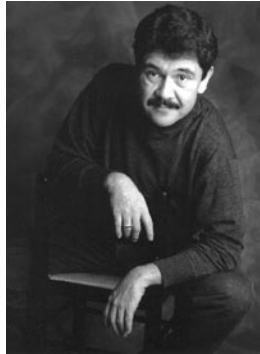


Bienvenidos! Welcome!

Dear Friends,

It's hard to believe that we're into our third year of the Ford Theatre Foundation's Latino Arts/Audience Initiative. As we aspire to create the best and most exciting programming possible, we are always adjusting and tweaking our schedule in the hopes of better serving you, our most valued audience. In 2004, we have opted to spread out the Foundation's programming throughout the entire Ford season. We hope that by doing so, we will be able to better market and publicize the tremendous talents that we have assembled for your viewing and listening pleasure. Last year's month long festival has evolved into this year's "Latino Arts Series."



We are again honored to host Barcelona dancer/choreographer Marta Carrasco for the third year with her passionate U.S. premiere presentation of Blanc D'Ombra/ White in the Shadow, which you will enjoy this evening. This is the first of the Ford Theatre Foundation's Latino Arts Series presentations in the Amphitheatre this year. Our Latino Playreading series, which has expanded to twelve weeks from last year's five, started June 5 in the Ford's 87-seat indoor theatre, [Inside] the Ford, and runs through August 21. There are more Foundation-sponsored Latino Arts Series events throughout the summer in both theatres. A full schedule is listed on page P-4 of this program.

All in all, our Latino programming for 2004 has more than tripled from 2002, our first year, offering you 31 Latino-themed events representing the best local, national and international artists working today.

It is with tremendous gratitude that we acknowledge the support of our independent producers, the unending support of the L.A. County Arts Commission, the continued guidance of the Ford Theatre Foundation Board, the Latino Arts/Audience Initiative Advisory Committee, and the generous support of the James Irvine Foundation, The Keck Foundation, the National Endowment for the Arts, our media sponsor Telefutera, and all of our other funders and corporate sponsors.

Most importantly - thanks to you, our audience, for so enthusiastically supporting this initiative for the past two seasons.

While I strongly recommend that you attend as many of our "Latino Arts Series" offerings as possible, I also invite you to pick up the Ford's beautiful season brochure as you leave tonight's performance. Begin making your selections for your return visits for the wonderful presentations of theater, dance, music and film we have for the entire season. As always, there's something for every taste in this year's offerings.

Nos vemos pronto (See you soon),

Ralph Flores
Program Manager
Latino Arts/Audience Initiative Program Manager

John Anson Ford Theatre Foundation

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The Ford Theatre Foundation presents

The United States Premiere of

BLANC D'OMBRA/ WHITE IN THE SHADOW

Friday, June 25, 2004 at 8:30 p.m., Ford Amphitheatre

Author and Performer / Creación e Interpretación
MARTA CARRASCO

Directed by / Dirección
MARTA CARRASCO with/ con
PEP BOU
and the collaboration of / y la colaboración de
OSCAR MOLINA

Assistant Director / Asistente de Dirección
PEDRO SERKA

Choreography Assistant / Ayudante de coreografía
SILVIA GARCÍA-MUNTÉ

Lighting Designer / Iluminación
PEP BOU and / y JAUME VENTURA

Set Designer / Espacio Escénico
MARTA CARRASCO

Sculpted Works / Elementos Escultóricos
PILAR ALBALADEJO
MÓNICA FERNANDEZ
JOAQUIM CAMPS

Costume Designer / Vestuario
GABRIEL AZKOITIA

Set Construction / Realización escenografía
PILAR ALBALADEJO
MÓNICA FERNANDEZ
ADOLFO VILA

Make-up Artist / Maquillaje
ELENA ANGRILL

Production / Producción
MARIE-PIERRE McLAUGHLIN
ZINA LÓPEZ-FONTANILLS

Lighting Technician / Técnico de luces
ANTONIO VLADIMIR

Sound Technician / Técnico de sonido
PEPE ARANDA

Graphic Designer / Diseño gráfico
ANA MARTINEZ

Photography / Fotografía
ROBERT RAMOS
PAU ROS
DIDIER PALLAGÈS
PERE VIRGILI

Music of / Músicas de : DEBUSSY (Clair de lune), RENÉ AUBRY (Poursuite), ALBERTO IGLESIAS (Liberadas), JACQUES BREL (Le Gaz), MOZART (Misa de la Coronación), T. ROSSI (C'est trop peau), PEP PASCUAL (Sus entrañas), GILBERT GANDIL (La mémoire des Armoires)

Special thanks to / Agradecimientos : Artur Àlvarez, Pepe Aranda, Bitó Produccions, Pep y Teresa Castells, Chapertons, Francesc Massip, Marcos Ordoñez, Bernard Roca, Ana Sánchez.

