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EL TEATRO



The Quarterly Newsletter Of

NOTES

EL TEATRO CAMPESINO

FEBRUARY • MARCH • APRIL 1993



EL TEATRO CAMPESINO



NATIONAL TOUR 1993

ETC National Tour 1993

- **Simply Maria**
- **How Else Am I Supposed To Know I'm Still Alive?**
- **Soldado Razo**
- **El Baile De Los Gigantes**

January 29 - May 31
At A Stage Near You!

Prospect

High Powered
Contemporary Drama
April 2 - 24

CALENDAR OF EVENTS • ¿QUE PASA? • THE TICKET WINDOW

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El Teatro Notes

IS A QUARTELY PUBLICATION
AND IS PUBLISHED BY EL TEATRO CAMPESINO

El Teatro Campesino



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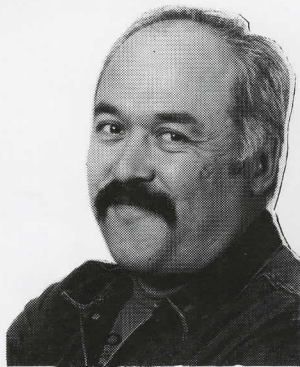
...AND EL TEATRO CAMPESINO PRESENTERS RECEIVE TOURING SUPPORT FROM

THE CALIFORNIA ARTS COUNCIL TOURING PROGRAM
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From The Managing Director



Prospero Año Nuevo from all of us at El Teatro Campesino. As indicated in the Artistic Director's statement, 1993 promises to be very exciting and productive. As we begin the year, I just wanted to say thank you to you, our most valued audience and supporters, for all your continued support, encouragement and understanding. You are a key ingredient that contributes to our continued success. You have always been there, supporting our work by buying tickets, t-shirts, videos and other merchandise and services which helps us to survive and grow. At times, I know it has been a difficult challenge for you to keep up with our creative efforts, especially when we don't let you know what is happening in a timely manner. But this is changing, and I believe that 1993 will be a turning point.

As evidenced by this newsletter, we are planning for the future (a successful future) and will be making every effort to keep you better informed about our plans in a timely manner. It will take some time to work out this new routine, but bear with us, we will get there. Through the support of the Lila Wallace Reader's Digest Fund Theaters For New Audiences Program, we will be publishing this newsletter every three months. This will be the main source of information and schedules regarding El Teatro Campesino. As needed, we will also send out individual production/performance notices to give you additions, changes and reminders of current and special events. For up to the minute information, you can always call our main telephone number, (408) 623-2444, 24 hours a day for our most current schedule.

Once you know what is scheduled, please make plans to bring your family and friends to participate and enjoy our work. I also suggest that you allow some extra time to get to know our pueblo, San Juan Bautista. Come early and visit the restored Mission San Juan Bautista and State Park, get something to eat from one of the many fine restaurants (we have thirteen) and shop in the numerous small stores that make up our downtown area, including or own La Tiendita. For those that wish to spend a night or two, please note the excellent lodging facilities now available. As always, your concerns, suggestions and comments are welcomed, please write or call us, and again, thank you.

— Phillip Esparza

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Aⁿ ARTISTIC VIEW OF 1993

Luis Valdez, Artistic Director

The growth and evolution of El Teatro Campesino continues with an exciting momentum in 1993, fueled by a nationwide tour and new works in San Juan Bautista, San Francisco and Los Angeles. Last year, for the first time in nearly a decade, Teatro hit the road with a brand new tour of two one act plays, "Simply Maria" and "How Else Am I supposed To Know I'm Still Alive?" Now we are going back on the road for five months. From MIT to Tijuana, the touring company will carry a four play rep of "Simply...", "How Else...", "Soldado Razo" and "Baile de Los Gigantes." They will tour from January through May (for a list of cities, see Calendar on page 6).

