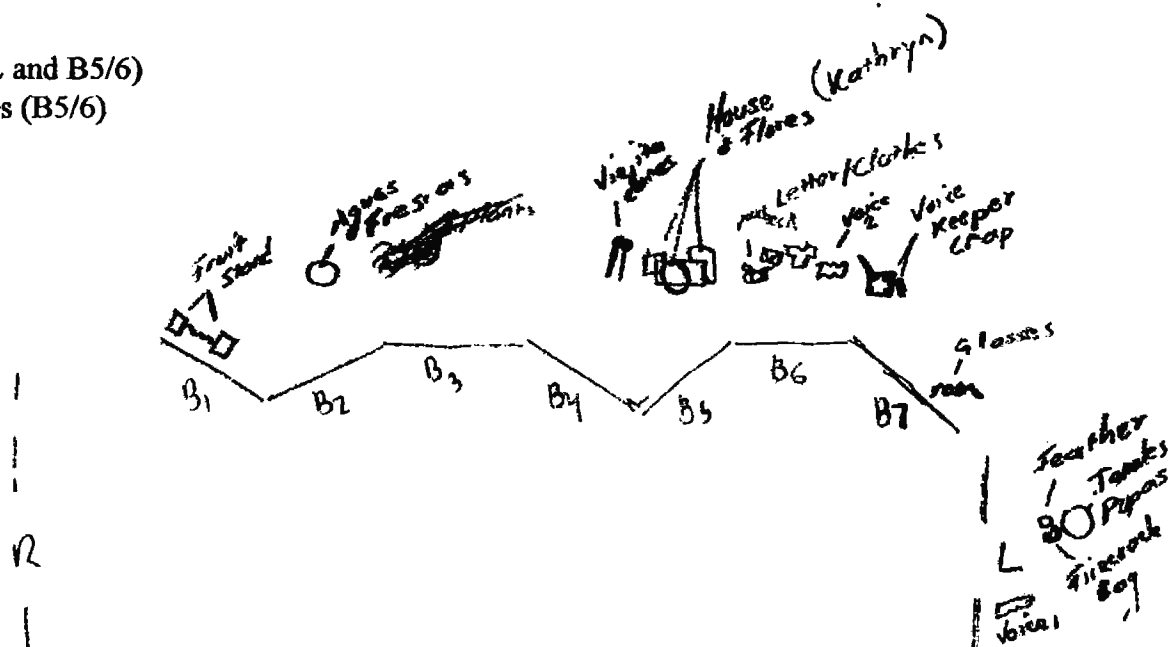
- 2 canes (B5/6)

Voice Keeper

- Gray Box (B7)

Voice

- Fabric (L and B5/6)
- 3 pouches (B5/6)



¡Bocón! Tour: Foley/Music

Guitar
Guitar strap and tie
Guitar case

Ocean drum
Ocean drum mallet

Clay Flute

Cabasa (metal beads)

Castanets

4 clave sticks

Seed necklace
Seed shaker

Duende's jingle bells on his poncho
Duende's necklace

3 yellow gourd shakers
2 black egg shakers
2 maracas

3 crickets
3 cricket sticks

Bass drum
towel

¡Bocón! Tour: **SPECIALTY**

Net

- Yarn
- Knots
- Seaweed
- Shells
- Barretts, bobby pins, head band things
- Safty box
- Sugar shell
- Necklace/pouch
- Voice recorder

Refugee's house

- Basket
 - Green blanket
 - Wooden utensils
 - Plates
 - Pot holders
 - Corn
- Rebozo
 - Loom
 - Stuffing/multicolored blanket
 - Cutting board
 - Utensil holder
 - Mini pot
 - Rolling pin
 - Wood cup
 - bowl

Kiki's Headdress

- extra tassels
- extra green ribbon
- Gaffer's tape with garbage bag for raincoat

La Llorona's Cape

- sticks

La Calavera

- Black turtle neck with shells
- Armpit pads (Andrew removes and Kathryn reinserts)
- 2 Black gloves with shells

*¡Bocón! Tour: **MASKS/HAIR/MAKE-UP***

Masks

- Refugee
- Duende
- La Llorona
- Nice Viejita
- Mean Viejita
- Voice Keeper
- Red Dog
- Blue Dog
- Voice Picker
- Calavera

Make-up Box

- Bobby pins
- Head bands
- Styrofoam cups
- Baby wipes
- Brown hair bands
- Pencil sharpener
- Q-tips
- Cotton balls
- Triangle sponges

La Llorona wig

La Llorona tear drops

Ana's hair ribbons

2 full-length mirrors

¡Bocón! Tour: **COSTUMES**

Jeff

- Campensino
 - Same pants as judge
 - Hat
 - Blue/white/black striped button up collared shirt
- Dog
 - blue sweatpants
 - blue sweatshirt
 - 2 pairs of blue socks
 - Collar
 - Knee pads
- Judge
 - Button, white collar long sleeved shirt
 - Blue, red, helicopter tie
 - Dark blue pants
 - Brown dress shoes
 - Dress socks
 - Black gown

Tyson

- Campensino
 - Multi-colored, long sleeved, button up shirt
 - Tan pants
 - huaraches
- Luis
 - Same pants as campensino
 - White, short sleeve, button up wedding shirt
 - Straw hat
- Duende
 - Poncho
 - Green shirt
 - Green gloves
 - Green socks
 - Distressed black and white pants
 - Brown hat
- Dog
 - Red sweatpants
 - Red sweatshirt
 - 2 pairs of red socks
 - Collar
 - Knee pads

John

- Miguel
 - White shirt with multicolored trim
 - Light tan overalls
 - Huaraches

