

CAMINO REAL

Tennessee Williams



Scenic Design
Christopher Scott Murillo

Lighting Design
Karyn D. Lawrence

Costume Design
Elena Vannoni

Projection/Audio Design
E. Martin Gimenez

Movement Advisor
Sophie Goldstein

Fight Choreographer
Collin Bessie

Dramaturgs
Robin Boyd
Kyle Deichman

Stage Manager
Jennifer Castillo

Assistant Stage Managers
Wendy Arteaga
Jessica Morataya

Directed by
Chad Restum

Camino Real
by Tennessee Williams

CAMINO REAL is presented by arrangement with Dramatists Play Service
on behalf of the University of South, Sewanee, Tennessee.

There will be a 10 minute intermission.



Please turn off all electronic devices in the theatre. Use of cell phones during the performance may result in being asked to leave the performance. No recording of images or audio is permitted. Violators are subject to copyright infringement law by the license holders and the management.

THE CAST



Gutman.....	Steve Sotelo
Survivor	Ruben Guerrero
First Officer.....	Jackson Lind
Jacques Casanova.....	Angelino Simbulan
The Mother of the Lost.....	Carla Moreno
Kilroy.....	Ernesto Brooks
Abdullah.....	Chris Pineda
A. Ratt.....	Edward Rosales
The Loan Shark.....	Anthony Alvarez
Baron De Charlus.....	Osbaldo Mancia
Marguerite Gautier	Marissa Pitts
Lady Mulligan	Kirbie Puestow
Waiter	Anthony Alvarez
Lord Byron	Bryson Jones Allman
Pilot of the Fugitivo.....	Edward Rosales
Lord Mulligan	Osbaldo Mancia
The Gypsy.....	Alicia Tycer
Her Daughter, Esmeralda.....	Elizabeth Cron
The Instructor	Ruben Guerrero
Don Quixote.....	Bryson Jones Allman
Sancho Panza	Ruben Guerrero
Prudence Duvernoy	Evea Gornall
The Dreamer.....	Bryson Jones Allman

Street Cleaners.....Marissa Pitts, Kirbie Puestow, Elizabeth Cron
Alicia Tycer, Osbaldo Mancia, Evea Gornall

THE CAST



Bryson Jones Allman



Anthony Alvarez



Ernesto Brooks



Elizabeth Cron



Evea Gornall



Ruben Guerrero



Jackson Lind



Osbaldo Mancia



Carla Moreno



Chris Pineda



Marissa Pitts



Kirbie Puestow



Edward Rosales



Angelino Simbulan



Steve Sotelo



Alicia Tycer

PRODUCTION TEAM

Assistant Projection Designer Eddie Rodriguez

Assistant Lighting Designer..... Lilyana Melero

Running Crew.....Karen Arana, Melanie Martinez, Karina Monterroso

Scenic Shop Technicians Stephanie Almeida, Elizabeth Cron, Sebastian
Fernandez, Kate Harmon, Eddie Lopez,
Adam Macias, Meri Oganessian, Erla Pelaez

Costume Shop Lead Rachel Masters

Electrics Shop..... Marcello Olivas, Matthew Tsang

Poster/Graphic Design..... Candice M. Clasby

Assistant Production Management.....Candice M. Clasby
Jessica Morataya

MTD Production Manager..... Meredith Greenburg

A&L Productions Staff

Technical Director/Shops Supervisor.....Elizabeth Pietrzak

Costume Shop Supervisor..... Bruce Zwinge

Electrics Shop Supervisor..... Tim Jones

Audio Systems Technician Rico Garcia

ACTOR BIOS

Bryson Jones Allman (Lord Byron, Don Quixote, The Dreamer) I'm so excited to be a part of this play! What a wonderful series of events! I'm an '07 graduate from the three year acting program at L.A. City College, 6 year veteran with Shakespeare by the Sea, and performing concurrently in the staged reading of a beautiful version of Orpheus.

Anthony A. Alvarez (The Loan Shark/Waiter) is a senior at CSULA, majoring in Theatre Arts and Dance, with an option in Theatre. Before transferring to CSULA, Anthony graduated from Cerritos Community College with an AA in Liberal Arts and Sciences and in Behavioral Science. Along with his passion for acting, he also writes short stories and poetry in his free time. He would like to thank his mother, sisters, and friends for all the inspiration and support.

Ernesto Brooks (Kilroy) Mr. Brooks finds a distinct beauty in emotion. He believes that we are all emotional beings, how we express those emotions makes us individuals. Throughout his life he has found consolation and refuge in writing and performing, and believes performing serves as his uniquely tailored therapy. Thank you to Chad for taking a chance on me, I won't let you down. So happy I got to work with such an amazing cast who all hold a dear place in my heart. Stage managers thanks for everything. Family and friends thanks for coming out to support the show.