Having launched the touring company, the Teatro now turns its focus to the design and professional production of "Death and the Maiden," by Chilean playwright Ariel Dorfman. At the personal request of Mr. Dorfman, I will direct the Los Angeles production of his Broadway success, and the producing entity will be El Teatro Campesino. While this is not our first foray into a LA professional venue, the opportunity to stage, in both Spanish and English, a brilliant new play by one of Latin America's most distinguished playwrights is an honor that strengthens our growing artistic confidence. The play rehearses in March and opens in April.

In San Juan this winter and spring, the Teatro will also be engaged in the print and video documentation of "The Vibrant Being" Workshop. The program is based on a six week workshop I conducted in October/November '92, on the spiritual neo-Mayan approach to theater and movement that I have developed with the Teatro over the last 27 years. I am also working with the artistic staff to introduce summer students in our Teatro Camp to "The Vibrant Being," and negotiations are underway with the City of San Jose to expand our unique teaching program of physical and spiritual ex-

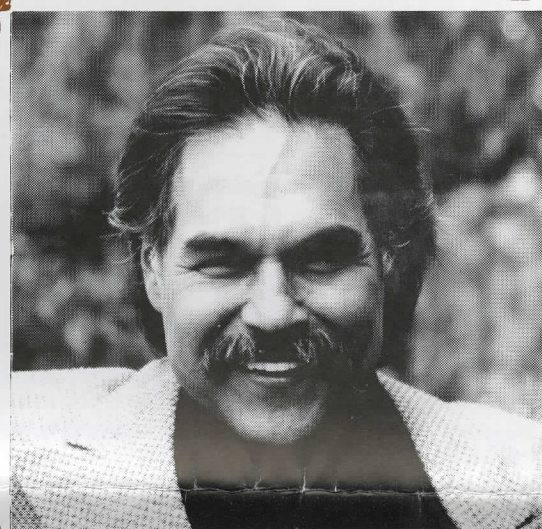


Photo by Lupe Valdez

ercise to troublesome gang-inflicted schools on the city's East side. We believe that by acknowledging the ancient native roots in America, many young people awash in the multi-racial, multi-cultural '90s can only stand to benefit immeasurably from this workshop. I am also presently working on a book called "The Vibrant Being."

Ultimately, the true focus of all this work is the evolution of the Teatro itself, as a professional company and as a cultural institution. We have found that the space limitations of our physical plant (an old packing shed) as well as its inevitable debilitation, are beginning to infringe on our capacity to grow. So we are making plans to improve what we have, while hoping to make a big leap to a new improved facility in the near future. But it is the growth of the professional infrastructure of the Teatro that concerns me.

In 1965, when I founded the company on the picket lines of the Delano Grape Strike, it was in response to a total vacuum of Chicanos in the theater. As a new playwright in America, I found myself without a life support system that understood my work, much less one that allowed me to exist. Starting with the "actos" on flatbed trucks, El Teatro Campesino opened a new wing in the American theater and the construction of that wing continues to this day. We have been instrumental in the creation of a

new style and new audience, spawning new plays, actors and playwrights. Now our needs dictate the development of new directors, designers and producers, but it is only part of the same mission to serve our community through the arts.

We are still reaching out to new American audiences throughout the country—east and west, north and south, urban and rural. We have created "Hispanic" plays in English, where none existed before, and have introduced new original work by

Latinas as well as Latinos, in addition to preserving an ancient tradition of popular classics such as "La Virgen del Tepeyac" and "La Pastorela." "Harvest Moon," a new play by Watsonville native Jose Cruz Gonzalez will have its Northern California premiere at our San Juan playhouse this summer. My own play "Bandido!," funded by AT&T for their On Stage series, postponed due to unfortunate circumstances emerging from our own community's quest for artistic freedom, will finally have its world premiere in Los Angeles as part of the '93-'94 season of the Mark Taper Forum in coproduction with El Teatro Campesino.