Andrew

- Campensino
 - Cream long sleeve, no collar shirt
 - Green pants
 - huaraches
- Kiki
 - Same shirt as campensino
 - Red shawl
 - Red pants
 - Headdress (Kathryn in charge of)
- Voice Keeper
 - Black pants
 - Black/gold belt
 - Gray button up collared shirt
 - Leather Jacket
 - Red cowboy boots
- Calavera
 - Black boots
 - Same jacket as Keeper
 - Same pants as Keeper
 - Same belt as Keeper
 - Shell-filled black turtle neck shirt (Kathryn in charge of)
 - Shell-filled black gloves (Kathryn in charge of)

Josh

- Red button up collared shirt
- Tan pants
- Huaraches
- Hat

Erika

- Campensino
 - Yellow embroidered dress
 - Thick/red rebozo
 - red apron
 - Slip
 - huaraches
- Rosita
 - White, shoulder strap dress with blue embroidery
- La Llorona
 - Wedding dress
 - Cape (Kathryn in charge of)

Caoimhe

- Campensino
 - Slip
 - Red embroidered dress
 - Huaraches
 - Blue apron
 - Thin white and red rebozo
- Cecilia
 - White dress with black embroidery
- Viejita
 - Black dress with multi-colored embroidery
 - Black and white rebozo

Kathryn

- Campensino
 - Purple embroidered dress with elastic waist
 - Huaraches
 - Slip
 - ?? rebozo
 - Yellow apron
- Ana
 - White flowy shirt
 - Purple shirt
- Viejita
 - Black dress with lace
 - All black rebozo
- Voice Picker
 - Split in half blue skirt
 - Split in half tan shirt with embroidery
 - Net (Kathryn in charge of)

¡Bocón! Tour: **COSTUME AND LAUDRY SUPPLIES**

Costume box

- Pin cushion with lots of pins
- Varitey of needles
- Safety pins
- White thread
- Red thread
- Black thread
- Shoe polish sponge
- Shoe polish kit
- Needle threader
- Thimble
- Variety of colored mini spools of thread

Laundry

- Free and clear detergent
- Free and clear dryer sheets
- Blue basket
- 3 blue laundry bags
- Spray bottle with half alcohol and half water solution

¡Bocón! Tour: **SET**

Background

- 4 cardboard trees with attachment device
- 50 Ties
- 7 Blankets
- 4 extra blankets to reduce see-thru
- 14 8' PVC with wood effect
- 14 3.5' PVC with wood effect
- 18 velcro strips painted like PVC plus extra
- Blanket 1: solid
- Blanket 2: shower curtain
- Blanket 3: solid
- Blanket 4: solid
- Blanket 5: shower curtain
- Blanket 6: shower curtain
- Blanket 7: solid

Rocks

- Small
- Medium
- Column
- 2 detergent bottles and rope

Coffee Plants

- 2 plants
- 2 bases

Market Fruit

- 6 casters
- 2 crates with fruit
- 2 baskets with fruit
- 2 dowels with bananas

Border of Lights

- Fabric
- Drawstring
- Mylar

River/Sea

- 1 piece of water fabric
- 1 piece of water fabric on PVC
- Dowel
- Work gloves

¡Bocón! Tour: **STAGE MANAGER**

Lights

- Gaffer's tape
- 3 yellow 50' extension cords
- 6 silver reflectors (4 small-makeup and 2 large-backstage)
- 6 lamp bases with clips
- Soft light bulbs for make-up (4)
- Full spectrum lightbulbs for backstage??? (2 but 4 total)
- 3 dimmers
- 2 night lights

Toolbox

- Electric drill
- Broom and dustpan
- Gaffer's tape
- 2 hammers
- Philips
- Flathead
- Rubber bands
- Spike tape
- Work gloves
- Hot glue gun
- Hot glue sticks
- Various paint brushes
- Velcro
- Sandpaper
- 2 boxes of screws
- Wire
- Measuring tape
- Scissors
- Wire cutters
- Circle key
- Masks
- Orange plastic tape
- 2 tree hinges
- Razor blades
- Twine
- Paint
 - Yellow
 - Black
 - Gray
 - Light brown

First Aid

- 4 cold packs
- Bandaides
- Mole skin
- Gauze pads
- Ace bandage
- Ibuprofen
- Airborne
- Antibiotic ointment
- Gloves
- Alcohol pads
- Hand wipes
- White tape
- Nail clippers
- Tweezers
- Splinter remover
- Tongue depressors
- First aid pamphlet

Needs list

- Notepad
- Pen

Tour Workshop (2.5 hours)

Perform ¡Bocón!

Questions and answers after the show with the actors. (10 min.)

- **“Share your message” Starter questions (10 minutes)**

Where does the action take place?

What was the main conflict in the play?

How was the conflict resolved?

Can anyone tell me what the theme of the play was?

(The word theme is being used as a noun and means, a unifying or dominant idea. In the creative process it is most helpful to express theme with a verb. An example from the play would be “Tell your story”. Ask as many people as possible and call on some if you must)

- **Group Improvisation/Trust building games (15 minutes)**

- **Message transformation exercise (human telephone)**

- 1) Split the group into two groups of five.
- 2) Form one single file line of five people and have the others be the audience.
- 3) Person one (at the back of the line) taps person two on the shoulder
- 4) Person two turns around to face person one.
- 5) Person one pantomimes an action without words.
- 6) Person two then taps person three on the shoulder and shows the message.
- 7) Repeat the steps going down the line
- 8) Person five then shows person one and person one shows person five.
- 9) Start over with the next group and challenge them to make the message very clear.
- 10) Each group should go twice. The second times focus on the details like facial expression, hand, leg and speed of movement.