Elizabeth Cron (Esmerelda) is currently celebrating her 3rd and final season at CSULA Theatre. Since her relocation to L.A. over 6 years ago, she has worked as a backup dancer for Starsix, Kate Crash, and Damian Lazarus, as well as opening for Joan Jett. She has performed at various music venues, including Nocturnal, Electric Daisy Carnival, A Taste of Newport, The Viper Room, Whiskey A Go Go, and Bordner's. Elizabeth has appeared in numerous film, television, and music video projects, including NCIS, *Adventure Time's Sea of Tranquility*, *Catch 21* on The Game Show Network, and several Joule Thief Youtube shorts (with over 400k views collectively). Elizabeth represented the Western States at the 2015 Ms. US Globe competition and herself in Ms. Greater Ventura County 2015 (Ms. Photogenic in both events). She was last seen on CSULA stages in *Rent* and as Emily in *The Perfect Marriage*. Elizabeth was nominated for an Irene Ryan Acting Scholarship for her performance as Crissy in *Hair* (CSULA). She would like to thank the faculty and staff of CSULA for their support and mentorship over the years. She also sends hugs and kisses to her amazing friends and now lifelong colleagues.

Evea Gornall (Prudence/Street Cleaner) is a junior earning her degree in Theatre Arts and Dance, with an option in Theatre. This is Evea's 2nd production with CSULA, having performed in *RENT* in the fall. Growing up in San Francisco, she had the honor of graduating with the Class of 2010's Performance Art Achievement Award and received the 2nd Place Gold Medal for Monologues at the 2010 Northern California Theatre Festival. Some of Evea's favorite roles include Audrey in *Little Shop of Horrors*, Juliet in *Romeo and Juliet*, and Fräulein Schneider in *Cabaret*. Evea would like to thank her family and close friends for their constant, unwavering support.

ACTOR BIOS

Ruben Guerrero (Sancho/Survivor/Doctor) is a senior earning his B.A. degree in Theatre Arts and Dance. He is also studying Japanese. He transferred from Citrus College to CSULA in the fall of 2013. He is very passionate about acting and giving the best performance possible for himself and his ever-supporting audience, as well as for Japanese culture. Ruben sees himself becoming a full time actor for television/film and traveling to Japan in his future.

Jackson Lind (Chief of Police) has been doing theatre/musical theatre since middle school and since then has been in dozens of shows. This is Jackson's first play at CSULA. He is a first year and a TVF major.

Osbaldo Mancia (Charlus, Baron Mullagan, Street cleaner) This will be Mr. Mancia's first Performance at CSULA. He's honored and grateful to be a part of this show.

Carla Moreno (Umel-Fakhira) is transfer student from East Los Angeles College; this is her second quarter and first production at CSULA Her major is Theater Arts and Dance and her last stage appearance was the production of *The Night Thoreau Spent in Jail* at ELAC. She's really grateful for being cast in one of the most difficult parts she has had so far in her college career. Carla's next goal will be spending her summer at The Groundlings in Los Angeles as she embarks on a new journey of learning comedic improvisation.

Chris Pineda (Abdullah) is in his second year at CSULA, majoring in TVF. He enjoys acting whenever he gets the chance to do it. This is Chris' first theatre production with CSULA. He has done improv work in the past with Halloween Horror Nights and Knott's Scary Farm. In 2013 he played Sonny in the musical *In the Heights*. He'd like to give a special thanks to the cast and crew for working with his difficult schedule. He is also hoping to continue acting in the future.

Marissa Pitts (Marguerite/Street Cleaner) is a proud member of AEA, and SAG-AFTRA. Ms. Pitts is currently working on her Master's at CSULA. She is a member of Southern California Shakespeare Festival. For her resume of credits and training visit her imdb page or her website www.marissapitts.com. Ms. Pitts would like to thank her husband, family, and friends for their continued support and love.

Kirbie Puesto (Lady Mulligan/Street Cleaner) is a senior at CSULA, majoring in Theatre Arts & Dance with an option in Theatre. She transferred from Citrus College where she performed in many plays on and off campus, including *Almost Maine*, *Pippin*, and *Seussical the Musical*. She is so grateful to be doing what she loves everyday. She wants to thank all of her friends here at CSULA for their endless support and love!