All of this speaks to the success of the work itself. Our plays continue to attract audiences by generating positive responses to their artistic quality. Box office receipts and reviews notwithstanding, nothing is so heartening to our company as the golden word of mouth we generally get from our audiences. We are proud of the proliferation of Latino theater and theater professionals in the United States, and acknowledge the hard work of a dedicated core of Teatro stalwarts going back almost thirty years now. Above all, we are encouraged by the growth of a new generation of artists within El Teatro Campesino, and look forward to a wonderful new year of creative discovery and achievement. — ♦

Performance

ETC Development Notes

Having entered the New Year with enthusiasm for growth and change, we would like to take a moment to thank some special organizations which have supported our work and goals.

THE IRVINE FOUNDATION has provided funding over three years to support salaries to members of the touring company

THE DAYTON HUDSON FOUNDATION, on behalf of its Mervyn's and Target stores has enabled ETC to begin touring the country again as we did in the early days of our evolution.

THE LILA WALLACE - READER'S DIGEST FUND THEATRES FOR NEW AUDIENCES PROGRAM has committed funding over five years to assist us in reaching our local audiences through newsletters, advertising and expanded programming.

THE NATHAN CUMMINGS FOUNDATION has provided support for audience development projects in communities nationwide that present our touring productions.

For our plans to develop a cultural center on 50 acres of land in San Benito County, the **BankAmerica Foundation** and the **Knight Foundation** have provided leadership in supporting the planning process for this long-range endeavor.

Others who have provided much needed general and project specific support are the **Pacific Telesis Foundation**, **Fleishhacker Foundation**, **William and Flora Hewlett Foundation** and the **David and Lucile Packard Foundation**. Ongoing support from the **Shubert Foundation**, **California Arts Council** and the **National Endowment for the Arts** is greatly appreciated.

Support such as this makes it possible for El Teatro Campesino to continue on its mission to develop and present new work relevant to a new American audience, to keep ticket prices as low as possible and provide ongoing employment to artists and artisans in theatre, film, music and dance.

—Pamela Mason

El Teatro Campesino National Tour 1993



JANUARY 29-JUNE 2, 1993

Last year, for the first time in nearly a decade, El Teatro Campesino hit the road with a tour of two high powered contemporary Chicana plays: *Simply Maria*, by Josefina Lopez, and *How Else Am I Supposed To Know I'm Still Alive?*, by Evelina Fernandez. That tour generated such favorable critical and public response that ETC is re-mounting the productions and teaming them with two Teatro classics—Luis Valdez' *Soldado Razo*, and his adaptation of the creation myth of the Chorti Maya, *Baile De Los Gigantes*—for a five month, nationwide tour. Before going on the road, *Simply...* and *How Else...* will play for a limited engagement at the Teatro Playhouse, from January 29th through February 7th. See "Ticket Window" for details.

—Andrés Gutiérrez

TOUR CREDITS:
Producers—Marilyn Abad & Phil Esparza
Set Design—Joseph Cardinalli
Lighting Design—Lisa Larice
Costume Design—Leticia Arellano
Sound Design—David Silva, David Allen Jr.

THE TOURING ENSEMBLE:
Wilma Bonet*
Rosa María Escalante*
Julia La Riva*
Dena Martínez*
William Mendieta*
Felipe Rodríguez*
Michael Torres*
Amy Gonzalez—"How Else" & "Simply..." Director
Rosa María Escalante—"Soldado..." & "Baile..." Director
Ken Campo*—Touring Stage Manager
Yolanda Lopez—Company Manager
David Allen Jr.—Tour Sound Operator

* Member, Actors' Equity Association

Simply Maria

Coming back to direct *Simply Maria* for El Teatro Campesino is both nostalgic and rejuvenating," says director Amy Gonzalez, who directed ETC's premiere production of the play in 1989. "I was then, and still am drawn by the simplicity and youthful energy and passion of this play written while the playwright was still in her teens."

Simply Maria, written by Josephina Lopez when she was only 17 years old, is a predominantly autobiographical story of a teenager trying to reconcile her traditional Mexican values with American cultural mores. The play begins with the story of the marriage of Maria's parents in Mexico, how they came to be in the United States, and their attempts to impart their traditional morals on the young woman/child. To be a good Mexican girl, Maria must marry and have children just like her mother. But as an American girl, Maria wants to know, isn't she entitled to compete and explore and have adventures? Is it possible for her to be a hybrid? A hyphenated Mexican-American, combining two cultures without compromising herself?

