



San Cha

• **Inebria Me**

Music, Theater

October 16 - 18

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 WORK

Los Angeles-based composer, musician, and performance artist San Cha presents a new experimental opera. San Cha appears as Dolores, a beauty of humble means who, after marrying wealthy Salvador, is caught in a web of jealousy and abuse. Esperanza, a genderless being of light and empowerment, visits Dolores, giving her strength to realize her true value. Drawing on influences including Mexican immigrant family life, Catholic church choir, and Bay Area drag, this bold new work merges the dramatic, opulent operatic form with the melodrama of telenovelas. Compositions fusing ranchera, cumbia, punk, classical,

and electro music are performed by a stellar cast led by Darian Donovan Thomas alongside stefania alarcon, Lu Coy, Kyle Kidd, Carolina Oliveros, and Phong Tran. With its title, *Inebria Me* references the intoxicating, transcendent, and sublime power of love that conquers all.

Inebria Me is commissioned by Performance Space New York, National Performance Network (NPN), Portland Institute for Contemporary Art (PICA), and Movimiento de Arte y Cultura Latino Americana (MACLA), with support from On The Boards and Roy and Edna Disney CalArts Theater (REDCAT).

Additional support provided by Samuel Vasquez, Ballroom Marfa, Denniston Hill, Los Angeles Performance Practice, and a Foundation for Contemporary Arts Emergency Grant.

Presented in Spanish with English supertitles.

Please note: Inebria Me contains strobe lights, flashing lights, nudity, and mature content.

Runtime: Approx. 90 minutes, no intermission

CAST

Dolores: San Cha

Esperanza: Kyle Kidd

Rosa: Carolina Oliveros

Azalea: stefa marin alarcon

Madre Jutta, Flute: Lu Coy

Nun, Violin: Darian Donovan Thomas

Nun, Modular Synthesizer, Electronics: Phong Tran

CREATIVE TEAM

Creator, Composer, Librettist: San Cha

Director, Musical Director, Arranger:

Darian Donovan Thomas

Producer and Project Manager: Roya Amirsoleymani

Tour Stage Manager and Production Associate:

Antonieta Castillo Carpio

Lighting Designer: Pablo Santiago

Associate Lighting Designer: Joey Guthman

Scenic Designer: Anthony Robles

Sound Designer: Phong Tran

Costume Designer: Fern Cerezo

Lead Hair Stylist: Sonny Molina

ROY AND EDNA DISNEY CALARTS THEATER

This handout offers an English-language dramaturgical reflection and narrative arc for those who do not speak Spanish. We invite you to receive it as one would a whispered prayer: partial, tender, and alive with interpretation.

THE STORY UNFOLDS

Prologue: A Confession

Rosa kneels in regret. She suffers from the sin of not believing Dolores, her sister, her mirror. Madre Jutta, a self-flagellating mystic, blesses her amid chants of guilt and grace.

Act I: The Wedding and the Wound

Dolores prepares for her wedding to Salvador, a man of power and tradition. Her sisters, Azalea and Rosa, envy her glow. The marriage is blessed. The kiss is given. But in the bedroom, the fairytale dissolves. Desire becomes duty. Dolores whispers, “I am yours,” though her spirit drifts elsewhere.

Act II: The Awakening and the Struggle

Dolores cannot rise. She is surrounded by luxury and bound by sorrow. From the balcony, Esperanza appears: an angelic, genderless being of light and heat. They offer Dolores not salvation, but sustenance. The sisters witness. The flower fields remember.

Azalea confesses her hunger for Salvador, for power, for release. In rage, she destroys the flower of Esperanza in Dolores’ hands. Dolores mourns what is forbidden but not forgotten.

Act III: The Rupture and the Rise

Dolores dances with Esperanza once more, bathed in wind and flame. Azalea calls Salvador. The balcony darkens. Dolores is dragged inside and bound to her bed.

But Rosa, moved by love, frees her. Dolores escapes, running into the fields, chasing her light.