- **Rhythm Changer**

- 1) Here we ask the question: How do you move to the rhythm as it changes?
- 2) Using a homemade maraca start a rhythm.
- 3) Two students demonstrate how they would move to that rhythm.
- 4) Together all of the students move in a circle to the rhythm.
- 5) Now lets try a little slower rhythm
- 6) And a faster rhythm.
- 7) Now move to the rhythm like you are a plane
- 8) Now move to the rhythm like you are walking in peanut butter.
- 9) Now move to the rhythm like you are surrounded by jello.
- 10) Now stop! Good job.

- **Play your favorite game from previous workshop**

Boppity bop,bop,bop. 1,2,3,4,..... Oh I feel so good. Or Go

- **Create a group slogan (10 min.)**

Today we are going to discuss and put into action a slogan or logo of our own. In order to do this we must first understand what a slogan is, and assign roles to play in our discussion.

- A slogan is a memorable phrase. And a logo is a memorable symbol.
- The slogan from ¡Bocón! Is “Fijate, imagine”. And the logo is a quetzal bird.
- Choose group member’s jobs one person for each job. First list off the jobs and then describe each one individually.

○ Timekeeper, Scribe, Leader, Cheerleader, Judge, Assistant, Glue, Inquisitor, prop master, Illustrator.

Timekeeper- your job will be to make sure that we stay on time. Who would like to be the time keeper?

Scribe- For you we have some lined paper and a pen. A scribe takes notes on what is said and ideas that are shared.

Leader- We need a leader who is respectful and a good listener who makes sure all ideas are heard.

Cheerleader- As a good cheerleader you can support and encourage the group discussion. Use people’s names to give positive feedback.

Judge- the judge can see both sides of the discussion.

Assistant- Assistant will be organizer of the scribe’s papers and the illustrator’s works of art.

Glue- your job is to bring ideas together combining ideas and making suggestions.

Inquisitor – Your job is to ask challenging questions

Prop Master- In charge of all the objects in the box of creative wonder.

Illustrator- Draw scenes of the discussion so we have visual proof of our workshop.

- **Word Association Game (5 min.)**

1) Explain that it is okay to say the first thing that comes to your mind. Now we are going to play a game where I say a word and you say the first thing that comes to your mind.

2) The word association means similar to.

3) So I’m going to say a word and you say the first word that pops into your head. Ready let start.

4) Cow

5) Hat

6) Run

7) Apple

8) Bumpy

9) Hairy

10) Jump

11) Fast

12) Bubble

13) Frog

14) Tree

- **Explore a slogan for the group.** (10 Min.)

Ask if they can tell you what a slogan and logo are.

Slogan and Logo worksheet

Slogan- is a memorable phrase. Like just do it. (Nike slogan)

Logo- is a memorable symbol. Like your school mascot. Which is what?

Write one slogan and draw one logo that you have seen or heard.

1)

2)

- Share slogans and logos from worksheet
- Now we are going to evaluate what makes an excellent slogan or logo
- Have the scribe write down single words that describe good logo and slogans and the group brainstorm.

Create your own slogan or logo that represents our group. (15 min)

1)

2)

3)

- Share slogans and logos that represent the group (20 min)
- Vote for the top two slogans. Have the leader count the hands that are raised for each of the slogans that we shared.
- Vote for the top two logos. Again have the leader count and the scribe take note of how many students raise their hands.
- What slogan or logo could describe all of us here?
- Evaluate the pros and cons of the top two slogans and logos. What makes an exceptional slogan or logo?

- **Make it Happen (15 min.)**

- Explain each method of expression. As you explain have two students come to the front and demonstrate.
 - Voice- Strong loud voice or a little mouse voice the way we express our selves through voice. Draw lines that show how we express ourselves vocally and perform them.
 - Body language- Big movement, lots of action, little movement slow action.
 - Writing- we could write a commercial.
 - Musically- we could play a song
 - Visual Art- Construct, draw, sculpt, cut a logo or picture, that everyone helps to create

(30 min)

- Vote on the method or combination of methods that can be used to express the slogan/logo that you have chosen.

- Using the box of creativity to express a slogan/logo.

Materials include: blank paper, blank lined paper, blank music sheets, rain stick, markers, construction paper, scissors, crate paper, glue stick, pencils, sand paper, drum, dowels, fabric, popsicle sticks, theatre light gel, masking tape, note cards, magazines, example of voice/sound wave, example collage.

- Display activity to assembly at the end of the day. (5min. each)

Slogan and Logo worksheet

Slogan- is a memorable phrase. Like just do it. (Nike slogan)

Logo- is a memorable symbol. Like your school mascot. Which is what?

Write one slogan and draw one logo that you have seen or heard.

1)

2)

Create your own slogan or logo that represents our group.

1)

2)

3)