Collaboration of / Colaboración del:
Departament de Cultura de la Generalitat de Catalunya

The presentation of the U.S. Premiere of Marta Carrasco's Blanc d'Ombra is one of the components of the Ford Theatre Foundation's Latino Arts Initiative supported by The James Irvine Foundation, the National Endowment for the Arts, The Capital Group Companies and the Holiday Inn Hollywood Walk of Fame.

Special thanks to the Los Angeles County Board of Supervisors for their continuing support of the Ford Amphitheatre season, a program of the Los Angeles County Arts Commission.

ABOUT THE WORK

Camille Claudel (1864-1943) has been confined to an asylum for 30 years. The furniture of her life has long been stacked in a corner and covered with the whiteness of days. Today, on the brink of death, the old woman looks at them for the last time. In a resounding flash of memory's lightning, we see her now young and radiant. The girl discovers the sculpture's impulse in her own gestures. And in suggestive shadows insinuating themselves behind a membrane which she rebounds against without ever breaking through. It is creation's placenta suffocating her. Like a transparent, imperceptible prison where Camille isolates herself. The shadows are the fragile and dynamic veils of her statues.

Camille laughs at the world around her. She talks to herself. She is alone. A seductive dance throws her into the arms of a Pygmalion lover, August Rodin, and in duet they begin to find bodies in motion within the white stone. She dissolves in the master's marble like a piece of sugar in a cup of water. She contorts herself in an erosive orgasm and burns out into nothingness. It is the beginning of a journey through interior labyrinths where there is no frontier between sanity and madness.

Her last exhibition? That dress the colour of fire she has always dreamed of. But she senses the threat: they want to rob her of her talent! Delirium begins. In a paranoid outburst, fruit of impotence, she destroys her work. A straightjacket binds her to laughter, to that broken laugh of no desire. The door of the world closes. And her soul of ashes evaporates.

- Francesc Massip

SOBRE LA OBRA

Hace treinta años que Camille Claudel (1864-1943) vive internada en un sanatorio. Los muebles de su vida hace tiempo que están arrinconados, cubiertos de días en blanco. Hoy, en el umbral de la muerte, la anciana los mira por última vez. En un veloz recorrido sonoro por el relámpago de la memoria, la vemos ahora joven, la mirada radiante. La muchacha descubre en su propio gesto el impulso de la escultura. Y en sombras sugerentes, resolla detrás de una membrana contra la que rebota pero nunca traspasa. Es la placenta de la creación quien le ahoga. Como una cárcel transparente y imperceptible donde Camille se aísla. Son las veladuras dinámicas y frágiles de sus estatuas.

Camille se rie del mundo que la rodea. Habla consigo misma. Está sola. Un baile de seducción la echa en brazos d'un amante pigmaliónico, August Rodin, y al alimón empiezan a encontrar cuerpos en movimiento dentro de la piedra blanca. Ella se disuelve en el mármol del maestro como un azucarillo en un cuenco de agua ; se retuerce en un orgasmo erosivo y se funde en el vacío. Es el comienzo de un viaje por los laberintos interiores que no conocen fronteras entre razón y locura. ¿Su última exposición? Aquel vestido de color fuego con el que siempre había soñado.... Pero percibe la amenaza : quieren robarle el talento! Empieza el delirio. En un pronto paranoico hecho d'impotencia, destruye su obra. Una camisa de fuerza la amarra a la carcajada, a aquella risa rota del desdeseo. La puerta del mundo se cierra. Y su alma de ceniza se evapora.

- Francesc Massip

ABOUT THE AUTHOR

Since 1995 when Marta Carrasco decided to strike out on her own with the creation of Aiguardent (Firewater), the works of this dancer-choreographer have been seen in Catalonia, throughout Spain, and in Europe, America and North Africa. In all places, Carrasco's work has connected with audiences. That is because they speak from the heart,

they speak about daily life, about the essential experience of all human beings.

In 1998 Carrasco seduced the public with her second solo *Blanc d'Ombra*, a poetic visual and movement work that pays homage to the French sculptor Camille Claudel.

In 2000 Marta decided to place herself on the other side of the footlights and directed five interpreters in *Mira'm*, in which she placed a mirror in the face of reality. This is an exercise she continues to explore, searching for the deepest secrets that, as human beings, we all hide, and exposing the imperfections that we often do not wish to accept.

In her latest offering, *Eterno? (Això si que no)*, she returns to the stage with four other performers.