They seize her at dawn. Madre Jutta declares her possessed. Salvador attempts an exorcism. Dolores resists, and in the struggle, turns the blade upon him.

Esperanza arrives with arrows of fire. Dolores opens herself to them, moaning into ecstasy, into death, into divinity.

Epilogue: A Funeral and a Flowering

Rosa cradles Dolores' body. "Sing with me as sisters," Dolores whispers. Her spirit ascends in light and petals.

The final hymn returns: Back where you belong.

But this time, it is not a condemnation but a planting, a becoming. The light of Esperanza lingers.

LAS CANCIONES (THE SONGS)

SCENE-BY-SCENE GUIDE

Prologue: The Confession of Rosa

Rosa confesses her betrayal. She once mocked Dolores' joy but now sees it as a kind of miracle.

Act I – The Wedding and the Wound

Back Where You Belong

Azalea and Rosa dress Dolores for her wedding, hiding jealousy beneath false blessings.

Soy Tuya ("I Am Yours")

Dolores and Salvador marry before God. The town rejoices. But the celebration feels too perfect, too rehearsed.

El Amor es Así ("This is Love")

On their wedding night, Salvador asserts his claim. Dolores dissociates, whispering love she does not feel.

Belen (Flashback)

The sisters work the flower fields. Dolores drifts into daydream, sensing a joy beyond what is given. This is the last moment of shared light before the fall.

Báñame en tu Fuego (“*Bathe Me in Your Fire*”)

Alone, Dolores prays, not to be good, but to feel. She begs God to send her real joy, not suffering in disguise. It is the first invitation to Esperanza.

Act II – The Awakening and the Struggle

Levanta Dolores (“*Get Up, Dolores*”)

Dolores cannot leave her bed. Her sisters shame her, calling her ungrateful. Depression looks like laziness to them.

Alma Dormida (“*Sleeping Soul*”)

Esperanza, a divine being of light, appears. They offer Dolores joy. She drinks from their breast and is awakened. Rosa pulls her back from the balcony’s edge.

Prettiest Thing

A memory: Dolores once mistook Salvador’s attention for love. But her heart bloomed for Esperanza, not him.

Que Me Hiciste (“*What Have You Done to Me?*”)

Azalea confesses her secret longing for Salvador. Madre Jutta tells her to repent, but the fire in Azalea grows.

Échale Candado (“*Lock It Up*”)

Azalea catches Dolores with Esperanza’s flower. She crushes it in rage. Rosa tries to intervene—but cannot stop the destruction.

Bailemos (“*Let Us Dance*”)

Dolores calls to Esperanza in the night. They dance, radiant. Azalea sounds the alarm. Salvador returns. The light vanishes.

Esta Cruz (“*This Cross*”)

Dolores is tied to her bed. Her sisters enforce Salvador’s will. She is shamed for her joy.

Act III – The Rupture and the Rise

Dolores’s Confession (“*El Remedio*”)

Dolores, still bound, delivers a trembling, radiant confession: she has seen the Holy Spirit. Esperanza appeared on her balcony not as delusion, but as divine

light. She swears it is God's love she has felt—pure, untamed, uncontainable. She begs to be released, to follow the light that has awakened her. But Madre Jutta, steeped in doctrine and fear, strikes her. To Jutta, these visions are evidence not of grace, but of possession. She calls Dolores hysterical, sick, in need of urgent healing. She leaves, promising to return with the cure.

Por El Horizonte ("Toward the Horizon")

Rosa chooses compassion. She unbinds Dolores, who escapes into the night, chasing the light of Esperanza.

Inebria Me ("Make Me Drunk with Spirit")

Dolores is captured and chained to the altar. Madre Jutta calls for an exorcism. Dolores resists. Salvador tries to silence her. She turns the dagger on him.

Yo Me Olvido del Sol ("I Forget the Sun")

Climax. Esperanza pierces Dolores with light. She moans in ecstasy. The others fall to their knees. They have seen the holy spirit.

