

GRY
YOU
ONE



Credits

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| Director | Kathy Randels |
| Ensemble | William Bowling Rebecca Mwase Hannah Pepper-Cunningham Pamela D. Roberts Lisa Moraschi Shattuck Nick Slie Monique Verdin |
| Additional Performers | Melisa Cardona, Emma Randels-LaRocca, Joanna Russo and Rio Shattuck |
| Designers | Jeff Becker and Melisa Cardona |
| Writers | Raymond “Moose” Jackson and Joanna Russo |
| Music Director | Sean LaRocca |
| Choreographer | Millicent Johnnie |
| Costume Design | Bear Hebert and Laura Sirkin-Brown |
| Stage Manager | Rebecca McLaughlin |
| Associate Producer | Tracy Broyles |
| Production Manager | Alysia Savoy |
| Technical Director | Case Miller |
| Set Construction | Charlie Canzoneri, Chris Lane, Malcolm McClay, Jamie Merwin, Aaron Richmond-Havel, Jeff Underwood and Svetlana Volic |
| Digital Stories | Claire Bangser and Bruce France |
| Cover Photographs | Michelle Cocking and Daymon Gardner |
| Center Photograph | Melisa Cardona |

Director's Note

My journey toward *Cry You One* began in the early 00's when Ama Rogan introduced me to Jo and Lucianne Carmichael at A Studio in the Woods (ASITW). There, at Louisiana's first artist residency, I was introduced to amazing artists, scientists and activists all working at the intersection of art and the natural world. After Katrina, the urgency to think about and tell stories about Louisiana's vanishing coastline increased; my company ArtSpot Productions began working almost exclusively outdoors. We built *Beneath the Strata/Disappearing* on the land at ASITW. Moose saw that piece, connected deeply with Nick's werewolf character, and together we created *Loup Garou*. And now, post-BP disaster and mid-Master Plan, in true ArtSpot/Mondo Bizarro fashion, our vision has expanded.

In looking for where to set the next part, we felt compelled to bring ourselves and our audiences to the frontlines: to our down-the-road neighbors in St. Bernard, who suffered as much as New Orleans in Katrina's aftermath, but received much less attention and resources. Monique Verdin has been our guide; this is her home, and its complicated history has made her a well-informed environmental activist artist.

Beneath the Strata was intentionally created and performed by native Louisiana artists, using their stories. The *Cry You One* team consists of natives and non-natives, and at first I struggled to find a way to speak about this place with our combined voices; I'm a first generation New Orleanian; Monique is descended from the first people who lived here. But gradually I embraced our multiple perspectives and invited more: the bones of our own ancestors, and those who lived in this place before us; the bones of the plants, the animals, the soil, the water, the air and the pipelines in this site that chose us.

We've spent a year collectively researching this place and these ideas, offering material from our various tools of expression: music, image, story, text and performance. We started working at this site in March: I would plan to do three things in one rehearsal, and only get to half of one because of the sheer geography of the land. Now, after seven months of working with and listening to this place, I try to accept and embrace how time disappears in these hard-working wetlands. I've tried to release my notions of native and non-native, saltwater and fresh, healthy cypress and burnt matchsticks, and to allow myself and our ensemble to just breathe in what is here, its history and its impermanence, its daily work of healing itself. We sing to the land, just as we sing to a newborn who is fighting sleep, and an elder who is not long for this world.

A healer friend of mine once told me that in the last weeks of my pregnancy, waiting for Emma to come out, I had entered “coyote time,” a time of transformation and adaptation. Nothing could be measured or counted on; I was at the mercy of my own body and nature's clock. Well y'all, we're all in coyote time now. The land is going quickly, the sea is rising daily. What responsibility will we shoulder? How many shoulders are needed? At what point do we fight, and at what point do we fly? Thank you for sharing the weight of these issues with us today, and for moving forward with us. Let's see what we can manifest, together!