ACTOR BIOS

Edward Rosales (A. Ratt) is in his first year at CSULA, majoring in Theatre Arts and Dance, with an option in Theatre. This is Edward's second production with CSULA since transferring from Ohlone Community College. He was most recently seen as Carl in *Bus Stop* at CSULA. Edward would like to thank all his friends and family for the love and support they have given him throughout the years.

Angelino Simbulan (Jaques Casanova) is finishing his first year at CSULA working on his BA in English; an upper division transfer from San Francisco, Angelino recently graduated with his AA in Paralegal Studies whilst pursuing the theatre opportunities that his community college presented him. He moved to Los Angeles in September, hoping to be more acquainted with theater while pursuing his educational goals. Angelino made a promise to himself to do "at least two plays/musicals a year" to keep his passion for acting alive. He recently played Angel in *Rent* at CSULA's State Playhouse. Other theatrical endeavors include: Rod in *Avenue Q*; Narrator/Jedidiah Schultz/Dr. Cantway in *The Laramie Project*; Clifford Bradshaw in *Cabaret*; and Beethoven in *Dog Sees God*.

Steve Sotelo (Gutman) makes his first appearance as a transfer here at CSULA. A classical actor of the modern era, Steve has collected honors at decorated institutes such as the London Academy of Music and Dramatic Arts for his work in musical theatre and Shakespeare acting. Steve's past works include *The Boys Next Door* (Norman, Arnold), *The Fantasticks* (Bellomy), and *The Matchmaker* (Vandergeldar). His most recent projects have been in the world of Improv Comedy, where he was a member of Single White Female, and founded the group Sponsored by Shasta Cola. Steve would like to thank his family for their support, director Chad for refueling Steve's passion for acting, and to the stage managers for their selfless dedication to the production.

Alicia Tycer (Gypsy/Street Cleaner) teaches in the Music, Theatre, and Dance department at CSULA. She received her M.F.A. from CSULA in Television, Film, and Theatre and her Ph.D in Drama and Theatre from U.C. Irvine. Her acting credits include: Last Summer at Bluefish Cove (Stella Adler Theatre), *TransMe* (L.A.T.C.), *The Laramie Project* (CAP Studio Theatre), *The Vagina Monologues* (Ensemble Studio Theatre) and *Hedda Gabler* (CSULA). She was the librettist for *The Wall: A Musical Misdeed* (CSULA). Her playwriting credits include: *Lysistrata: A Re-Imagining* (Unknown Artists at Grove Theatre Center), *The Civil War: A Tragi-Comedy* (John Lion New Plays Festival), *H.U.A.C.* (Los Angeles Theatre Center), *This is How it Ends* (Boston Court) and *Dreaming of Women* (Moving Arts). She has collaborated writing *Space: The Final Frontier* (Opera Del Espacio, at South Coast Rep and Son of Semele) and *Embers* (Circle Squared Collective). Publications include *Continuum Modern Theatre Guide: Caryl Churchill's Top Girls*.

PRODUCTION TEAM



Chad Restum (Director)

Directed City of West Hollywood's Shakespeare in the Park production of *A Midsummer Night's Dream*. Directed productions and staged readings for the Classical Theatre Lab including, *The House of Bernarda Alba* at Gower Studios, *Measure for Measure* at the Strasberg and *The Lark* and *Henry IV X 4* at Plummer Park. He directed the West Coast premiere of *The Florida Flash* at the Franklin Ave. Theatre and Richard Herd's *Prisoner of the Crown* at

the Irish Arts on Fairfax where he also worked with and coordinated Leon Katz's *Shaw Project*. Currently directing and developing *Countrie Matters* by Matthew J. Wells. He is also the Writer/Director of the short Film "Pawn to a King" starring Ron Canada. As an actor Chad has been seen as Papa Joe in the premiere of the musical *Jack* (Sacred Fools); With the Classical Theatre Lab: *The Libertine* (Strasberg), Claudius in *Hamlet* (Actor's Gang) and in *Dumas* (Hudson Guild), Deaf West Theatre's *Romeo and Juliet* (the Odyssey), *Twelve Angry Men* (the Complex), *Double Play* (the Matrix) and *Girders* (Coast Playhouse), as well as Off and Off-Off Broadway in New York and Regional theatre.

Television: "Relativity", "In the House" and "Days of Our Lives", sundry commercials, Film: "Only in L.A." as well as TNT's "James Dean". He is a graduate of Princeton University and the Circle -in-the-Square Professional Actor's Program and currently writing his Thesis for his Masters in Theatre Arts at Cal State University, Los Angeles.