Josephina Lopez was inspired to write *Simply Maria* after seeing the Luis Valdez play, *I Don't Have To Show You No Stinkin' Badges*, in Los Angeles in 1985.



Dena Martinez and Wilma Bonet in *Simply Maria*

How Else Am I Supposed To Know I'm Still Alive?



Wilma Bonet & Rosa María Escalante in *How Else...*

How Else... is an intimate, funny and always truthful glimpse into the friendship of two very different middle-aged Chicanas, the flamboyant Nellie and the mousy Angie. Director Amy Gonzalez, however, sees these women as being very similar. "They both want love and above all to feel alive despite the pains and losses which mark their lives."

The story takes place in Nellie's kitchen, as she prepares a "homemade" breakfast for a male suitor, when Angie shows up in tears. Together, the two women deal with the trauma that has brought Angie to her current state of mind, and the carefree Nellie reveals her own vulnerability.

Soldado Razo

Soldado Razo was written by Luis Valdez in 1971 for the Chicano Moratorium in Fresno, an anti-war response to the high mortality rate of Chicano/Latinos in the Vietnam debacle/conflict. In *Soldado...*, the character of Death, *La Muerte*, narrates, comments and directs the flow of the drama. He penetrates the minds of the other characters and mocks them, tying every incident to the war.

In 1985, DJR Bruckner wrote in the New York Times: "His (*La Muerte's*) story is an old-fashioned morality play...This Death is not proud in his triumph; he is delicate, and it is his tenderness, more than the sorrow of Johnny's family, that makes the death of the soldier so poignant and the mad futility of war so apparent."

Photo by Brad Shirakawa

Photo by Brad Shirakawa



Baile De Los Gigantes

AN ADAPTATION OF THE CREATION MYTH

In the early 70's, members of El Teatro Campesino, as modern day Chicanos, began a quest for our cultural roots. As Mestizos—a cultural and racial mix of the native peoples of this continent with the blood and heritage of the Spanish conquistador—we were drawn towards searching for and re-discovering the culture, traditions, myths and legends that came from our indigenous ancestors.

Our studies centered around the Mayan and the Azteca civilizations, which historically and archaeologically were the best documented, and which also afforded many living traditions. We looked at the codices and studied the surviving books, "El Chilam Blam," the theatrical piece, "El Rabinal Achi" and the book of creation myths of the Quiche Maya, "El Popul Vuh."

We discovered the stories of the Creator Twins, God-like entities who populated the world before the creation of man. An anthropological study of the Chorti Mayan Indians uncovered a ritual dance ceremony that was performed each year and based on the Creator Twins from the Popul Vuh. Luis Valdez took the description of the dance ritual and translated it into a more theatrical form. His interpretation became **El Baile de Los Gigantes**.

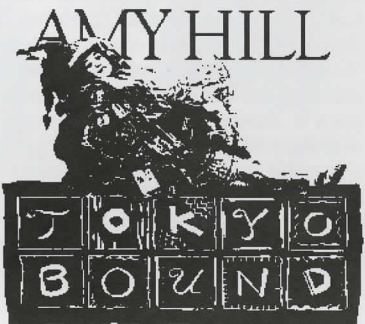
Although we have been working on **El Baile...** for almost 20 years, we still consider it a work in progress. It is a treasure chest of untapped material, with many levels of relevancy and limitless potential for expansion. It is a creation myth that allows us to look at the world around us from a different perspective. It is our hope that in presenting **El Baile De Los Gigantes**, we will continue to expand the circle of love and respect for this world and the many peoples that inhabit it.

The ongoing evolution of "Baile" is supported by Pacific Telesis and the Rockefeller Foundation Map Program.
—Rosa María Escalante

Tokyo Bound

March 5-7

Amy Hill's humorous and touching one-woman show, **Tokyo Bound**, comes to the Teatro Playhouse from March 5-7 (see Ticket Window for show times).