Tour



Prepping for the Show



Warming-up



Audience Begins to Arrive



Greetings after the Show



Final Picture of the Ensemble

| DIAGNOSTIC FEEDBACK FOR THE INSTRUCTOR | Always | | | | | Never | | Course | | Department | | College | | University | |
|---|--------|-----|-----|-----|-----|-------|-------|--------|-------|------------|-------|---------|-------|------------|-------|
| | (5) | (4) | (3) | (2) | (1) | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev |
| 1. Instructor met class regularly and on time. | 5 | 1 | 2 | 0 | 0 | 4.38 | 0.92 | 4.87 | 0.46 | 4.75 | 0.56 | 4.77 | 0.51 | | |
| 2. Class sessions were well organized. | 0 | 2 | 2 | 3 | 0 | 2.86 | 0.90 | 4.57 | 0.81 | 4.43 | 0.81 | 4.61 | 0.65 | | |
| 3. The instructor provided useful feedback on student progress. | 0 | 2 | 4 | 2 | 0 | 3.00 | 0.76 | 4.54 | 0.87 | 4.15 | 1.04 | 4.58 | 0.76 | | |
| 4. I was confident in the instructor's knowledge. | 0 | 5 | 1 | 1 | 1 | 3.25 | 1.16 | 4.70 | 0.74 | 4.59 | 0.77 | 4.77 | 0.58 | | |
| 5. The instructor was enthusiastic. | 5 | 2 | 1 | 0 | 0 | 4.50 | 0.76 | 4.87 | 0.39 | 4.55 | 0.79 | 4.80 | 0.52 | | |
| 6. Students were encouraged to express themselves. | 2 | 3 | 2 | 0 | 1 | 3.63 | 1.30 | 4.50 | 0.89 | 4.38 | 0.94 | 4.64 | 0.71 | | |
| 7. When appropriate, additional time with the instructor was available. | 1 | 5 | 2 | 0 | 0 | 3.88 | 0.64 | 4.23 | 0.84 | 4.32 | 0.98 | 4.48 | 0.86 | | |
| 8. Course objectives were clearly stated. | 0 | 4 | 1 | 3 | 0 | 3.13 | 0.99 | 4.57 | 0.81 | 4.46 | 0.86 | 4.70 | 0.65 | | |
| 9. Instructor detected errors quickly and knew how to correct them. | 0 | 1 | 5 | 1 | 1 | 2.75 | 0.89 | 4.57 | 0.85 | 4.29 | 0.95 | 4.63 | 0.70 | | |
| 10. Instructor developed my sensitivity as a performer/artist. | 1 | 2 | 3 | 1 | 1 | 3.13 | 1.25 | 4.44 | 0.89 | 4.36 | 0.91 | 4.49 | 0.84 | | |
| 11. Answers to student questions were clear and meaningful. | 0 | 0 | 0 | 0 | 0 | - | - | - | - | - | - | - | - | | |
| 12. Instructor made efficient use of studio/rehearsal time. | 0 | 4 | 1 | 2 | 1 | 3.00 | 1.20 | 4.46 | 0.98 | 4.36 | 0.90 | 4.61 | 0.74 | | |
| 13. Appropriate examples and illustrations were used. | 2 | 4 | 1 | 1 | 0 | 3.88 | 0.99 | 4.63 | 0.66 | 4.49 | 0.82 | 4.67 | 0.66 | | |
| 14. Communicated student responsibilities for practice/studio/rehearsals. | 2 | 3 | 1 | 2 | 0 | 3.63 | 1.19 | 4.56 | 0.74 | 4.56 | 0.80 | 4.69 | 0.62 | | |

| INFORMATION ABOUT THE COURSE | Always | | | | | Never | | Course | | Department | | College | | University | |
|--|--------|-----|-----|-----|-----|-------|-------|--------|-------|------------|-------|---------|-------|------------|-------|
| | (5) | (4) | (3) | (2) | (1) | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev |
| 15. Class time was used efficiently. | 1 | 2 | 2 | 2 | 1 | 3.00 | 1.31 | 4.44 | 0.96 | 4.37 | 0.88 | 4.56 | 0.72 | | |
| 16. Instructor was interested in whether students learned. | 2 | 3 | 3 | 0 | 0 | 3.88 | 0.83 | 4.64 | 0.63 | 4.41 | 0.90 | 4.70 | 0.62 | | |
| 17. Instructor helped develop an appreciation for the field. | 1 | 3 | 0 | 3 | 1 | 3.00 | 1.41 | 4.51 | 0.89 | 4.25 | 1.04 | 4.59 | 0.78 | | |
| 18. Instructor applied course material to real world issues. | 2 | 4 | 0 | 1 | 0 | 4.00 | 1.00 | 4.43 | 0.81 | 4.26 | 1.02 | 4.40 | 0.91 | | |
| 19. Course objectives were met. | 2 | 3 | 1 | 2 | 0 | 3.63 | 1.19 | 4.62 | 0.72 | 4.51 | 0.80 | 4.70 | 0.60 | | |
| 20. Assigned readings and other out-of-class work were useful. | 1 | 2 | 4 | 0 | 1 | 3.25 | 1.16 | 4.30 | 1.03 | 4.15 | 1.07 | 4.48 | 0.87 | | |
| 21. Evaluative and grading techniques (tests, papers, projects, etc.) were fair. | 1 | 4 | 1 | 0 | 2 | 3.25 | 1.49 | 4.38 | 0.90 | 4.35 | 0.99 | 4.60 | 0.77 | | |
| 22. Amount of work was appropriate to course level and credits. | 0 | 2 | 0 | 1 | 5 | 1.88 | 1.38 | 3.95 | 1.36 | 4.43 | 0.91 | 4.52 | 0.93 | | |
| 23. Student responsibilities and requirements were clearly stated. | 0 | 1 | 3 | 2 | 2 | 2.38 | 1.06 | 4.44 | 1.03 | 4.51 | 0.84 | 4.71 | 0.64 | | |
| 24. Instructor treated students with respect, regardless of sex, race or age. | 4 | 0 | 3 | 0 | 1 | 3.75 | 1.49 | 4.64 | 0.86 | 4.73 | 0.69 | 4.84 | 0.55 | | |

| HOW WOULD YOU DESCRIBE? | High | | | | | Low | | Course | | Department | | College | | University | |
|---|------|-----|-----|-----|-----|------|-------|--------|-------|------------|-------|---------|-------|------------|-------|
| | (5) | (4) | (3) | (2) | (1) | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev |
| 25. The intellectual challenge presented to you. | 1 | 5 | 2 | 0 | 0 | 3.88 | 0.64 | 4.47 | 0.70 | 4.11 | 0.96 | 4.32 | 0.87 | | |
| 26. The amount of your effort needed to succeed in this course | 6 | 2 | 0 | 0 | 0 | 4.75 | 0.46 | 4.64 | 0.58 | 4.14 | 0.94 | 4.49 | 0.79 | | |
| 27. Your involvement (doing assignments, attending classes, etc.) | 7 | 0 | 1 | 0 | 0 | 4.75 | 0.71 | 4.75 | 0.51 | 4.39 | 0.82 | 4.60 | 0.69 | | |

