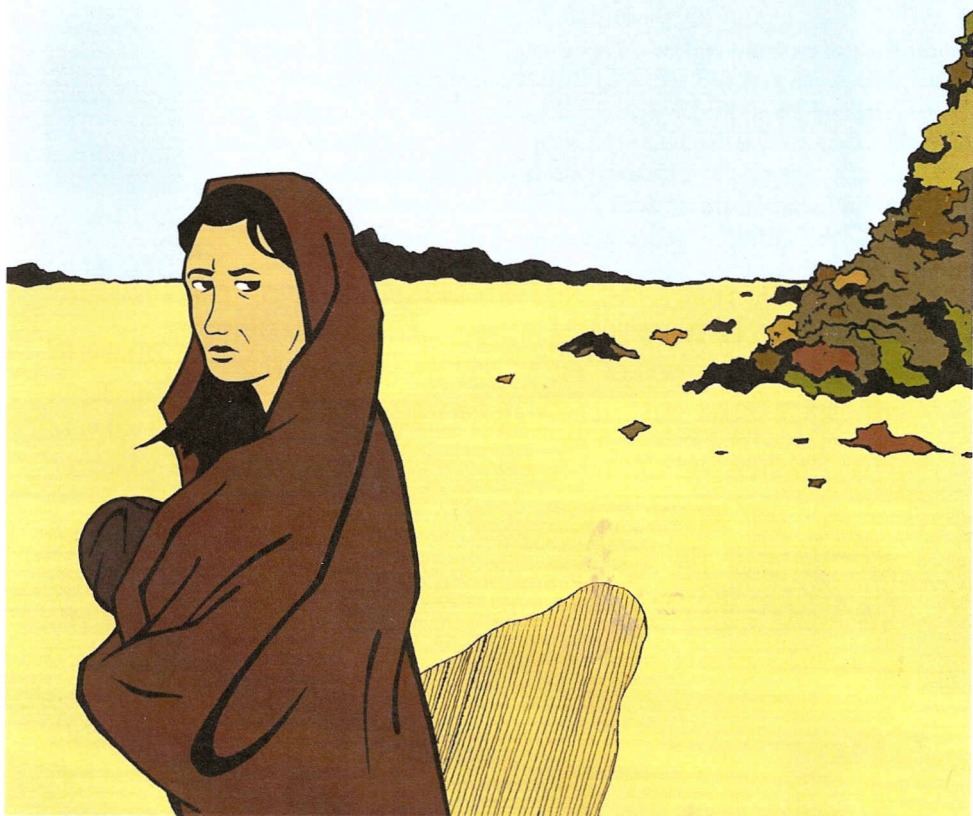


LA PASTORELA 2010

A SHEPHERDELA'S STORIA



PRESENTED BY
THE AUSTIN LATINO THEATER ALLIANCE
DECEMBER 2-18, 2010



LA PASTORELA PRODUCTION CREW 2010



PATRICIO VILLARREAL ÁVILA • DIRECTOR

Patricio was born in Acuña, Coahuila. After moving to the city of Torreón he start acting and performing with theater groups for several years. In 2000 he went to México City to start his theater career at La Casa del Teatro. There he collaborated with the EITALC (International Theater School from Latin America and the Caribbean), and with Teatro Ojo, appearing in plays, performances, and public art installations. He also taught theater history and theory, as well as acting, at the Art Institute of the University of the State of Hidalgo. He spent 2009 studying artistic direction in Buenos Aires, Argentina. This is the first play he directs in Austin.



FRANCISCO 'KIKO' VILLAMIZAR • MUSIC DIRECTOR

Kiko was born in Miami and grew up in Colombia, where he began learning Latin American folkloric music traditions. His first experience with music was singing in his family's choir. After high school he studied jazz, voice, and theater in Miami. Later he appeared in *Godspell* as Jesus and in *Westside Story* as Chino, both with the South Carolina Philharmonic. Kiko has also sung for the "Polifónico de Medellín," a choir for the Medellín Philharmonic. He is currently making his living as a musician in Austin.

PRODUCERS

Elizabeth Lopez
Marylou Castillo
Marita De La Torre

MUSICIANS

Clemencia Zapata, drums
Susan Torres, accordion
Gerardo Arellano, accordion

CREW

Richard Streibel, lighting operator
Olalla Streibel, costume design
Gerardo Arellano, makeup
Ana Caamaño, piñatas
Claudia Montero, set design
Paul Del Bosque, graphic design

SPECIAL THANKS

Emma S. Barrientos Mexican American Cultural Center, City of Austin, HEB, Torchy's Tacos, Herlinda Zamora, Nino Miranda, Daniel Reyes, Matthew Rodriguez, Ulises Garcia, Miguel Hinojosa, Hopie Rayos

WELCOME TO THE EMMA S. BARRIENTOS MEXICAN AMERICAN CULTURAL CENTER AND THIS YEAR'S PRESENTATION OF LA PASTORELA! THANK YOU FOR SUPPORTING THIS AUSTIN HOLIDAY TRADITION, AND WE HOPE YOU ENJOY THE SHOW. PLEASE REMEMBER TO SILENCE YOUR CELL PHONE. THANK YOU!