Carrasco's career does not end there; this is only a brief sampling of her work. In the coming year, her company celebrates its tenth anniversary. She has worked with many theatre and film directors, musical composers and the Catalan visual artist Pep Bou, her ever present collaborator. All her work has been widely praised by both audiences and critics alike. She has garnered many awards including two Max awards, two Butaca awards given by the public, the award of honor from the Almada Festival in Portugal, and the Award of the Country in 2003 for her most recent work, *Eterno? (Axis yes or no)*.

SOBRE LA AUTORA

Desde que en 1995 Marta Carrasco decidió subirse sola a los escenarios con Aiguardent, los espectáculos de esta creadora han recorrido escenarios de todo Cataluña, del Estado Español, de Europa, del Norte de África y también de América. En todo lugar, Marta Carrasco ha sorprendido con su manera de expresar: la sinceridad. Porque si algo son sus espectáculos, es sinceros. Y lo son porque hablan desde el corazón, hablan del día a día, de lo más esencial de todo ser humano, de todos nosotros.

En 1998 seduce al público con su segundo solo *Blanc d'Ombra*, un poético y acurado trabajo visual y de movimiento que rinde homenaje a la escultora francesa Camille Claudel.

Es en el año 2000 cuando Marta Carrasco se sitúa al otro lado del escenario para dirigir a cinco intérpretes en *Mira'm*. Un espejo de la realidad en el que sigue buscando lo más profundo que esconde cada ser humano, y que muchas veces no queremos aceptar: la imperfección.

Ahora con su último espectáculo, *Eterno? (Això si que no)*, vuelve a subir al escenario acompañada por cuatro intérpretes más. El pesimismo más duro y la desesperación humana vistos desde el humor más sincero.

La carrera de Marta Carrasco no termina aquí, lo anterior es tan solo un breve recorrido por lo que el año próximo serán diez años de compañía. Entre creación y creación, Marta Carrasco ha colaborado con distintos profesionales de la escena: directores de cine, directores de teatro, autores musicales. É, entre los que destaca el artista visual catalán Pep Bou, de quien también ha recibido asesoramiento en todas sus creaciones. Unas creaciones que han tenido muy buena acogida entre el público y la crítica y que han merecido distintos reconocimientos: dos premios MAX de las Artes Escénicas, dos premios Butaca del público, el premio de Honor del Festival de Almada (Portugal) y el premio de El País 2003 por su último espectáculo *Eterno? (Això si que no)*, entre otros.

Ford Theatre Foundation
Latino Arts Series 2004

Latino Playreading Series

[Inside] the Ford - Saturdays at 1:00 pm.

June 26 **14** by José Casas

July 3 **MEDEASTORIES** by J.ed. Araiza

July 10 **L.A. CARMEN** by Evelina Fernandez

July 17 Comedy Showcase Featuring
EVERYBODY LOVES ANDREW by Andrew Carrillo and
OOPS I KILLED MY MOTHER by Ruth Otero

July 24 **CUPID'S TEQUILA ARROW** by Odalys Nanín

July 31 **THE LAZY SUSAN OF LOVE** by Ana Maria Castañon

August 7 **BARRIO BABIES** Book & Lyrics by Luis Santeiro, Music by Fernando Rivas

August 14 & 21 **THEY SHOOT MEXICANS, DON'T THEY?**

Collaborators include writers Theresa Chavez and Rose Portillo, choreographer Francisco Martinez,
music producer Betto Arcos and video artist Janice Tanaka.

Cantinflas Festival

Film & Theatre

A tribute to the Mexican Charlie Chaplin, Mario Moreno, known as "Cantinflas"

Three classic Cantinflas films

September 1 **AHI ESTA EL DETALLE** (1940)

September 2 **EL PADRECITO** (1964) (*)

September 3 **AROUND THE WORLD IN 80 DAYS** (1956)

plus

September 4 **Herbert Siguenza's live theatre piece ¡CANTINFLAS!**

All Cantinflas Festival events in the Ford Amphitheatre

Yuyachkani Theatre Co. of Peru**

October 21-24 **ANTIGONA (ANTIGONE)**, [Inside] the Ford

Malayerba Theatre Co. of Ecuador**

October 28-31 **DE COMO MORIA Y RESUCITABA LAZARO, EL LAZARILLO (OF THE DEATHS AND RESURRECTIONS OF LAZARUS, THE LAZARILLO)**, [Inside] the Ford

Information and Tickets: www.fordamphitheatre.org

323 461-3673

**film subject to change*

***presented in cooperation with FITLA - International Latino Theatre Festival of Los Angeles*