| GENERAL EVALUATION | Excellent | | | | | Very Poor | | Course | | Department | | College | | University | |
|--|-----------|-----|-----|-----|-----|-----------|-------|--------|-------|------------|-------|---------|-------|------------|-------|
| | (5) | (4) | (3) | (2) | (1) | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev | Mean | StDev |
| 28. Course as a whole was: | 0 | 3 | 1 | 4 | 0 | 2.88 | 0.99 | 4.43 | 0.93 | 4.16 | 0.96 | 4.52 | 0.75 | | |
| 29. Instructor's teaching effectiveness was: | 0 | 1 | 4 | 3 | 0 | 2.75 | 0.71 | 4.51 | 0.83 | 4.25 | 1.00 | 4.58 | 0.77 | | |

| GENERAL INFORMATION | | | | | | |
|---------------------------|----------------|---------------------------|----------------|--------------|-------|---|
| Reasons for Taking Course | Class Standing | Hour/Week Spent on Course | Expected Grade | | | |
| Major | 7 Time | 0 Freshman | 0 Under 2 | 0 13 to 15 | 0 A | 8 |
| Minor | 0 Curiosity | 1 Sophomore | 4 2 to 6 | 0 16 to 18 | 0 B | 0 |
| Gen Ed | 1 Advisor | 0 Junior | 3 7 to 9 | 0 19 to 21 | 1 C | 0 |
| Elective | 0 Friend | 0 Senior | 1 10 to 12 | 0 22 or more | 7 D | 0 |
| Instructor | 0 Availability | 0 Graduate | 0 | | F | 0 |
| | | Other | 0 | | Other | 0 |

Tyson Dailey
December 15, 2006

I would like to take this time to express what I learned during the Bocón and Bridges experience. Let me start with the positive. I thought it was great to work with the kids. I have worked with younger kids once before during a football camp, so it was interesting to do something different. I learned a lot about the younger generation in middle school. For instance, most of the boys were trying to be cool and the girls were trying not to be embarrassed. So while doing workshops, it was a challenge to appeal to both the boys and girls. While teaching the stage combat the boys loved it, fighting on stage, what's not to love? On the other hand, I lost some of the girl's participation because they believed it was embarrassing. The other workshop was just the opposite, where the guys thought it was not cool to act, and the girls enjoyed it.

I also learned the importance of organization and communication. I felt as if Bridges was lacking on the organizational side. Our director was unable to inform us of what days we were touring and where, until the day before tours. This is unfortunate because it makes the cast members of Bocón feel like they are objects. I even heard talk of us doing office work which would have been quite objectifying. We want the performances to be great, but when the actors are left out of the loop because of faulty organizational skills, it makes performing that much harder. That is not to say the performances did not go well; I believe they were a huge success, thanks to a great ensemble. Overall it was an experience, and I am glad I was a part of it.

Kathryn Stahl
12/16/06

Being a part of the first Central Washington Theatre Ensemble production to be teamed up with Bridges I learned many things. First of all, this production was one that frustrated me on many different occasions. There were times where I felt that the ensemble was not appreciated. These times include not wanting to house those students who willingly stayed over there winter break to take this show to students involved with the Bridges program, also, when it was undecided who was going to pay for the entire ensemble to go out at all. The unwillingness to take charge and aid the students who were part of this production was very irresponsible.

There were also a number of times that a lack of organization hindered the progress of the production. When we were supposed to be helping the children through workshops we were thrown into a situation that we were unaware of how to handle. Personally, I was placed with a group of ESL students and was terrified that I was supposed to be in charge of them for the day. Luckily, I had the help of a mentor who knew how to speak Spanish. Also, the fact that we were not sure where we were to be going on tour until the day before we left was unsettling. More preparation to where we were headed would have been nice especially considering the season; more warning to where we were headed would have allowed us to prepare more of winter conditions. Finally, organization through communication with the ensemble of Bocon was not executed in a proper fashion. There were times where we should have been in the loop with decisions that Bridges was making considering that we were here to work with them, not for them.

Overall I felt that working with Bridges for a production has extreme room for growth if it is to happen again. I know that the people are competent, but with more respect, more assistance, and better communication between BOTH organizations future productions will be handled in a smoother fashion.

John Marples
TH 202 01
December 15, 2006
Final Paper

Bocon

Bocon helped me gain new skills and a different cultural perspective. I believe these things will help me in my future careers and relationships. Bocon was more than just a play; it forced me to think about a whole different ideology.

The issue of illegal immigration has been a hot topic in my hometown. Nearly 70% of the residents are Mexican and many of them are illegal. There has been much conflict between the two groups. Playing the role of Miguel helped me gain more perspective of what the Illegal immigrants are fleeing from in Mexico.

The play is important because it shows these problems through a different medium than just a speech or writing. The show demonstrates the problem through theatre art. Theatre art can be a very persuasive form of communication. The play brought many problems to audience, and the audience responded. I saw that the issue is polarized; it is too bad that it is like this.

What the play showed me is that we must first understand the other side before we make a final judgment. It has also showed me that everyone wants the same thing in the end; the right to exist in happiness and safety.

Jeff Carpenter
TH 202.01
Amber Peoples
12/15/06

This has been an interesting experience in a variety of ways. Throughout the course of this project I've had the opportunity to interact with a unique age group and see regions of the state that I would probably never have seen for any other reason. I think the one thing that I've learned more than anything else is how important it is to see many sides to any issue.