PRODUCTION TEAM



E. Martin Gimenez (Sound Designer) is a Los Angeles based sound and video artist who works in installations, site specific performance, and opera, and was named a "Young Designer to Watch" by Live Design Magazine. He was the concept and technical designer for the site-specific headphone opera *Invisible Cities*, which was the subject of an episode of KCET's Artbound. Other opera

designs include *Crescent City* (The Industry), and *Il Postino* at the Los Angeles Opera, where he has been a member of the audio team since 2009. audio team. Theatrical designs include *The Colored Museum* (Pomona College), *Hoo'Doo Love* (Mo'Olelo Theatre Company) *Gods* (Edinburgh Fringe Festival), *The Exile of Petie DeLarge* (RedCat NOW Festival), *Crazy Blood* (Goethe Institute), The Poor Dog Group's *Satyr Atlas* (Getty Villa), *Hamlet* (Interlochen Shakespeare Festival). As a founding member of the performance group Opera del Espacio (O.D.E.), Martin collaborated on *The Way of Water*, *I've Fallen/Clap Off*, *Meet Me @ Metro II*, and many of the earliest impromptu performances at the Downtown LA Artwalk. With collaborators Zach Moore and Steven Klems, he has been the lead video designer for the LA/NY techno blues band American Royalty. Mr. Gimenez has been a staff member at Walt Disney World, West Virginia University, and the Interlochen Center for the Arts; a reviewer for Broadway Baby at the Edinburgh Fringe Festival; and holds degrees from the Indiana University Jacobs School of Music and CalArts.

Karyn Lawrence (Lighting Designer) is a theatrical and event lighting designer based in Southern California. She earned her Master of Fine Arts Degree in lighting design from the University of California, Irvine. In addition to CSULA, Karyn has designed for companies such as South Coast Repertory, The Wallis Annenberg, Universal Studios, East West Players, The Fugitive Kind, The University of California Irvine, Great River Shakespeare Festival, The New Swan Shakespeare Festival, University of Southern California, Southern Utah University, Breath of Fire Latina Theater Ensemble, The Wooden Floor, and Sacred Fools. She has also designed events for Radiance Lightworks and First Circle Design. Her work has been seen in Italy, Poland, the Czech Republic, and Romania. <http://www.kdllightingdesign.com>



PRODUCTION TEAM



Christopher Scott Murillo (Scenic Designer) is thrilled to be working with the students, faculty and staff of CSULA. Selected Theater Design Credits Include: At Deaf West Theatre: *Spring Awakening*. At East West Players: *Beijing Spring*, *Steel Magnolias*. At Playwrights' Arena: *Cinnamon Girl*, *Dallas Non-Stop*, *Anatomy of Gazelles*. At Chance Theater: *Lysistrata Jones*, *Bloody Bloody Andrew Jackson*, *The Who's Tommy*. Film Consulting & Set Decor Credits: "The 86th Academy Awards", "The Real Housewives of Beverly Hills" and "Orange County Reunion Specials". Christopher is a professor of scenic design at CSULA and Riverside City College. He holds an MFA from the UCSD Department of Theatre and Dance and a BA from the UCLA School of Theater, Film, and Television.

www.christopherscottmurillo.com

Elena Vannoni began her career as a classical dancer and, at the same time, earned a degree in costume design at Istituto d'Arte Porta Romana in Florence (Italy). She continued her theatre and classical studies at the Florence University of Literature and Philosophy, with a major in Music and Theatre disciplines. She attended a stage at the Florence Teatro Comunale (Maggio Musicale Fiorentino) – led by Academy Award winning costume designer Gabriella Pescucci – for the opera production of *The Sonnambula* by Vincenzo Bellini, that granted her a position with Teatro Comunale in Florence as costume designer for the *Attila* by Giuseppe Verdi.

In 2001, she was accepted at the prestigious Accademia Nazionale d'Arte Drammatica "S. d'Amico" – and earned her degree in Theatre Directing. For more than 10 years, she has been working in Rome, Berlin and Los Angeles. She is the founder of TheatreFactory, that operates in Rome, Berlin and Los Angeles. Upon moving full-time to Los Angeles, Elena was immediately involved in the intense and lively theatrical scene. She directed *A Report To An Academy* by Franz Kafka at The Actor's Gang in Culver City and *Bites* by Kay Adshead at the Old Bank District Theatre in Downtown Los Angeles.