Tokyo Bound is an autobiographical show that chronicles and examines the experiences of a young Japanese-Finnish American who journeys to her mother's homeland. "I wanted to take a risk," notes writer/performer Amy Hill. "At the same time that I'm recounting my own experiences in Tokyo, I want to explode the stereotypes of Japanese women and investigate the ties we have to our cultural past, both conscious and unconscious."

Through a series of character studies and humorous vignettes, **Tokyo Bound** reveals the complexities of Japanese women. During this one hour show, we are introduced to an obsessive compulsive escalator attendant, a bitter talk-show host and a touchingly oblivious pop singer. For Amy Hill, this is a personal odyssey: a journey from insecurity and alienation to understanding and acceptance.



PROSPECT: "Winter" (center) portrayed by Hansford Prince, attacks "Scout," played by Bruno Cisneros, in a highly volatile scene from the 1991 performance of **Prospect** at the Teatro Playhouse.

Prospect

High Powered Drama • April 2 - 24

On April 2, El Teatro Campesino will once again present the highly charged **Prospect**, written and directed by Octavio Solis. This contemporary and slightly controversial drama revolves around the relationship of two central characters, "Scout" and "Elena." The play takes place in one entire night in the complex lives of the characters at a house on Prospect Street. Although it is often humorous, the reality of the characters is gritty and not necessarily a pretty picture of everyday life.

El Teatro Campesino first presented **Prospect** a little over a year ago (directed then by Teatro Associate Artistic Director Tony Curiel). Solis had workshopped the production with various theatre companies over the years without the benefit of a full professional production. Although the content, language and characters of the play are fascinating, other companies had been reluctant to fully stage the play because of its risky topic and 'adult' subject matter.

Playwright/Director Solis was first inspired to write **Prospect** from the impact of a series of personal incidents and experiences in his life and from a continual fascination with the correlation and duality of sexuality and death.

"I see the journey of Scout as a personal redemption, with the ultimate acceptance of himself by confronting his past," says Solis. "Elena forces him to deal with the death of his grandmother, the epitome of his denial of his cultural roots." Although **Prospect** is at times violent, Solis does not see it as a tragedy, but rather a dark comedy with very tender moments.

Solis, best known for his original play, "Man of the Flesh," is one of today's most produced Latino playwrights. According to Tony Curiel, "Octavio is a brilliant and prolific writer who listens to everyone in the creative process and is truly concerned with the integrity of his play."

Prospect will be presented at the Teatro Playhouse April 2 - 17, and then at UC Berkeley's Zellerbach Auditorium on April 23 and 24. (See *Ticket Window*)

—Andrés Gutiérrez

Ticket Window

FEBRUARY

Simply Maria & How Else Am I Supposed To Know I'm Still Alive?



When: January 29 - February 7
Where: The Playhouse of El Teatro Campesino
Show Times: Thursdays & Fridays, 8 p.m.; Saturdays, 2 p.m. & 8 p.m.; Sundays, 2 p.m.
Tickets: Adults \$12, Seniors & Military \$10, Students \$6

Open Public Reading of Death & The Maiden Ariel Dorfman

When: February 19
Where: The Playhouse of El Teatro Campesino
Show Times: Friday, 2 p.m. & 8 p.m.
Tickets: Adults \$12, Seniors & Military \$10, Students \$6

MARCH

Amy Hill (Comedy Tokyo Bound)

Where: The Playhouse of El Teatro Campesino
When: March 5 - 7
Show Times: Friday 8 p.m.; Saturday 2 p.m. & 8 p.m.; Sunday 2 p.m.
Tickets: Adults \$12, Seniors & Students \$10, Children \$6



Gavilan College Players

Where: The Playhouse of El Teatro Campesino
When: March 12 - 14
Show Times: Friday at 8 p.m.; Saturday at 2 p.m. & 8 p.m.; Sunday at 2 p.m.
Tickets: Adults \$12, Seniors & Students \$10, Children \$6