Any time you're working in close quarters with other human beings there will be problems, and it is always important to swallow your pride and look at things from a different point of view. This is true of any conflict all the way up to the issue of illegal immigration in this country. Bocon is a very politically charged show, and being a part of it has forced me to re-evaluate some of my views. I wouldn't say that my stance on the issue has changed necessarily, but it definitely raised some good questions and brought a level of complexity that is needed in understanding a problem. I think that this is a lesson that can be applied to relationships large and small.

I thoroughly enjoyed the opportunity to travel with an ensemble across the state and provide a service for a key age-group. I've been able to make some great memories and I want to thank the Bridges Project and Central Washington University's Theatre Department for all that they put into this project and letting me get this experience.

Caoimhe Ryan

Central Theatre Ensemble

Performing in Bocon has been quite the experience. I worked with some great people and did some great thing but also struggled with parts of the ensemble work. In the end I felt that most of the cast members bonded which in turn held the show together. Others made being an ensemble hard by secluding themselves away from everyone and acting like they were better than everyone else.

Part of the issues happened not only because of ensemble troubles, but constant disorganization throughout the process of putting Bocon together. I could have learned so much more and felt better about the show had we had everything we needed to begin with. Tensions stayed high during tour and escalated as everyone felt the harsh reality of money, housing and lots of snow.

The biggest thing I learned was that I have to rely on myself. Nothing over the past week was guaranteed for the show, but as long as I did my job and stayed positive then maybe we could survive. I loved performing and working on Bocon and would gladly perform in it again. Unfortunately, with all of the unnecessary challenges presented because of the lack of organization, I don't feel that the Bridges program helped this show. If Bocon is performed again I hope that it is run differently so it can be appreciated more by its performers and those who watched on the sidelines.

Erika Ewing

Prof. Peoples

TH 202.01

15 December 2006

¡Bocon!

¡Bocon! was an exciting and new experience for me because I have never done a children's or touring show before. There are many significant things that I learned from this experience. Before I was in the show I never really had spent much time with children. I was also unsure of myself teaching others the art that I am still trying to find. We went around to different schools and taught them theatre arts. We taught how theatre is more than memorizing lines and acting and looking pretty. I told them that theatre included many elements acting, scenery, lighting, props, costume, makeup, etc; but as a whole it was a gift to the audience. I also was a leader in teaching children arts and crafts and I also had to explain to the children how their efforts were significant in the show. I led the workshop where the children made fruits which were used as props for the fruit stand. At another workshop I supervised the children making the masks for the show, which I used as La Llorona. It was then that the mask that I wore held a deeper meaning for me. When we toured to the schools their eyes lit up as they saw the product of all their work put in our show which brought it to life.

The touring part of the show where we travel to all kinds of different cities was also a new experience. I am from Seattle which is the most recognized city in Washington State, and is also famous throughout the world known as "the Emerald City." Going from that to Bridgeport and Omak, and other small towns was to me completely

new. The smallest schools in the smallest town are where we went. When we went there and performed it was special because we were invited to come in and share our story. During the performance I caught glimpses of the crowd completely caught up and in adventure. After the show I would walk around the school and see the banners of their achievements and recognize that these children have dreams and goals. I connected this realization to the play and it's message of "to fly" and I walked away with a smile and a warm feeling in my heart that I was proud of myself and of the whole show ¡Bocon!. I learned the deeper meaning to the reason why I am doing theatre, so I can give.

Andrew Shanks

Bridges Wrap Up

Working with bridges and the show Bocon, I learned a couple of things. Firstly, I learned how to work with kids. Doing the performances and the middle school workshops, I was enthralled with the fact that I might be making an impact on these children. That somewhere down the road, I might have influenced one of them to seek a career in the arts or theatre. Another thing I learned was looking on the bright side of everything. Sure, there were snags in the road but I guess you should prepare for not getting one hundred percent cooperation all the time, including from people who hire you. This show has been challenging but overcoming those challenges is what makes the experience more rewarding in the long term. I also learned how the local school systems work, and I got to tell you, theatre doesn't factor a whole lot into their programs. They're more concerned with throwing test after test at them than they are immersing the children in the arts. It's a sad fact, but a true one. That's why programs like this are so important, branching out to the youth and giving them a taste of what theatre is; getting them involved in something new.

But on a direr note, Bridges needs to get more organized. At several occasions during the show's run, I felt as though they weren't trying to help us at all, leaving us in the dark about several key issues such as touring and accommodations. It caused a lot more unnecessary grief and frustration for the cast and director. This lack of communication and organization was too large to ignore and needs to be seriously addressed if a program like this is to continue.

Match Forms

GEAR-UP is a match based grant. This means that in order to allocate money, an equivalent amount must be given from another source. Often this is voluntary time given by a person. Several types of forms exist to track the match and samples are provided of each in Appendix P. "Volunteer Effort" and "Time/Effort Match Documentation" forms indicate how much time a student donates on a daily basis and what type of work he/she did. "Cost Sharing In-Kind Matching Funds" forms are simplified forms to indicate how much time a professor donates to a project. "Meeting Participants Sign-In" forms include date, place, and time when a list of people gathered to work on a project. "Facilities" forms indicate the dates and times that locations are provided since Bridges would have had to rent them. "Supplies Contribution" forms list material items an organization contributes.