— Kathy Randels

The Music

We began our musical journey into *Cry You One* by learning some traditional Cajun songs—two-steps and waltzes, instrumental parts and lyrics—guided largely by Nick Slie, who by pure grit and determination has taught himself to play the fiddle, and whose living room fiddle jams built a little community of acoustic instrumentalists over the last couple of years. In addition to the traditional songs you'll hear, a couple of more contemporary pieces really influenced us: Zachary Richard's "*On a Beau Dire*," which we sang a lot but gets quoted only briefly on guitar during the show; and Dave Greely's awesome instrumental "McGee's A Minor Waltz," which kicks off our first processional segment, and which was the inspiration and basis for the vocal music you'll hear a little later on.

As is typical of our creative process, much of the vocal music you'll hear was generated by the ensemble during rehearsals. It's my job to take those pieces and fragments—as well as songs crafted *in toto*, like Lisa Shattuck's "*Madame Serpent*" and Moose Jackson's "*La Grâce de La Sirène*"—and develop them, set them, link them, make them work together as a larger wholeness. Where I needed to craft musical material myself, I tried to stick close to the text in Moose's first long poem draft, adapting his writing as little as possible to create lyrics that fit the meter and melody.

Finally, I have always felt that live, original music is an integral part of our work, and therefore I try to keep us from using "cover songs" or pre-existing material as much as possible. However, in addition to the fiddle music mentioned above, I must acknowledge one other "outside" piece of music, a song that our director Kathy Randels learned as an offering to help spread the word about the crisis-of-our-own-making that we all face: Nobuko Miyamoto's "Global Warming," which you'll hear near the end of the show.

— Sean LaRocca

This Place

When we began seeking a place to bring this expansive project to fruition we knew we needed a site that was as spacious as the subject. We found this swampy world—laced with dead trees, oil pipes, power lines, man-made canals, birds, insects, wild animals, detritus and new growth; this place was feral and majestic, deeply connected to the past with a bleak foreshadowing of the future: just the world we were looking for.

This sight revealed itself to us in fragments. First, we found the place we call "the Clearing," where the show begins. On our first walk through it, this unkempt open field with trees and mounds of dirt felt like an abandoned construction site. As we ventured further on, we could see some stick-like trees in the horizon. We walked towards them and encountered the canal and levee, which blocked the bottom half of our view. We returned a few days later with a pirogue and one by one we crossed and ascended the levee and had our first unobstructed look at the decimated central wetlands. A week later we met Charlie Canzoneri, who operates the E. J. Gore Pumping Station, pumping fresh rainwater from the Parish through the levee wall at 300,000 gallons per minute and feeding the lagoon behind the station with fresh water, inadvertently creating a lush green oasis. We followed the levee from the pumping station and the new growth quickly gave way to a barren landscape of dead and burnt trees and we realized that this was the same stretch of levee we had encountered a week earlier. We knew then that *Cry You One* would be a journey through this ghostly and enchanted landscape.

This place had an important story to tell; our job was to listen and let its voice guide our hands to enhance this story, and to bring others to witness it. We continue to learn the humility of not being able to switch things off or on, to *not* know what might be hiding in the grass, while trusting that we will succeed in this unique collaboration with nature.

— Jeff Becker & Melisa Cardona



Biographies

Claire Bangser is a New Orleans based photographer and filmmaker interested in the intersection of land and culture, and is passionate about storytelling as a means to inspire social activism. She has a BA in International Studies and Fine Art from Washington University in St. Louis. She documented the stories of women farmers affected by land tenure reform in Mali, and the stories and practices of rural beekeepers in a region of eastern Turkey being transformed by border openings and development. Claire teaches photography for National Geographic Student Expeditions, and is currently embarking on her first attempt to grow vegetables in the south.

Jeff Becker is a set designer who specializes in site-specific performances with innovative transforming environments. He has collaborated with San Francisco's Cuttingball Theater, Ireland's Pan Pan Theatre, and Serbia's DAH Theater, and recently developed exciting performance machines for choreographer Elizabeth Streb. Jeff is the recipient of several awards and grants including an NEA RAP Grant, a Theater Bay Area Grant, and a SURDNA Teaching Artist Award. He received a 2009 Louisiana Division of the Arts Fellowship and was selected for the NEA/TCG Career Development Program for Designers. He is an ensemble member of ArtSpot Productions.