APRIL

Prospect

Where: The Playhouse of El Teatro Campesino
When: April 2 - 17
Show Times: Thursday - Sat. 8 p.m.; Sunday 3 p.m. & 7 p.m.
Tickets: Adults \$13, Seniors & Students \$11, Children \$6

Berkeley Shows:
Where: Zellerbach Auditorium, UC Berkeley
When: April 22 - 25
Show Times: Thursday & Friday at 8 p.m.; Saturday at 3 p.m. & 8 p.m.; Sunday at 3 p.m.
Tickets: Adults \$15, Seniors & Students \$13, Children \$8

TICKETS TO ALL SHOWS

To order tickets for all shows call: **408.623.2444** or **408.623-4995**
Advance ticket reservations are strongly recommended.
Charge by Phone • Visa and Mastercard accepted.
The Playhouse of El Teatro Campesino is located at 705 Fourth Street, in San Juan Bautista.
Media Contact: Andrés Gutiérrez,
408.623.2444

The Valdez Approach To Theatre

Over the past 27 years the artistic workshops of Luis Valdez, grounded in Mayan philosophy, have served to give form and definition to the unique performance and production aesthetic



Photo by Lupe Valdez

of El Teatro Campesino. In the last five years, however, a workshop taught by the Maestro, Luis Valdez, had not been offered.

That changed last October when, with renewed vigor and a distinctly 90's approach, Valdez conducted a six week workshop entitled "The Vibrant Being Workshop" at the Teatro Playhouse. Twenty bright, agile and eager artists from all over California came together to embark on a collaborative journey of self-exploration. Through a dialogue of physical movement, emotional exchange and intellectual investigation, an ensemble began to take shape. Participants worked together to realize the workshop principles of mutual respect (In lak 'ech), hard work (Menyah) and self-creation (the Feathered Serpent Blueprint). In the end, each person presented an autobiographical piece, incorporating the different exercises and techniques learned in the workshop. Everyone shared a story—a very personal "myth of self." The experience brought together a room of strangers and created a community of artists.

ETC plans to continue building this community by recruiting new artists for a second workshop this fall (look for details in a future issue of *El Teatro Notes*—Ed.). The goal is to teach a group of committed individuals the Valdez approach to theatre. They would then teach the workshop, presenting the myths, symbols and principles of one of the most ancient cultures on earth in a vibrant, futuristic setting: Neo-Mayan Theatre.

—María Candelaria

Auditions For Teatro Camp 1993

It's time to plan for summer vacation! Here at El Teatro Campesino, that means it's time to apply for Teatro Camp '93, our seventh annual summer workshop. The six week workshop for students—from freshmen in high school to freshmen in college—begins June 21 and runs through August 15. This year, we've expanded to an all day format which requires a more serious time commitment from prospective applicants: 9 a.m. - 5 p.m., Monday through Friday.

Based on our working philosophy and theatrical history, Teatro Camp combines physical workouts, theatrical exercises and discussions with application of the concepts to the students' own lives. The goal of the program is to allow for personal growth while learning to work as part of an ensemble.

We've been actively expanding our relationships with area high schools and colleges, and we encourage all students within com-



Photo by Lupe Valdez

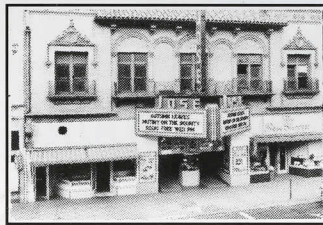
muting distance of the Teatro to apply. No prior theatrical experience is required, but an open and inquisitive nature is necessary. Students successfully completing the program will be encouraged to participate in future Teatro productions in San Juan Bautista.

Enrollment in Teatro Camp '93 is limited to 20 students. Applicants must be available for interviews and auditions. Registration for the eight week course is \$300, with a few scholarships available. Contact María Candelaria at 408.623.2444 for application and scholarship information. The deadline for applications is May 1, 1993. Auditions are scheduled for May 15.

—Rosa María Escalante

ETC In San Jose?