The following provides a summary of what time the Theatre Arts Department gave to the ¡Bocón! production.

| Who/What | Fall/Wtr 2005 | Spr 2006 | Sum 2006 | Fall 2006 |
|-------------|---------------------|---------------------|------------|---|
| Amber | 90 hrs | 98 hours | N/A | 692.5 hrs |
| Ensemble | N/A | N/A | N/A | 1926.15 hrs |
| Staff | 6 members 14 hrs | 4 members 45 hrs | N/A N/A | 8 members 255 hrs |
| Interns | N/A | N/A | 221.5 hrs | N/A |
| Facilities | N/A | N/A | N/A | HB 118=94 hrs Hertz Aud=46.5 hrs Other 44 hrs |
| Photocopies | N/A | 1266 | N/A | N/A |

CENTRAL WASHINGTON UNIVERSITY
VOLUNTEER EFFORT REPORT

Complete in Ink CWU GEAR UP Okanogan Valley GEAR UP

Name: Amber Peoples

CWU ID Number: [REDACTED]

REGULAR VOLUNTEER VOLUNTEER FOR CLASS PROJECT/CREDIT

CWU GEAR UP Sites: Highland, Othello, Prosser, Royal, Wauke, CWU

IF VOLUNTEERING FOR CLASS PROJECT:
CLASS: _____ INSTRUCTOR: _____

Okanogan Valley GEAR UP Sites: Chelan, Manson, Bridgeport, Brewster, Tonasket, Omak, Oroville, CWU

| M O N T H | D A Y | DAY OF WEEK | Start | End | Start | End | TOTAL HOURS | SITE | INDICATE SERVICES PROVIDED AND HOURS SPENT PROVIDING EACH SERVICE | | | | | # OF MIDDLE/HIGH SCHOOL STUDENTS OR PARENTS SERVED | |
|-----------------------|-------------|----------------|-------|-----|-------|-----|----------------|------|--|-------------------|-------|--------------------|--------------------|---|----|
| | | | | | | | | | Mentoring | Event Planning | Event | Admin. (Office) | Parent Services | | |
| 9 | 01 | F | | | | | 2 | | | X | | | | | |
| 9 | 02 | Sat | | | | | 5 | | | X | | | | | |
| 9 | 03 | | | | | | | | | | | | | | |
| 9 | 04 | M | | | | | 5 | | | X | | | | | |
| 9 | 05 | T | | | | | 4 | | | X | | | | | |
| 9 | 06 | W | | | | | 8 | | | X | | | | | |
| 9 | 07 | TH | | | | | 2 | | | X | | | | | |
| 9 | 08 | F | | | | | 2 | | | X | | | | | |
| 9 | 09 | | | | | | | | | | | | | | |
| 9 | 10 | | | | | | | | | | | | | | |
| 9 | 11 | M | | | | | 7.5 | | | X | | | | | |
| 9 | 12 | T | | | | | 9.25 | | | X | | | | | |
| 9 | 13 | W | | | | | 11 | | | X | | | | | |
| 9 | 14 | TH | | | | | 7.75 | | | X | | | | | |
| 9 | 15 | F | | | | | 11.25 | | | X | | | | | |
| 9 | 16 | Sat | | | | | 2 | | | X | | | | | |
| 9 | 17 | SUN | | | | | 5 | | | X | | | | | |
| 9 | 18 | M | | | | | 10 | | | X | | | | | |
| 9 | 19 | T | | | | | 8 | | | X | | | | | |
| 9 | 20 | W | | | | | 7.5 | | | X | | | | | |
| 9 | 21 | TH | | | | | 12 | | | X | | | | | |
| 9 | 22 | F | | | | | 8 | | | X | | | | | |
| 9 | 23 | Sat | | | | | 6.75 | | | X | | | | | |
| 9 | 24 | SUN | | | | | 3 | | | X | | | | | |
| 9 | 25 | M | | | | | 3.5 | | | X | | | | | |
| 9 | 26 | T | | | | | 7.5 | | | X | | | | | |
| 9 | 27 | W | | | | | 6 | | | X | | | | | |
| 9 | 28 | TH | | | | | 8.5 | | | X | | | | | |
| 9 | 29 | F | | | | | 9 | CWU | | X | X | | | | 90 |
| 9 | 30 | Sat | | | | | 5 | | | X | | | | | |
| 9 | 31 | | | | | | | | | | | | | | |

Total Hours 176.5

I certify that this is the true and correct record of the time I have worked this pay period as directed by my instructor or supervisor

Volunteer Signature

Please note:
This signature has been redacted due to security reasons.



CWU GEAR UP

TIME/EFFORT MATCH DOCUMENTATION



Volunteer Name:

JOSH DARRBY

Address:



City/State/Zip:

Phone:

Signature:

[Handwritten signature]

Office Use Only

| Type of Work Performed/Service Provided (mentor, tutor, intern) | Date | School District | Activity/Purpose Math, Reading, Science, Social Studies, Web Design, Event Planning, etc. | # of Students Served | Hours | Salary Rate per Hour | Benefits Rate per Hour | Value |
|---|------|-----------------|---|----------------------|-------|----------------------|------------------------|-------|
| MEETINGS | 5/24 | | EVENT PLANNING | | 0.75 | | | |
| | 9/11 | | EVENT PLANNING | | 3.50 | | | |
| | 9/12 | | EVENT PLANNING | | 2.50 | | | |
| | 9/13 | | EVENT PLANNING | | 5.25 | | | |
| | 9/14 | | EVENT PLANNING | | 5.75 | | | |
| | 9/18 | | EVENT PLANNING | | 5.00 | | | |
| | 9/19 | | EVENT PLANNING | | 4.00 | | | |
| | 9/20 | | EVENT PLANNING | | 6.25 | | | |
| | 9/21 | | EVENT PLANNING | | 5.50 | | | |
| | 9/22 | | EVENT PLANNING | | 4.50 | | | |
| | 9/25 | | EVENT PLANNING | | 2.00 | | | |
| | 9/26 | | EVENT PLANNING | | 5.00 | | | |
| | 9/27 | | EVENT PLANNING | | 6.00 | | | |
| | 9/28 | | EVENT PLANNING | | 5.50 | | | |
| | 9/29 | | EVENT PLANNING | | 3.50 | | | |
| | 9/29 | HILLMAN | COLLECT EVENT | | 5.00 | | | |
| | 10/3 | | EVENT PLANNING | | 3.50 | | | |
| | 10/4 | | EVENT PLANNING | | 4.50 | | | |
| | 10/5 | | EVENT PLANNING | | 5.50 | | | |
| | | | | | 83.5 | Total | \$ | - |