ALTA
Austin Latino Theater Alliance

LA PASTORELA & ALTA HISTORY

1997

Tomás Salas, Austin artist and activist, re-writes the script combining elements from ten other versions, including Luis Valdez' version from the Teatro Campesino production in California. The City of Austin acknowledges the need for a facility that will become the Mexican American Cultural Center after decades of community activists' requests, and designates the land on the bank of Town Lake at the end of River Street as the future site of the center. On the site was an old warehouse where city equipment was stored. Tomás and other artists turn the warehouse into a theater and put together Austin's first production of *La Pastorela*.

1998

The play is produced by the Center for Mexican American Cultural Arts (CMACA). Tomás Salas directs again using the same version of the script and the show is once again performed at the warehouse, thus beginning its tradition as an annual event. The beloved Boyd Vance, who played a role in the original 1997 production, continues to work with Tomás, and his presence in *La Pastorela* continues until 2001.

1999

In its third year the organization producing the play transforms into the Mexican American Cultural Center (MACC). Cultural contract funds are received to produce *La Pastorela* and the production team hires San Antonio director Max Padilla for 1999's project, who brings a very different approach to the script. At the time, Austin's east side, especially nearby Rainey Street, was being targeted by real estate developers. Residents who had lived there for decades were pressured to sell their property, so Padilla implements this issue into the show, portraying the Devils as real estate developers.

2000

Marks the beginning of the "Goyo" image, which has become the official logo for *La Pastorela*. The current Board of Directors for the Mexican American Cultural Center receives fewer funds for the production of the show. Tomás Salas directs the show this year once again at the old warehouse and the tradition is kept alive. Patricia Arredondo from the Latino Comedy Project plays Luzbel and Marita De La Torre from Nushank Theater Collective plays San Miguel, marking the first year that both characters are played by women.

2001

The MACC Board receives very little funding for the show and is faced with not being able to produce it. An Austin collective of groups and individuals decide that *La Pastorela* is too important for the community, and they donate resources towards the production. This collective includes Teatro Humanidad, Teatro Vivo, Latinas Unidas Por El Arte, Teatro Liberacion and Nushank Theater Collective. Nushank Theater Collective was elected for the artistic direction and Mike D. Garcia re-writes the script, flushing out the romantic story in the show and making the shepherd women characters more vocal. *La Pastorela* opens with great success and with the apex of Latino Theater in Austin united in the spirit of collaboration.

2002 & 2003

With the demolition of the warehouse and the Mexican American Cultural Center Board disbanded, *La Pastorela* was not produced.

2004

The same group of organizations that came together in 2001, along with many individual artists decide to form an organization, and the Austin Latino Theater Alliance is born. The sole purpose of this organization was and remains to keep the tradition of *La Pastorela* alive. The former MACC board is replaced by the Mexican American Cultural Center Advisory Board and focused turns to building the new site. ALTA, under the sponsorship of Latinas Unidas Por El Arte receives funds from the City of Austin to produce *La Pastorela*. The location chosen by the group is the old Tillery Street Theater and Teatro Vivo heads the artistic direction with Rupert Reyes making re-writes to the script, directing, and acting in the show. The Tillery Street Theater was not big enough to produce the show with three stages so Rupert and Alejandro Diaz make the creative changes to have one proscenium stage to fulfill the three-set stage of heaven, hell and earth.

2005

The Austin Latino Theater Alliance holds its very first fundraiser for *La Pastorela* in July of 2005, the ALTA Pachanga. The Pachanga is held at the Tillery Street Theater as a concert and a silent auction. Bands such as Mary Welch and Los Curanderos, Cerronato, and Jennifer Burnes donate their time for the event. Mayor Will Wynn declares that day *La Pastorela* Day in Austin. The 2005 show is again directed by Rupert Reyes of Teatro Vivo.

2006

ALTA holds its second Pachanga, making it a weekend event. The Aztlan Dance Company, Ballet East, Latino Comedy Project, Proyecto Teatro, Roy Lozano's Ballet Folklorico de Texas, Sonav Productions, Nushank Theater Collective, and Teatro Vivo, as well as the bands El Tule, Myma Cabello and the Gris Gris Band, Cerronato and The Umbrella Man from Houston all donate their talent to put on a showcase. *La Pastorela* is performed for the first and only time at The Off Center under the artistic direction of J.P. Smith of

Sonav Productions. J.P. casts ten-year-old Luz Zamora as San Miguel marking the first time the lead role is played by a child. Austin Circle of Theaters nominates Luz for Best Performance by a child as well as Clemencia Zapata and Mariachi Diamante for Sound Design.