As some of you may have heard, El Teatro Campesino has been working with the City of San Jose to find a suitable performance venue in the downtown area. For some reason, this



"news" has prompted a number of letters and calls from our supporters. Why are we abandoning San Juan Bautista? When are we leaving? If we have to move, why San Jose?

While all this concern is heartening, we need to set the record straight. El Teatro Campesino has no intention of leaving San Juan Bautista. For most of us, this is home. We don't just work here, we live here and are active in the community. Our Christmas plays in Mission San Juan have become a seasonal tradition, and we've presented innumerable productions in our current facility, fine tuning them until they were ready to go on the road. Luis Valdez' plays have been seen in theatres in San Francisco, Los Angeles and, in the case of "Zoot Suit," on Broadway.

No, we're not leaving San Juan. We are, however, looking at expanding our base. El Teatro Campesino, like so many of our productions, is a work in progress. Our current facility, while it serves us well for small productions and workshops, is inadequate for large scale productions such as Luis Valdez' "Bandido!" and "Zoot Suit." As a continuously evolving company, one of our goals is to attain a venue that facilitates the kinds of productions we want to bring to our audiences, not only in the form of live theatre, but also in film and television.

San Jose may be able to offer us the kind of facility we need. It isn't our only option—offers from San Francisco and Los Angeles have been explored as well—but it is the most logical. A great percentage of our audience comes from San Jose and its surrounding cities. We also have the support and cooperation of San Jose State University's

Theater Arts Department, where Teatro's ongoing education and development programs would reach a greater number of emerging artists.

Two locations in the downtown San Jose area are currently under consideration, one of them is the historic Jose Theatre. The other possibility, a brand new facility built to our specifications, is equally interesting. As of this writing, the Redevelopment Agency of the City of San Jose is working with a team of architects and engineers to determine the feasibility and cost of both sites. We should know whether we'll have a facility in the next few months. Once again, we appreciate your concern and interest.

—Scott Montoya

Learn The Music Of Early California

ETC, in cooperation with the California Arts Council, is presenting a series of musical workshop programs for adults and youths on the old culture of Early California. Taught by musicians Brian Steeger and David Silva, the workshops will encompass the music, songs and dance of "Old Alta California," a blend of the Native American Indian, Mexican/Spanish and European influences which flourished in the pre-American California period of the last century. The workshops will augment the "Living History Days" and "Early Days" activities of the local state park and its volunteer association.

In depth instruction on the instruments of the Mexican period such as the mandolina, violin, bass and various guitars will be emphasized, although beginners are welcomed. Classes will also focus on dance, singing and mask making.

Youth workshops begin February 3rd and are held on Wednesdays from 2 pm to 4 pm, at San Juan Elementary School. Adult classes will be available at the Playhouse of El Teatro Campesino on Wednesdays, from 7 pm to 9 pm. For more information, contact David Silva at 408.623.2177 or Brian Steeger at 408.623.4334.

—Andrés Gutiérrez

FEBRUARY

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				TEATRO NATIONAL TOUR ETC Playhouse 8pm \$6	TEATRO NATIONAL TOUR ETC Playhouse 8pm \$6	TEATRO NATIONAL TOUR ETC Playhouse 2pm & 8pm \$6
	1	2	3	4	5	6
TEATRO NATIONAL TOUR ETC Playhouse 2pm \$6				TEATRO NATIONAL TOUR Castleton State College, Castleton, VT	TEATRO NATIONAL TOUR Middlebury College, Middlebury, VT	
7	8	9	10	11	12	13
				TEATRO NATIONAL TOUR Mass. Institute of Technology, Cambridge, MASS	TEATRO NATIONAL TOUR Mass. Institute of Technology, Cambridge, MASS	
14	15	16	17	18	19	20
				TEATRO NATIONAL TOUR Ctr. Intercult. Comm. Kansas City, MO	TEATRO NATIONAL TOUR Ctr. Intercult. Comm. Kansas City, MO	
21	22	23	24	25	26	27
TEATRO NATIONAL TOUR University of Madison, WI						
28						