STAGE MANAGEMENT TEAM



Jennifer Castillo (Stage Manager) is a TAD/Theatre Option Major at CSULA and is graduating this year to pursue a career in stage management. She recently worked as a production associate at South Coast Repertory on *The Long Road Today*. She also worked as a production assistant at the Hollywood Bowl on *Chicago*. Stage management credits at CSULA include: *Hot Nights*, *Jeannette St.*, *The Wall*, *Hair*, *One Drop of Love*, *A Lie of the Mind*, *Dog Sees God*, *The Pragmatists*, and

Arcadia. She would like to thank her family and Meredith Greenburg for all the support and guidance throughout her college journey and the rest of the *Camino Real* stage management dream team for all their hard work and for making her last stage management experience at CSULA one of the best!

Wendy Arteaga (Assistant Stage Manager) is a 4th year senior who will be earning her B.A. degree in Theatre Arts and Dance this June. After being on stage as Lucy in *Miss Quince* for the John Lion New Plays Festival 2012, Wendy felt the urge to explore theatre in a different way. She was an Assistant Stage Manager for *Hot Nights El Callejon del Beso* and *Il Matrimonio Segreto*, then the Stage Manager for *The Perfect Marriage* for the John Lion New Plays Festival 2014. She recently had the honor to Stage Manage her first musical, *Rent*, directed by her inspiration Meredith Greenburg. This summer, she had the privilege to be a Production Associate at South Coast Repertory for *The Long Road Today*, an original work by Jose Cruz Gonzalez. Wendy would like to thank her love, her parents, family and close friends for their undivided support and constant motivation.



Jessica Morataya (Assistant Stage Manager) is a senior earning her B.A. degree in Theatre Arts and Dance with an option in Theatre. Jessica has recently stage managed *American Buffalo*, a co-production with Deaf West and CSULA, under the direction of Stephen Rothman. She has had an amazing time and wonderful learning experience under the mentorship of Meredith

Greenburg. Stage Management credits include: *The Long Road Today* (Production Associate, South Coast Repertory), *Hair* (Production Assistant, Hollywood Bowl), *Elijah* (Luckman Theater), *John Lion New Plays Festival* (Luckman Intimate), *Hold Me Tight* (Schkapf), *Il Matrimonio Segreto* (CSULA), LA Grand Ensemble (LATC), *Phaedra* (CSULA), *Hairspray* (Sheriff's Youth Foundation), *The Winter's Tale* (CSULA), Opera Del Espacio performances as part of Meet Me @ Metro III Festival, *Tearing the World Apart* (Hollywood Fringe Festival, 6470 Theatre), *Dog Sees God* (Students4Student Theatre). Jessica plans to make a career of stage managing and would like to thank her professors at CSULA for helping her to find her calling.

#DREAMTEAM

ARTS & LETTERS PRODUCTIONS

A&L Productions operates primarily under the auspices of the Dean of the College of Arts and Letters, Dr. Peter McAllister.



Bruce Zwinge (Costume Shop Supervisor) After attaining a B.A. from CSU Fresno and a Certificate of Fashion Design from *The Fashion Institute of Design and Merchandising* (FIDM), Bruce Zwinge has worked in the field of costume and fashion design for more than 25 years. Early years spent as a production patternmaker in the garment industry led to extensive costume work in commercials, film, television, music videos, concert tours, stage, and print advertising.

Experience working with top designers Theoni V. Aldredge, Bill Whitten, Melissa Daniels, and Pamela Shaw (past president of *The Costumer's Guild*) has provided Bruce with opportunities to work with recording artists Prince and David Lee Roth, and entertainment industry work in films such as *The Hidden*, *Slam Dance* and television shows like *Grace Under Fire*. CSULA has been his artistic and occupational home for the past 24 years. Bruce nevertheless finds time to serve as freelance patternmaker, stitcher and designer for industry client *Advanced Entertainment Technology*, providing him subcontract work for *Universal Studios*, *Universal Studios Florida*, *The Walt Disney Company*, and *Disneyland Tokyo and Paris*. He is very proud of the long standing working relationships he has with many other local colleges and universities and has been a member of the Cerritos College costume technician certificate advisory board for the past four years. In a long and distinguished career, Bruce considers his most personally and professionally rewarding times to have been those spent at CSULA working with students, designers, and the CSULA campus community.



Tim Jones (Electric Shop Supervisor / Master Electrician) has worked at CSULA for 15 years, principally providing audio and lighting support for the Theatre Arts and Dance. His responsibilities now include music performance venues and focus primarily on lighting and effects support for all of our facilities. His accomplishments at CSULA include major lighting upgrades and installations on the State Playhouse and Arena stages, as well as spearheading the SpiralLift orchestra pit lift installation in 2007. Professionally, beyond CSULA, Tim provides lighting, audio and event support through his production support company.

