



Divya Victor, Carolyn Chen, AMOC*;
Gabriela Burdsall; Orin Calcagne and Jenson Titus
• **New Original Works Festival 2025**

Dance, Music, Theater
November 13 - 15
8 PM

REDCAT

Roy and Edna Disney CalArts Theater

CALARTS

California Institute of the Arts

We gratefully acknowledge that REDCAT operates on the land known as Yaanga, a place that for millenia has been under the care and stewardship of the Tongva, Tataviam, and Chumash peoples including the Gabrieleño, Fernandeño, and Ventureño and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and their vital presence through the generations as first peoples of this land.

ABOUT THE PROGRAM

REDCAT presents the 22nd annual New Original Works Festival, a celebration of innovative performing arts by Los Angeles artists. Featuring nine new original works presented over three weeks from November 6-22, these timely and risk-taking performances attend to urgent issues—from immigration to mental health—through movement, opera, clowning, poetry, storytelling, satire, and more. NOW 2025 is curated by Katy Dammers, Deputy Director and Chief Curator, Performing Arts through an open application process reviewed by NOW alumni Milka Djordjevich (NOW '18), DaEun Jung (NOW '21), and Alexandro Segade (NOW '04 & '10 & '19).

Runtime: Approx. 90 minutes, with intermission

ROY AND EDNA DISNEY CALARTS THEATER

Divya Victor, Carolyn Chen, AMOC*: *Thresholds*

In *Thresholds*, composer Carolyn Chen presents a musical adaptation of poems from Divya Victor's books *KITH* and *CURB*, which explore immigrant experiences of everyday life amidst racist violence in the United States. Reading selections live, Victor traces an arc of arrival, assimilation, and loss as immigrants move through the paperwork of visas and citizenship, mythic underpinnings of air travel, diasporic memories of homeland, and white-supremacist violence against South Asians. The music responds to the expressivity of Victor's text with notated compositions and improvised materials developed for an ensemble integrating Western and Carnatic music crafted with development support by American Modern Opera Company (AMOC*).

Poet: Divya Victor

Pianist: Carolyn Chen

Dancer: Visalini (Vini) Sundaram

Vocalist: Mayuri Vasan

Violin: Xenia Deviatkina-Loh

Mrudangam: Rajna Swaminathan

Lighting Designer: Chu-Hsuan Chang

Thresholds contains flashing lights.

—BRIEF PAUSE—

Gabriela Burdsall: *MENEO*

Gabriela Burdsall presents the body as a fluid canvas for identity, resistance, and celebration in this solo dance performance. The artist takes up *el meneo*, a movement rooted in Caribbean social dances, in conversation with *la clave*, the core syncopated rhythm of Cuban music, in a dynamic interplay between rhythm, body, and cultural heritage. *MENEO* presents dance as a fleeting monument that questions power and its political symbols. As Burdsall's body meanders and sways, she moves between trance-like states of ecstasy and introspection. Her raw physical presence becomes a vessel for primal energy, as the pulse viscerally binds her to history.

Performer and Choreographer: Gabriela Burdsall

Music: Kiko Faxas

Dramaturg: William Ruiz Morales

Costume Art: Filio Galvez

Lighting Designer: Chu-Hsuan Chang

Texts: William Ruiz Morales, Severo Sarduy

—INTERMISSION—

ROY AND EDNA DISNEY CALARTS THEATER

Orin Calcagne and Jenson Titus: *Mommy*

Mommy is a comedy-horror play about a family plagued by their mother's mental illness. When Daddy announces that he will be moving his homosexual lover into the family home, an already unstable *Mommy* is pushed past her limit and descends into emotional chaos, dragging the rest of her family down with her. In this surreal family farce, the artists utilize their clowning backgrounds to bring humor to painful circumstances. A live foley soundscape and musical score composed and performed by Rubin Hohlbein bring further texture to this absurd melodrama. *Mommy* ultimately uses comedy to dissect relationship dynamics and traditional norms in an exploration of what makes society sick.

Director: Jenson Titus

Writer: Orin Calcagne

Performers: Jake Delaney, Ren Ye, Meadow Holczer,
Harvey Kelley, Frankie Halbiger, Reshma Meister,
Santi MacLean, Orin Calcagne, Tessa Claire Hersh

Foley: Caro Shannah Levy, Ian Bratschie, Nathan Wolfe

Composer/Live Music: Rubin Hohlbein

Set Construction: Nic Scheppard, Jenson Titus

Props/Baby Puppet: Say Pezzano, Ren Ye, Orin Calcagne

Dramaturg: Allie Wittner

Devising Assistance: Sarah Knittel, Chelsea Steele

Lighting Designer: Chu-Hsuan Chang

Mommy contains mature content, loud sounds, gunshot sounds, gun violence, and mentions of suicide and self-harm.