For Questions Contact:
 CWU GEAR UP
 509.967.1254



**Cost Sharing
In-Kind Matching Funds**

Name Christina Barrigan
Department Theatre Arts
Title Assistant Professor

I estimate that
I contributed

15 hrs

of my total working time to CWU GEAR UP from 9/11/06
through 12/15/06. This time includes planning, meetings,
supervising events, program development and other time
devoted to the success of CWU GEAR UP. It also
includes time spent implementing and instructing using
Lightspan, SEMY Leadership curriculum, information
received from CWU GEAR UP inservice events,
homework and/or followup to complete CWU continuing
education classes and E-portfolio implementation.

Signed _____

Date

1/2/07

Please note:

This signature has been redacted due to security reasons.



Cost Sharing In-Kind Matching Funds

Name

Linda Waters

Department

Theatre Arts

Title

Department Fiscal Te

I estimate that
I contributed

75 hrs

of my total working time to CWU GEAR UP from
through 2/15/06. This time includes planning, managing
supervising events, program development and
devoted to the success of CWU GEAR UP. It also
includes time spent implementing and instructing
Lightspan, SEMY Leadership curriculum, information
received from CWU GEAR UP inservice events,
homework and/or followup to complete CWU
education classes and E-portfolio implementation.

Signed _____

Date _____

Please note:

This signature has been redacted due to security reasons.



CWU GEAR UP

TIME/EFFORT MATCH DOCUMENTATION



Volunteer Name:

Clara Cook

Address:



City/State/Zip:

Phone:

Signature:

Clara Cook

Office Use Only

| Type of Work Performed/Service Provided (mentor, tutor, intern) | Date | School District | Activity/Purpose Math, Reading, Science, Social Studies, Web Design, Event Planning, etc. | # of Students Served | Hours | Salary Rate per Hour | Benefits Rate per Hour | Value |
|---|---------|-----------------|---|----------------------|-------|----------------------|------------------------|-------|
| Production Meeting | 6/20/06 | | Event Planning | | 2.5 | | | |
| Publicity IPR | 6/23/06 | | Brain Storming | | 4.5 | | | |
| Publicity IPR | 6/26/06 | | Posters | | 1 | | | |
| | 6/27/06 | | Posters | | 1 | | | |
| | 6/28/06 | | Posters | | 2 | | | |
| | 7/3/06 | | Pamphlet | | 2 | | | |
| | 7/5/06 | | Pamphlet | | 3 | | | |
| | 7/6/06 | | Pamphlet | | 3 | | | |
| | 7/7/06 | | Pamphlet | | 2 | | | |
| | 7/8/06 | | Campus Advertising | | 3.5 | | | |
| | 7/9/06 | | Campus Advertising | | 2 | | | |
| | 7/10/06 | | Posters/pamphlet | | 3.5 | | | |
| | 7/11/06 | | News papers | | 2 | | | |
| | 7/13/06 | | Pamphlet | | 3 | | | |
| | 7/14/06 | | News papers/Radio | | 1 | | | |
| | 7/16/06 | | Emails | | 2 | | | |
| | 7/17/06 | | Emails | | 1 | | | |
| | 7/18/06 | | Attempted Meetings/Book | | 1 | | | |
| | 7/19/06 | | Book | | | | | |
| | | | | | | Total | | \$ - |

(24 hours)

41

For Questions Contact:

CWU GEAR UP

509.96 1254

Form # ch.02.01

CWU GEAR UP

FACILITIES

Take People!

School District: _____

School Name: CWU

Prepared by: Amber Peoples

Signature: _____

| Facility or Equipment Description and Location | Activity/Purpose | Date | Hours | Rate per Hour | Square Footage | Value |
|--|------------------|-------|-------|---------------|----------------|-------------|
| Hebler 118 | iBocón! | 9/26 | 3 | | | |
| " | " | 9/27 | 3 | | | |
| " | " | 9/28 | 3 | | | |
| " | " | 9/29 | 3 | | | |
| " | " | 10/3 | 3 | | | |
| " | " | 10/4 | 3 | | | |
| " | " | 10/5 | 3 | | | |
| " | " | 10/6 | 3 | | | |
| " | " | 10/10 | 3 | | | |
| " | " | 10/11 | 3 | | | |
| " | " | 10/12 | 3 | | | |
| " | " | 10/13 | 9 | | | |
| " | " | 10/17 | 3 | | | |
| " | " | 10/18 | 3 | | | |
| " | " | 10/19 | 3 | | | |
| " | " | 10/20 | 3 | | | |
| " | " | 10/21 | 4 | | | |
| " | " | 10/24 | 3 | | | |
| " | " | 10/25 | 3 | | | |
| " | " | 10/26 | 3 | | | |
| " | " | 10/27 | 3 | | | |
| McConnell 113 | " | 10/28 | 4 | | | |
| Hebler 118 | " | 10/31 | 3 | | | |
| " | " | 11/1 | 3 | | | |
| " | " | 11/2 | 3 | | | |
| " | " | 11/3 | 3 | | | |
| " | " | 11/4 | 12 | | | |
| Hertz Awd | " | 11/7 | 4 | | | |
| " | " | 11/8 | 4 | | | |
| " | " | 11/9 | 4 | | | |
| " | " | 11/10 | 8 | | | |
| " | " | 11/11 | 7 | | | |
| " | " | 11/14 | 4.5 | | | |
| Total | | | | | | 0.00 |

Please note:
This signature has been redacted due to security reasons.