2007

The opening of the new MACC building marks the tenth anniversary of the show. Marita De La Torre and Tomás Salas direct the show and bring back the three stages format in homage to the 1997 show. The play is done with a rock and roll theme and Luzbel and San Miguel face off to "Hound Dog" by Adam Ahrens and his band.

2008

Is the first year the show is done completely in Spanish as Proyecto Teatro joins ALTA and is chosen to lead the artistic direction. Luis Ordaz writes an original script and Univision Radio becomes a major sponsor to fill the auditorium with Spanish speaking audiences.

2009

Deanna Deoloz, once back stage hand, makes a full circle as she directs this year having recently graduated with a Theater Arts degree from Texas State University. An elaborate set is constructed on one side of the auditorium and experiments with the audience's focal points.

2010

LUPE Arte brings theater veteran Patricio Villarreal Ávila of Coahuila to direct this year's production. Social, political, and cultural issues are integrated into the artistic direction to add a contemporary tone to the classic folkloric tale. This year's production is the first time *La Pastorela* will be performed in the new Black Box Theater at the newly-renamed Emma S. Barrientos Mexican American Cultural Center and features an experimental set once again.

DIRECTOR'S NOTES

This year has been a borderland for me. Almost 20 years ago, I participated in a production of *La Pastorela* in my hometown, a Mexican border city. It was also my first experience with the theater. Even though *La Pastorela* was extremely popular and often performed in Mexico, and even though I had been consistently running from one place to another studying different theater and artistic methods, I never thought about going back to this kind of play. So when I was asked by LUPE Arte to direct this year's production, I was not quite sure how to start adapting the script. After reading about the play's historical transformation, I could understand its origin as a cultural border between various ethnic/racial groups and as a reflection of the confrontation between western Catholicism and the religious practices of indigenous North Americans. Amazingly, in spite of the new faith imposed upon the indigenous people, a spirit of appropriation always persisted. Under the shape of another religion and a different cultural form, the people learned how to evolve their own beliefs, their own needs, their own feelings, and their own practices as a method for survival. That's maybe how we can explain the magical transformation of *La Pastorela* into a more colorful event, less ecclesiastical and more socially implied. That's maybe how it stops being only western, or indigenous, and becomes a mixture of different traditions. That's more or less how, in this moment, I can understand the continuing relevance of *La Pastorela* over these Texan lands, or at least that's how I can connect with its practice. A way of reappropriation, perhaps a fight for identity, or maybe a plea for belonging. It is nonetheless a sure reminder of our roots buried under the ground upon which we eternally step. And not just for the Chicano, or the Latino spirit, but for all of us, converging and sharing in that borderline we've created. With Marylou, with Kiko, with Natalina & baby Lola, with Laura, with Ana Luisa, with Tony, with Frank, with Shorti, with Clemencia, and Susan, and Karla, and Andrea, and Roberto, and Lupita, and Jorge, and Olalla, y Gerardo, y Richard, y Paul, y Daniel, y Claudia y sus nenes, y Liz, y Jeremy, y la familia Caamaño, y con Irene, Fernando y Vivi, con mi hermano Diego, y con toda mi familia, con las niñas Ingrid y Mariana, y los niños Nicholas, Joshua, Alejandro y Sebastián, y las mamás y papás que los traen, y Marita al principio, y Tomás Salas, y Emily que tomó fotos, y la gente del MACC, y los que no siguieron, y los que se me olvidan, y los que me faltan, y mi gente del D.F. que tanto extraño, y mis amigos de Buenos Aires, y mis estudiantes de Hidalgo, y los de Torreón, y todo Acuña, y también los que ya se fueron.

Dedico esta obra a mi mamá, a mi papá y a Camila.

Gracias,
Patricio de Coahuila.

LA PASTORELA CAST 2010



ROBERT AGUIRRE • BARTOLO

Robert is an actor and composer. Originally from the state of Veracruz, Mexico, he studied dramatics at the Andrés Soler Institute in Mexico City. He has appeared in various productions like *Historia del Himno Nacional*, *Esplendor del Virreynato*, *Un Largo Adiós*, *El Escándalo de la Verdad*, and *El Juego de Suzanka*, among others. He is currently developing his acting technique as a member of Proyecto Teatro.



FRANK BARAJAS • LUZBEL

An Austinite thespian who loves to entertain, Frank has returned for his 5th year with *La Pastorela*. He has appeared in film, commercials, prints, stuntman work and theater, and he loves it all. A country boy with Texas size dreams, Frank enjoys making people laugh, even when the laugh is on him. Give him the spotlight, and he will entertain and live his dream to bring smiles to the faces around him.