ARTS & LETTERS PRODUCTIONS



Rico Garcia (Audio Engineer and Audio Systems Technician) has a BA in Ethnomusicology Jazz Studies from UCLA and Certificates in Audio Engineering and Post Production from The Musicians Institute. Before coming to Cal State LA, Rico had worked for the Getty Museum as an audio technician, for LA Opera Community Outreach Programs and Center Theater Group as a touring Audio Engineer. Rico owns and operates his own boutique recording studio and has recorded many local up and coming rock bands. His responsibilities at Cal State LA include technical maintenance of all audio systems, sound design for stage productions, and live mixing/recording of concerts and recitals.

(Technical Director and Shops Supervisor) As a poet and theatre artist, **Elizabeth Pietrzak** has been designing, building, technical directing, and storytelling through live theatre for more than 25 years. She has worked throughout Southern California with colleges and universities, churches, theme parks, local and community theaters, and spent two summers on the east coast doing summer stock theatre in New Hampshire, most notably designing and building 8 shows in 9 weeks for the oldest running summer stock theatre in the United States, the Barnstormers Theatre. Prior to coming to CSULA, she was the Theatre Manager and Technical Director for 17 years at the University of La Verne in their Department of Theatre Arts. While there, she also taught classes in stagecraft, scenic and lighting design, desktop publishing, creative writing, and performance art. Elizabeth earned her BA in Theatre Arts from the University of La Verne and her MFA in Creative Writing, Poetry from Antioch University, Los Angeles. Elizabeth continues to write poetry and has been published in a variety of online journals. She is fascinated by the intersection between science and poetry, the exploration of liminal spaces through performance, the fragmented and de-centered self, and the dialogic nature of identity. “I am intensely interested in poetry and writing that is multi-voiced, multi-languaged, and that presents a mutable, fluid identity.” Elizabeth also writes scripts and monologues for collaborative work with solo performance artists. She approaches her lighting design work as storytelling and calls it “writing with light.” She has studied Irish Gaelic and dabbles on the accordion. She gardens when she can, but mostly lets the plants run wild.



DRAMATURGICAL MATERIAL



"I think the play is essentially a plastic poem on the romantic attitude toward life."

~ Tennessee Williams

"More than any other work I have done, this play seemed to me...nothing or less than my conception of the time and world where I live and its people are mostly archetypes and qualities with those mutations that would occur if they had continued along the road to this hypothetical point in it"

~ Tennessee Williams



Playwright's Biography

- Born Thomas Lanier "Tennessee" Williams III on March 26, 1911
- Found inspiration for much of his writing in his own dysfunctional family.
- From 1929 to 1931, he attended the University of Missouri, in Columbia, he enrolled in journalism classes.
- After he failed a military training course in his junior year, his father pulled him out of school and put him to work at the International Shoe Company factory.
- His dislike of his new nine-to-five routine drove him to write even more than before, and he set himself a goal of writing one story a week, and soon had a nervous breakdown at 24 years old.
- By 1938 he had moved on to University of Iowa graduating with a Bachelor of Arts degree in English.
- He later studied at the Dramatic Workshop of The New School in New York City.
- Williams moved to New Orleans in 1939 to write for the Works Progress Administration.
- In 1945 *The Glass Menagerie* won the New York Drama Critics' Circle Award for best play of the season.
- The huge success of his next play, *A Streetcar Named Desire*, in 1947 secured his reputation as a great playwright
- He lived in fear that he would not be able to replicate his success.
- To stimulate his writing he moved often, to various cities including New York, New Orleans, Key West, Rome, Barcelona, and London.
- Between 1948 and 1959 seven of his plays were performed on Broadway.
- The 1960s and 1970s brought personal turmoil and theatrical failures.
- He coped with alcohol and drugs and was hospitalized in 1969.
- In 1979, 4 years before his death, he was inducted into the American Theater Hall of Fame.

DRAMATURGICAL MATERIAL

Playwright Inspiration

Williams "first thought of the play when he was sick in desolate corner of Mexico, without friends and with an uneasy feeling that he might never escape. But the sickness still permeates the play that derives from that experience." (Ghani)



Camino Real -The Royal Road
Camino Real was originally the Royal Highway leading from Santa Fe to Chihuahua in Mexico. In this play, Williams chooses to make it "a terminal road, a dead end, a police state in a vaguely Latinate country from which there is no escape" (Ghani)

Dante's Divine Comedy – Inferno

Williams's prefatory quotation from Dante's Inferno "In the middle of the journey of our life, I come to myself in a dark wood where the straight way is lost" (The Divine Comedy, Canto 1) would imply that Camino Real is Williams's own version of hell. Camino Real is this dark wood from which there is no escape. It is no man's land between the desert and the sea wherein one does not see "nothing but nothing- and then more nothing" and where one's luck "run out the day [he/she was] born." (Ghani)

DRAMATURGICAL MATERIAL

Setting – Adaptation

A mystery town, resembling a French occupied port city in Northern Africa, such as Casablanca. The setting is outside of time.