Absolution

Dolores dies in Rosa's arms. Rosa asks for forgiveness, which Dolores gives. They sing one final time as sisters.

Aliméntate en Mí / Back Where You Belong (Reprise)

Dolores ascends. Esperanza gathers her in an eternal embrace as flowers rain from above, the body, the joy, the ecstasy of a love beyond punishment. As the light lifts her, a hymn begins to rise: *Back where you belong*.

No longer a curse, the phrase becomes a blessing. The community carries Dolores' wedding dress to the flower fields. It trails behind them like memory, like prophecy. She is laid to rest not as a fallen woman, but as a holy one, returned to the earth, not as property, but as possibility.

Dramaturg and Translation: William Ruiz Morales

Basket Design: Maria Maea

Additional Vocals and Arrow Design: rafa esparza

On October 17, there will be a post-show Q&A with San Cha, moderated by REDCAT Deputy Director and Chief Curator, Performing Arts, Katy Dammers.

ABOUT THE ARTIST

San Cha is a Mexican-American artist whose multidisciplinary practice blends rancheras, electronics, cumbia, and pop to explore themes of identity, power, and liberation. Born Lizette Gutierrez to Mexican immigrant parents, San Cha's artistic journey began with singing in the Catholic church choir and evolved within the vibrant Bay Area queer drag nightlife scene. Rooted in the DIY, punk, and queer nightlife cultures, San Cha's creative process is fueled by community narratives, lucid dreams, and cultural exploration. San Cha's early work, including the *Capricho del Diablo EP* (2018), received critical acclaim, with Bandcamp Daily naming it Album Of The Day. Her 2019 album, *La Luz De La Esperanza*, earned an 8.0 rating on Pitchfork and recognition as one of *The Advocate's* Women Of The

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Year in 2020. Her music has been featured in the Starz TV series *Vida* and Kacey Musgraves' film *Star-Crossed: The Film*, with the *Los Angeles Times* declaring, "San Cha sings from a divine place." Her ongoing *Processions* (2024) mixtape, released through Ballroom Marfa, further demonstrates her artistic versatility and commitment to exploring complex narratives. San Cha's practice extends to collaborative projects in classical music and opera. She has engaged in projects, performances, and residencies with Performance Space New York, Portland Institute for Contemporary Art, lumber room, the Getty, LACMA, Red Bull, Ballroom Marfa, Denniston Hill, Oak Head, On the Boards, REDCAT, Movimiento de Arte y Cultural Latino Americana, KQED, Foundation for Contemporary Arts, and more. Recent awards and accolades include the National Performance Network Creation & Development Fund Grant (2023), National Performance Network Documentation & Storytelling Grant (2024), Los Angeles Performance Practice Research & Development Award (2024), a 2023 California Arts Council Individual Artist Fellowship, and a Foundation for Contemporary Arts Emergency Grant. San Cha's work consistently pushes artistic boundaries, utilizing music

and performance as powerful vehicles for sociopolitical change and liberation.

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UPCOMING AT REDCAT

New Original Works Festival / November 6 - 22

NOW 2025 features nine new original works in dance, theater, music, and performance from Gabriela Burdsall; Orin Calcagne and Jenson Titus; Lu Coy; jeremy de'jon guyton; Luna Izpisua Rodriguez; Maylee Todd; Divya Victor, Carolyn Chen, AMOC*; Jacob Wolff; Diana Wyenn and Ammunition Theatre Company.

REDCAT CREW

Lighting Operator: Christa Troester

Audio Engineer: Shivani Desai

Audio Assitant: Mahlick Ceesay

Camera Operator: Kensaku Shinohara

Deck: Donato Karingal

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

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Jheanelle Brown, Film Programming

Chu-Hsuan Chang, Associate Technical Director, Lighting

Brent Charles, Box Office and Visitor Services Manager

Katy Dammers, Deputy Director and Chief Curator,
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