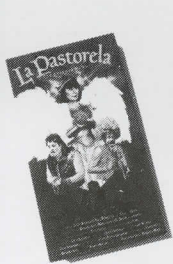
MARCH

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		TEATRO NATIONAL TOUR Univ. of Wisconsin, Marshfield, WI	TEATRO NATIONAL TOUR Univ. of Wausau, Wausau, WI	TEATRO NATIONAL TOUR Univ. of Wisconsin, Eau Claire, WI	TEATRO NATIONAL TOUR TB Sheldon Theatre Red Wing, MN	AMY HILL (COMEDY TOKYO BOUND) ETC Playhouse 8pm
	1	2	3	4	5	6
AMY HILL (COMEDY TOKYO BOUND) ETC Playhouse 2pm		TEATRO NATIONAL TOUR World Theatre/Ordway St. Paul, MN	TEATRO NATIONAL TOUR World Theatre/Ordway St. Paul, MN	TEATRO NATIONAL TOUR World Theatre/Ordway St. Paul, MN	TEATRO NATIONAL TOUR World Theatre/Ordway St. Paul, MN	GAVILAN COLLEGE 8pm
7	8	9	10	11	12	13
		TEATRO NATIONAL TOUR Univ. of Iowa Iowa City, IA	TEATRO NATIONAL TOUR Univ. of Iowa Iowa City, IA	TEATRO NATIONAL TOUR Univ. of Iowa Iowa City, IA	TEATRO NATIONAL TOUR Rockhurst College Kansas City, MO	TEATRO NATIONAL TOUR Rockhurst College Kansas City, MO
14	15	16	17	18	19	20
TEATRO NATIONAL TOUR Ctr. Intercult. Comm. Kansas City, MO	TEATRO NATIONAL TOUR Ctr. Intercult. Comm. Kansas City, MO			TEATRO NATIONAL TOUR Norfolk Arts Ctr. Norfolk, NE	TEATRO NATIONAL TOUR Norfolk Arts Ctr. Norfolk, NE	TEATRO NATIONAL TOUR Lincoln, NE
21	22	23	24	25	26	27
		TEATRO NATIONAL TOUR Univ. of Arkansas Little Rock, AR	TEATRO NATIONAL TOUR Univ. of Arkansas Little Rock, AR			
28	29	30	31			

APRIL

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				PROSPECT Preview ETC Playhouse 8pm \$6	PROSPECT Opening Night ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6
				1	2	3
PROSPECT ETC Playhouse 2pm \$6			TEATRO NATIONAL TOUR Carver Cultural Center San Antonio, TX	TEATRO NATIONAL TOUR Carver Cultural Center San Antonio, TX	PROSPECT ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6
4	5	6	7	8	9	10
PROSPECT ETC Playhouse 2pm \$6				PROSPECT ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6
11	12	13	14	15	16	17
				PROSPECT ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6	PROSPECT ETC Playhouse 8pm \$6
18	19	20	21	22	23	24
PROSPECT Berkeley, CA 3pm	TEATRO NATIONAL TOUR Cal. State Northridge CA	TEATRO NATIONAL TOUR Cal. State Northridge CA	TEATRO NATIONAL TOUR Modesto, CA	TEATRO NATIONAL TOUR Modesto, CA	TEATRO NATIONAL TOUR Modesto, CA	TEATRO NATIONAL TOUR Modesto, CA
25	26	27	28	29	30	

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#M-1010-20th

#M-1011-25th

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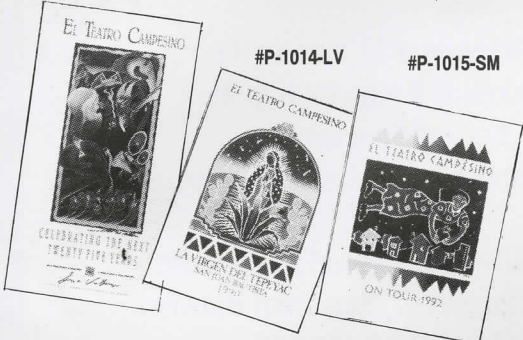
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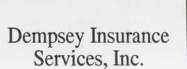
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