William Bowling (*Mr. C*) is a writer, performer, and musician residing in New Orleans, and is the co-Artistic Director of Goat In The Road Productions (GRP). He has co-written and performed in GRP's *Whatever Just Happened...*, *The Messe Papers*, *Our Man*, and *Instant Misunderstanding*, and has composed original scores for GRP's *Calculus of Hope*, *Major Swellings*, *Salvation Salve Medicine Show*, *The Don Effect*, and *The Future is a Fancyland Place*. Will teaches for GRP's educational program PLAY/WRITE, and works with the National Performance Network.

Tracy Broyles, Executive Director of Spiral Q in Philadelphia, has merged her commitment to justice and equality with her practice as a theater artist for over twenty years. As a producer of processional theater, cultural organizer, animal whisperer, and swamp lover, Tracy is moved beyond words to bring her work home to the land of her youth in support of *Cry You One* and towards the greater effort of coastal restoration.

Melisa Cardona is a first generation Latina-American who grew up between Medellin, Colombia and Atlanta, GA. She cut her teeth in the theater scene in Atlanta and dabbled in film in Los Angeles before taking flight to Europe to uncover her talent and passion for the visual arts. In 2006, she landed in New Orleans, and while working as an ensemble member of Mondo Bizarro

fell in love with photography and videography. Melisa is a member of NALAC and Alternate ROOTS. What moves her most is the opportunity to be an activist and participant in original work that reflects her international diversity and inspires positivity in our polluted yet beautiful world.

Bruce France is the owner and operator of Bruce France Videography & Photography, and Co-Founder and Co-Artistic Director of Mondo Bizarro. At Louisiana State University, he earned his BA and MA degrees in Performance Studies. Bruce has a diverse production history working in both theater and film as a performer, writer, director, producer, camera operator and editor. His work has been seen in over a dozen states and four countries, but he gains the most satisfaction from producing and creating artistic and socially conscious projects in his home city, New Orleans.

Bear Hebert is a visual artist, yoga teacher, and rabble-rouser born and raised in Lafayette, Louisiana. Bear also identifies as a costumer designer, bike rider, and two-stepper, and tries to spend as much time near bodies of water as possible. Bear is co-artistic director of New Orleans-based theater ensemble NEW NOISE.

Raymond “Moose” Jackson is a poet who writes, works, performs, worships, adventures and dreams in New Orleans.

Millicent Johnnie is a native of Lafayette, LA who received her BFA and MFA in Dance at Florida State University. She toured as resident choreographer and rehearsal director of the Urban Bush Women, and has served as a choreographer for the New York City Opera, U.S. Cultural Ambassadors of Music, and directors Peter Sellars and Rhodessa Jones. Her choreography has been featured by Cleo Parker-Robinson Dance, Hubbard Street II, and ESPN, and her work has been presented at Danspace Project, DanceNow NYC, Dance Harlem, The Kennedy Center Millennium Stage, and elsewhere. Millicent is on the dance faculty at Southern Methodist University.

Sean LaRocca's foolproof plan to become a famous rock star got waylaid in 1996 when he saw a one-woman performance called *Rage Within/Without*. Over the course of the intervening years, he has gradually and mostly willingly come to dedicate his musical art and soul to this crazy thing we call theater. Sean looks forward to recording the music from *Cry You One*, and encourages you in the meantime to pick up a copy of ArtSpot's 2012 CD, *I Know This To Be True*.

Rebecca McLaughlin has been stage managing in New Orleans since 2008, most recently for Cripple Creek Theatre Company's production of *Clybourne Park*. She can next be seen managing the stage for Skin Horse Theater's upcoming winter production of *Macbeth*.

Case Miller is an artist and designer who lives and works in New Orleans.

Rebecca Mwase (*Sabine Jean-Louis*) is a theatre artist based in New Orleans who is committed to arts education, working with both ArtSpot and Junebug Productions as well as New Orleans Queer Youth Theater. She has led workshops both locally and internationally to educate artists, students and communities in effective ways to harness the creative arts for social change and empowerment. She aims to use her creative work as an organizing and educational tool to incite conversation and questioning of our modes of being and doing in the world. Her recent performance work includes *Lockdown* by Junebug Productions, *Kiss, Kiss, Julie* with ArtSpot, and her upcoming solo performance *Looking At A Broad*.