ABOUT THE ARTISTS

AMOC* is a company of creators. Founded in 2017 by composer Matthew Aucoin and director, choreographer, and dancer Zack Winokur, AMOC* (American Modern Opera Company) comprises 17 of today's most sought-after composers, choreographers, directors, vocalists, instrumentalists, dancers, writers, and producers, all united by a commitment to collective authorship and long-term, generative relationships with other artists.

| IG @runningamoc

Carolyn Chen has made music for supermarkets, a demolition district, and the dark. Her work reconfigures the everyday through sound, story, light, and movement. Her studies of the *guqin*, a Chinese zither traditionally played for private meditation in nature, have informed her thinking on listening in social spaces. Recent projects include an audio essay on a scream, and

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commissions for Klangforum Wien and the LA Phil. Described by *The New York Times* as “most consistently alluring,” her work has been presented in 25 countries and supported by the Berlin Prize, Fulbright, and ASCAP’s Fred Ho Award. Recordings and writings are available on Populist Records, INNI, *Leonardo Music Journal*, *MusikTexte*, and the *New Centennial Review*. She is a faculty member of The Herb Alpert School of Music at the California Institute of Arts. | IG @walkmango

Divya Victor is a Tamil American poet, essayist, and educator. She is the author of *CURB* (Nightboat), which won the 2022 PEN America Open Book Award and the 2022 Kingsley Tufts Poetry Award, and of *KITH* (Fence Books, 2017). Her next book, *KIN*, a collection of essays, is due out from Graywolf in 2027. She is the recipient of a 2025 Creative Capital Award to support her work on *KIN*. She is an Associate Professor of English and Writing at Michigan State University, where she is the Director of the Creative Writing Program. | IG @divya__victor

Gabriela Burdsall is a Los Angeles-based Cuban dance artist and choreographer working in theater, dance, performance, and film. Her work blends Cuban dance traditions with experimental movement to explore cultural memory through embodied

research. She has created and performed in Cuba, Europe, and the US. Recent works include *Lecture by the Idiot* (Berlin, 2024), *Derrotero* (New York, 2022) with William Ruiz Morales, and Naama Tsabar's *Estuaries* (Hamburger Bahnhof, 2024). From 2007 to 2015, Burdsall was a lead dancer with Danza Contemporánea de Cuba, touring globally in pieces by Mats Ek, Jan Linkens, Àngels Margarit, and Carlos Acosta. She holds a BA in Contemporary Dance from the University of the Arts of Cuba and trained in folkloric, classical, modern, and contemporary dance at the National Dance School. | IG @gabriela_burdsall

Orin Calcagne is a transgender playwright, clown, and experimental theater creator. Calcagne's notable works include an unlicensed production of *Cats: The Musical* starring an ensemble of twenty clowns at the Lyric Hyperion which he produced and directed alongside Ember Knight, a spot-on recreation of Lady Gaga's Pepsi Zero Sugar Super Bowl Halftime show, and, most recently, two sold-out runs of his original play, *A Finger Pointing at the Moon*, which he produced and starred in alongside director Jenson Titus. Calcagne also proudly sits on the Steering Committee for One Institute's Circa: Queer Histories Festival. | IG @orincalcagne

Jenson Titus is an all-around clown. After studying at The Pig Iron School in Philadelphia, he went on to develop new works with The Pig Iron Company and Lightning Rod Special (Obie Award-winning creators of *Underground Railroad Game*). Titus has trained and worked with artists including Geoff Sobelle, The Russo Brothers, Josephine Decker, Trixie Mattel, and many more spanning the realms of experimental theater, television, and film.
| IG @jensontitus

UPCOMING AT REDCAT

New Original Works Festival / November 20 - 22

NOW festival concludes with works by Lu Coy, jeremy de'jon guyton, and Luna Izpisua Rodriguez. Lu Coy crafts an opera that illuminates the Florentine Codex's account of Tecciztecatl—a gender-expansive Mexica moon deity—in *Becoming the Moon*. Blending lyrical text, fluid movement, and nostalgic audio-visual elements drawn from his own family archive, jeremy de'jon guyton's poetic autofiction, *notes on building a foundation, 1963*, is a meditation on legacy, displacement, and the urgent desire for sanctuary. Directed by Luna Izpisua Rodriguez, *Open House* is a meditation on erosion, both geological and psychic—on how losing land can feel like losing self.

CalArts Winter Dance / December 5 - 6

CalArts Dance presents new work performed by the students of the Sharon Disney Lund School of Dance. New dances by Los Angeles-based choreographers James “Cricket” Colter, Alejandro Perez, Micaela Taylor, and sam wentz, highlight an eclectic array of visions, vernaculars, and kinetic identities.

Calla Henkel and Max Pitegoff: *THE END IS NEW* /

December 11 - 13

Created by the founders of New Theater Hollywood, this new play traces what happens when a collective dream dissolves. This performance marks the latest chapter from the narrative world of Calla Henkel and Max Pitegoff’s episodic film *THEATER* that weaves a fictional narrative with documentary rehearsal and backstage footage from plays presented at their black box performance space in Hollywood. *THE END IS NEW* engages with theater, labor, and memory as it reflects on the desire to rewrite the past in the name of the future.

REDCAT CREW

Lighting Programmer: Jerrel Milan

Audio/Deck: Shivani Desai, Mahlick Ceesay

QLab/Audio Assistant: Anthony Storniolo

Deck: Neto Morgan, Oscar Garcia

Stage Manager: Christa Troester

Live Stream Operator: Ed Carlo Arafiles

ASL Interpreters: Gabriel Gomez, Alexa Valdes

REDCAT would like to extend a special thank you to our devoted team of Volunteer Ushers.

REDCAT STAFF

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