Synopsis

In his Foreward, Tennessee Williams calls his work on *Camino Real*, “the construction of another world, a separate existence.” He says “a convention of the play is existence outside of time in a place of no specific locality.” He also says that *Camino Real* understood as an “elaborate allegory.”

Characters from different places and different points in history enter into this mystery town on the Camino Real, a dead end street. Yet there is now way out except through Terra Incognita, or unknown territory. Some have accepted their life on the Camino Real. Some are desperate to leave. Through the 16 Block journey some characters experience logic-defying events, and others must come to terms with their own state of being.

Themes

Life's journey ~ Love ~ Loneliness ~ Regret ~ Aging ~ Acceptance of one's state ~
The human condition ~ Fear of the unknown

Symbols

Caged birds ~ Dry fountain ~ Terra Incognita ~ “The violet that would break the rock” ~ Camino Real /The Royal Road

Style

Expressionist ~ Poetic ~ Allegorical ~ Realistic

THE PRODUCTION WISHES TO THANK...

Dr. Peter McAllister, Dean of the College of Arts & Letters

Dr. Lena Chao, Associate Dean of the College of Arts & Letters

Tommy Luong, Sylvia Ramirez, Aurora Hauffen, Flora Saavedra-Hernandez

Dr. John Kennedy, Chair of the Department of Music, Theatre and Dance.

Lisa Coto at the Los Angeles Opera and East West Players

Wendy Baker, Andy Barth and the entire staff of the Luckman Fine Arts Complex for all of your help on this production.

FROM THE DIRECTOR...

I would like to say Thank You to the Department of Music Theatre and Dance and its Chair, Dr. John Kennedy for this opportunity. Individually I would like to say thanks to Prof. Tanya Kane-Parry, my Thesis Committee Chair, who has been an inspirational teacher as well as instrumental in mentoring me through every phase of this experience from preparation and casting, to rehearsal and production; to Prof. Meredith Greenberg, who, with unfailing professionalism and endless good cheer, helped me navigate the production process and to Prof. Steven Rothman, who originally championed the production in his directing class.

I would also like to thank Prof. Atef Laouyene for translating dialogue into Arabic, Prof. Jose Gonzalez, Dr. Susan Mason and Dr. Sheonagh Odhiambo for the classes they taught that now shape my vision. Many Kudos, Brava and Thanks to Camino's designers, Christopher Murillo, Elena Vannoni, Karyn Lawrence and Martin Gimenez, who took my initial thoughts and gave me beautifully designed focus; to Elizabeth Pietrzak, Tim Jones and Rico Garcia at MTD Productions for making those ideas a reality, and a very special thanks to Bruce Zwinge for gifting me his years of knowledge, inexhaustible patience and genuine understanding.

To Collin Bressie, Sophie Goldstein and the Cast: I will never be able to thank you enough, for your time, energy and talent. I am proud to have been your director. It has been a wonderful experience working with you.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING
ARTS

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



To view the full Music, Theatre and Dance
season brochure, please visit the Department
website at

www.calstatela.edu/mtd

Also available on the website is a full updated
calendar of events.

MUSIC, THEATRE AND DANCE EVENTS - SPRING 2015

DANCE

International Day of Dance Concert

Venue: ARC Pasadena
1158 E. Colorado Ave, Pasadena
Performances: May 2 at 8pm
May 3 at 3pm
Admission is free

Spring Dance Concert

Venue: State Playhouse
Performances: May 28, 29, 30 at 7:30pm
Tickets \$15 general / \$10 students/seniors

MUSIC

CSULA Composer Workshop Concert

INSPIRAVI Chamber Choir
Conducted by Dr. Sébastien Vallée
Dr. Sara Graef, composer
Dr. James Hopkins, visiting composer
Saturday, April 11 at 7:30pm
Venue: FUMC Pasadena
500 E. Colorado, Blvd
Free Admission

PCMC Concert, St. Petersburg

Saturday, April 18 at 7:30pm
Venue: Music Hall

CSULA Wind Ensemble Concert with the PCC Lancer Concert Band and CSU East Bay Wind Symphony

Thursday, April 30 at 7:30pm
Venue: Luckman Theatre

Music Faculty Showcase - Honoring Mary Cutler Levin Collection of World Instruments