Hannah Pepper-Cunningham (*Dr. Carol Karl*) is a performing artist in New Orleans and a member of Mondo Bizarro. She is grateful to all of her teachers and collaborators and to all of the wonderful people of Alternate ROOTS.

Kathy Randels is the founding artistic director of ArtSpot Productions. She has written, performed in, and directed numerous original solo and group works for professional, student and incarcerated ensembles in Louisiana and beyond. Awards include the V-Day Leadership Award, the NEA/TCG Career Development Program for Directors, and an OBIE (for Nita & Zita). She founded the LCIW Drama Club in 1996, and in 2012 helped develop a new ensemble of formerly incarcerated women called The Graduates. Since 1998 she has worked in the public schools in collaboration with the Students at the Center program. Recent collaborations include: *Kiss Kiss Julie*, *Rumours of War*, *Loup Garou*, *Flight*, and *Swimming Upstream*.

Pamela D. Roberts (*Gail Ozonae*) has toured Europe as a featured vocalist with the Original USA Gospel Singers and Band, and for three years performed and sailed with Caravan Stage Theatre Company, for whom she is now a board member. Recent New Orleans roles include: The Queen Bee in Southern Rep's *The Lily's Revenge*; female chorus member in Cripple Creek's *Lysistrata*; and Blanch Dubious in *Welcome to Desire* for the Tally-Ho Daredevils. She also served as Stage Manager for NOLA Project's *Catch the Wall*. She is excited to be a part of this production, and hopes to be an integral part of the life changing conversation that is *Cry You One*.

Joanna Russo is a theater director, writer and performer. In 2007, she joined Mondo Bizarro, and in 2008 co-founded NEW NOISE. She regularly collaborates on original performances with these companies, as well as with ArtSpot Productions, PearlD'Amour, Goat in the Road Productions and Southern Rep. Her writing has been published in the journal *The Devil's Advocate* and has been recognized by the American Academy of Poets. Joanna is a member of the Lincoln Center Theater Directors Lab.

Alysia Savoy is an arts administrator who was born and raised in New Orleans and gained her background in artist management and record label operations in New York City, working with artists and organizations based all over the U.S., Europe, Australia, New Zealand, and elsewhere. In addition to her work with *Cry You One*, she is currently the Performance Coordinator for the New Orleans Fringe Festival and is pursuing a Masters in Arts Administration at the University of New Orleans.

Lisa Moraschi Shattuck (*Zelda Culotte*) performs, writes and directs original theater in New Orleans. A few inspiring theater-making experiences include: playing Nina in Chekhov's *Seagull* at the University of the Arts; writing and directing *Los Olvidados* in Puebla, Mexico; developing *Monkey to the Moon* with deaf actors in San Francisco; playing Puck under the stars in Murphy's Creek, California; writing and directing *Deep Fried* at the City Arts Center in Dublin, Ireland; performing *Hua Lun* in China; writing plays for Southern Repertory's 3x3 series; performing Margaret in NEW NOISE's *Runnin' Down the Mountain*. Lisa is a proud ensemble member of ArtSpot Productions.

Laura Faye Sirkin-Brown is a dynamic costume designer who has previously designed for Four Front Theatre, Theatre 13, Southern Rep, and ArtSpot. Her work has been featured in *Surface Design* and *Belle Armoire* magazines. As a member of IATSE 478, she has been part of the costume team for major motion pictures including *The Butler*, *Now You See Me*, and *Beautiful Creatures*. Laura has an MFA in Costume Design from Tulane University, and a BFA from the Kansas City Art Institute's Fiber Department. She is especially fond of designing and building costumes from atypical materials such as woven basket reed and welded steel.

Nick Slie (*Tom Dulac*) is Co-Founder and Co-Artistic Director of Mondo Bizarro and an Assistant Professor of Theater at Nunez Community College. Nick's performance work ranges from physical theater to multi-disciplinary solo work, from digital storytelling to collaborative ensemble productions. He creates original works of performance that are rooted in a particular sense-of-place, reflecting the needs, desires, memories and possibilities of the community from which it is born. His creative endeavors have been experienced extensively in cities across the United States and occasionally abroad. But he is most proud of the work he does at home, in his beloved South Louisiana, where the water kisses the land.