ANDREA CARLISLE • ERMITAÑA

Andrea was very active on the stage in high school. She now teaches Spanish classes at a child development center and has experience as a massage therapist. Andrea looks forward to inspiring the community with her character and hopes she can connect with the audience. She is also enjoying spending time with her cast mates and getting to know them. Andrea has a love for puppies, kittens, and a nice full-bodied red wine.



CHRISTOPHER EDWARDS • CUCHARÓN

Christopher has been a professional in the performing arts for the past 15 years. He is primarily a vocalist/musician/songwriter for several bands in Austin. He has also toured and written as a spoken-word artist nationwide. *La Pastorela* is his first venture into the theatrical arts and he intends to continue exploring acting for the stage.

**ANA LUISA ESPERÓN • GILA**

Ana Luisa is originally from Mexico City. Although a teacher by profession, music is her true passion. She has been an integral member of the Orquesta Típica de Mexico for 13 years, working on children's productions and as a storyteller for various organizations. Her debut as an actress was in the production *El Cielo Nuestro*, presented by Proyecto Teatro.

**JORGE ESPINOSA • TEBANO**

Jorge studied Theater Arts in Mexico City with professor Bruno Bert. He has participated in various experimental theater groups, and he is currently a member of Proyecto Teatro here in Austin.

**LAURA FREEMAN • PECADO**

Laura is a singer/songwriter living in Austin. She produces puppet shows for children, sings in schools and libraries throughout central Texas, and sings in the band Luna Tart and the Cocktails. Laura is excited to be working with this wonderful cast and participating in an Austin tradition. For more information on Laura's work go to www.LauraFreemanMusic.com

**KARLA LONGNION • ASTUCIA**

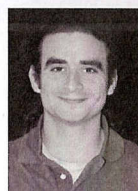
Karla is a bilingual actress who has studied for over three years under the Meisner acting technique in Austin. She has participated in local independent and educational films. Out of her love of theater, she returns once again to *La Pastorela*, one of her favorite cultural projects. Karla is fascinated by the universe and the stars; she enjoys music, playing guitar and sincere friendships.

**LUPITA MARSH • PARRANDA**

Originally from Matamoros, Tamaulipas, Mexico, Lupita has resided in the US for 10 years. This is her first theatrical production in the US. Her interest and motivation in acting and participating in the traditions of Mexican culture is to maintain her roots for her two daughters Mia and Mariana. Lupita enjoys spending quality time with her family and friends.

**NATALINA ROSS • MARIA**

Natas (as her friends know her) is a loca from SanAnto with a gypsy soul. She has worked with youth in Creative Arts for the past 7 years. Natas has also worked and collaborated with The Youth Liberation Network, Theater Action Project, Miami Arts for Learning, and Studio4FM. She enjoys the sun, people who identify with forces of nature, bicycles, swimming and her dog Xochitl.

**TONY SALINAS • SAN MIGUEL**

Tony would like to thank the cast and crew of *La Pastorela* for this opportunity. This is the first play in which he has appeared that features a script written largely in Spanish, and he received lot of help from everyone in the play. Tony's other theater credits include Crumpet the Elf in *The Santaland Diaries*, Walker Harris in *Two Rooms*, Comet in the *Eight Reindeer Monologues*, Albert Sefton in *Stalag 17*, and Nick Bottom in *A Midsummer Night's Dream*.

**DIEGO VILLARREAL • VATO**

Yes, Diego is back. By popular demand, he has returned to *La Pastorela* to illuminate us not as a demonic being, but as a shepherd. Diego feels great to be alive and kicking to keep the tradition going and bring joy to our Austin arts community again. He wishes his audience a happy new year and, as the Kinks may have sang, hoping tomorrow you find better things. Feliz Navidad y un Prospero Año Nuevo!!

THE CHILDREN

**LOLA VILLAMIZAR
INGRID GARCÍA
NICOLAS MUÑOZ
MARIANA MARSH GARCÍA
SEBASTIAN LOPEZ SILVA
ALEJANDRO LOPEZ SILVA
JOSHUA LONGNION**



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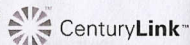
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February 25 - Grupo Pakal Mayan dance company

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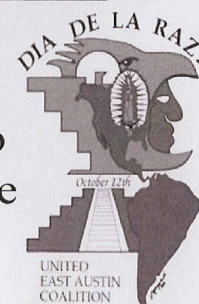
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Muchas gracias
a todo el equipo
que hace posible
La Pastorela.

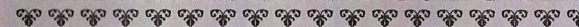


Because Columbus didn't discover America....he was lost!

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