Tuesday, May 12 at 7:30pm
Venue: Music Hall

Music Opera - Orpheus and Eurydice by Gluck

May 14-16 at 7:30pm / May 17 at 2:30pm
Venue: State Playhouse
Tickets \$10 students/seniors and \$15 general

Composer Performer Collective Concert

Tuesday, May 26 at 7:30pm
Venue: Music Hall

Jazz Combos Concert

Thursday, May 28, 2015 at 7:30pm
Venue: Music Hall

CSULA Chamber Singers

Friday, May 29 at 7:30pm
Venue: FUMC Pasadena, 500 E. Colorado
Free Admission

Orchestra Concert

Monday, June 1 at 7:30pm
Venue: State Playhouse

University Bands Concert

CSULA Alumni
with guest conductor Tom Verrier
Tuesday, June 2 at 7:30pm
Venue: State Playhouse

Commercial Music Ensemble

Wednesday, June 3 at 7:30pm
Venue: State Playhouse

Mariachi Aguila

Thursday, June 4 at 10:30pm
Venue: State Playhouse

Mariachi Aguila de Oro

Thursday, June 4 at 12:15pm
Venue: State Playhouse

Jazz Orchestra

Thursday, June 4 at 7:30pm
Venue: State Playhouse

Hot Nights - Salsa/Mariachi concert event

Friday, June 5 at 7:30pm
Venue: State Playhouse

SUPPORT US

Support the Performing Arts at Cal State L.A.

The Department of Music, Theatre and Dance stands committed to presenting high quality theatrical, musical and dance productions to the community – on campus and off. These events are a direct outcome of the department's mission to train the next generation of performing artists and technicians.

With your support, we will be able to keep abreast of the exciting and constantly changing technologies that will prepare our students for careers in the 21st Century. There are several ways in which you can help us in our mission.

Direct Donation to the department

Direct donations help support upgrades in technology, student travel and tours for our ensembles and casts.

Scholarship Donations

MUSIC

- The Friends of Music
- Zack Memorial Scholarship
- Inez Schubert Fellowship
- Hugh Englis Mullins Memorial Scholarship
- Helen E. Culver Musicology
- Esther Andreas Voice Performance
- Enor Watson Jazz Scholarship
- Andreas-Jackson Scholarship

THEATRE

- Patricia and Clayton Matthews Scholarship
- Boland Wilson Scholarship

THEATRE OR DANCE

- Maris U. Ubans Scholarship
- Lawrence P. Goodman Scholarship

DANCE

- Jill Yip Memorial Dance
- Jan Day Memorial Dance
- Friends of Dance

For more information regarding how you can help, please contact the MTD office at 323/343-4060 or email, mtd@calstatela.edu.
Thank you for your support of the programs in MTD.

DEPARTMENT FACULTY AND STAFF

Peter McAllister, Dean, *College of Arts and Letters*
Lena Chao, Associate Dean, *College of Arts and Letters*
John M. Kennedy, Chair, *Department of Music, Theatre,
and Dance*

FACULTY

William Belan, *Choral Studies*
Jeffery Benedict, *Saxophone, Jazz Studies*
Paul De Castro, *Piano, Afro-Latin Studies*
James Ford, *Trumpet, Jazz Studies*
Sara Graef, *Composition and Theory*
Deborah Holland, *Commercial Music*
Susan Kane, *Director of Vocal Studies*
John M. Kennedy, *Composition and Theory*
Ross Levinson, *Commercial Music, Music Technology*
Emily Moss, *Director of Bands, Music Education*
Beverly Stein, *Music History*
Sebastien Vallee, *Director of Choral Studies*
Steve Wight, *Commercial Music, Music Technology*

Pam Dunne, *Creative Drama*
Meredith Greenburg, *Stage/Production Management*
Jose Cruz Gonzalez, *Playwriting, Directing*
Paul Stuart Graham, *Arts Management*
James A. Hatfield, *Scenic Design, Theatre History*
G. Shizuko Herrera, *Stagecraft, Design*
Tanya Kane-Parry, *Acting*
Theresa Larkin, *Directing, Performance Studies*
Susan V. Mason, *Theatre History, Dramaturgy*
Stephen Rothman, *Directing*

Hae Kyung Lee, *Dance and Performance*
Seonagh Odhiambo, *Dance Pedagogy and Performance*

MTD STAFF

Leticia Ramirez, *Administrative Support Coordinator*
Yen Hua, *Administrative Support Assistant*

CONTACT US



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To purchase tickets, please go to: www.calstatela.edu/mtd
and click on Purchase Event Tickets!

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