Monique Verdin (*Herself*) is a native daughter of southeast Louisiana. Her intimate documentation of the Mississippi River Delta's indigenous Houma Nation exposes the complex interconnectedness of environment, economics, culture, climate and change. Monique is the subject/co-writer/co-producer of the documentary film *My Louisiana Love* (2012).



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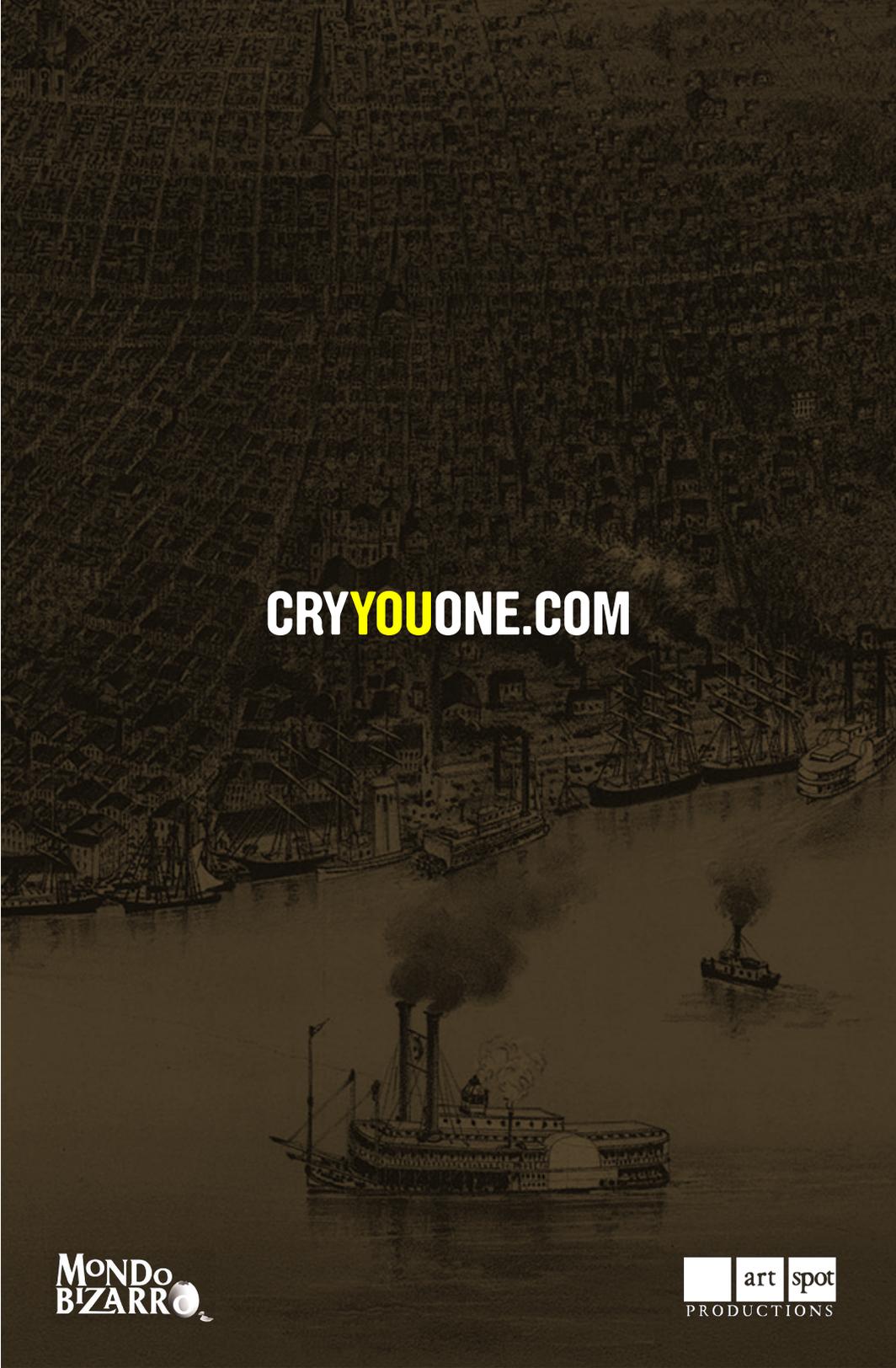
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