

FALL SEASON

Sep 19

Tanya Tagaq
Nanook of the North

Sep 27

Roscoe Mitchell
Trios

Oct 16-17

George Lewis,
Catherine Sullivan,
Sean Griffin
Afterword, an Opera

Oct 22-25

Niv Sheinfeld/Oren
Laor and Same
Planet Different World

Oct 27-28

Annie Dorsen
Spokaoke

Nov 6-8

Guillermo Calderón
Escuela (School)

Nov 12-14

Gisèle Vienne,
Dennis Cooper, and
Puppentheater Halle
*The Ventriloquists
Convention*

Dec 19-20

Tatsu Aoki/
Tsukasa Taiko
*Taiko Legacy 12
Reduction*

Museum of
Contemporary Art
Chicago

Welcome to one of the highlights of the twenty-sixth annual Chicago Humanities Festival and the MCA Stage 2015/16 season. This year, the Festival chose Citizens as its theme, and soon after we were buzzing with conversations about what it means to truly belong, to a neighborhood, city, nation, or the world.

Chilean playwright and director Guillermo Calderón and artist Annie Dorsen are engaging in one of the more fiercely debated topics of our moment, citizenry, in very different historical and cultural contexts.

In *Escuela*, Calderón takes us to an ordinary living room in 1980s Chile, to witness the clandestine training of left-wing university students, and to mirror the familiar troubles and aspirations of today.

Dorsen picks up the microphone! Mixing the popular appeal of karaoke with some of the great political speeches from history, in *Spokoake* she creates a new understanding of the power of oratory, the politics of performance, and the performance of politics.

Both *Escuela* and *Spokoake* offer ways to tap into contemporary citizenship in all its messiness and glory. Gather with us and join the conversation.

Peter Taub, Director of Performance Programs, MCA Chicago

Alison Cuddy, Associate Artistic Director, Chicago Humanities Festival

The Chicago Humanities Festival celebrates the ideas that shape and define us.

We connect the brilliant minds of our time—artists and scholars, poets and policy makers—with passionate audiences. For more than twenty-five years, the Festival has been central to Chicago's cultural fabric, bringing together the city's vibrant educational and cultural communities, and sharing ideas and knowledge with an audience of more than forty-thousand children, students, and inquiring minds of all ages.

Join us for the Chicago Humanities Festival: Citizens, with over 130 concerts, performances, discussions, lectures, and more across Chicago.

To purchase tickets and see the schedule visit chicagohumanities.org or call 312-494-9509.

Download the Chicago Humanities Festival App, available for iPhone, iPod touch, and Android devices. Join the conversation with #CHF2015.



Chicago Humanities Festival programs are year-round!

We bring today's most prominent and engaging authors, artists, policymakers, and journalists to Chicago throughout the year. See what you missed at youtube.com/chicagohumanities.

**CHICAGO
HUMANITIES
FESTIVAL**

citizens

Nov 6-8, 2015

North American Premiere

Guillermo Calderón

Escuela

Copresented with the Chicago Humanities Festival

Written and directed by Guillermo Calderón

Cast
Camila Fernanda González
Carlos Alberto Ugarte
María Francisca Lewin
Andrea Laura Giadach
Luis Enrique Cerda

Assistant Director
María Paz González

Stage Designer
Loreto Martínez

Tour Manager
Elvira Wielandt

Translation
Alexandra Ripp

Running time: 1 hour 40 minutes

This production includes loud gunshots using a prop.

Touring support is made possible in part by the Ministry of Foreign Affairs of Chile/National Council of Culture and the Arts. *Escuela* is a coproduction of Fundación Teatro a Mil, Santiago, Chile (FITAM).



ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engages the public with the artists in intimate settings and provides a closer look at the creative process. Join us today.

Sun, Nov 8
Talk

Following the 7:30 pm performance, audience members are invited to stay for a Q & A with Guillermo Calderón, moderated by Yolanda Cesta Cursach, project curator.

Thanks go to the League of Chicago Theatres for connecting the Chicago community with Guillermo Calderón and members of the company for conversation. The League provides many vital opportunities for visiting artists to meet and interact with members of Chicago's vibrant performing arts community throughout the year and all over the city.



Additional thanks to the students and the faculty coordinators of the Theater Foundations Course (TFC), offered in Columbia College Chicago's Theatre Department. With an international focus, TFC develops programs that enable students to explore their individual roles as creators, within the context of original work and devised performance.

FROM THE ARTIST

IN *ESCUELA*, I WANTED TO EXPLORE HOW A DICTATORSHIP ENDS.

In Chile's case, the dictator submitted himself to an open plebiscite and lost. The mainstream narrative describes this process as a daring feat in which Chileans defeated the regime by peaceful means. This, of course, is debatable, because in giving up the presidency, the dictator was able to secure his legacy and ensure that all the reforms he forced on the people were almost impossible to change by the new democratic government.

Escuela presents the position of the dissidents who did not want to play into the dictatorship's plan, because they saw with lucid foresight that the new transition to democracy was deeply flawed—that participating in the elections would only endorse a scam. These were people who thought they could wage war against the dictatorship and probably win.



Photo: Valentino Saldivar

THE DISSIDENTS CREATED SECRET PARAMILITARY SCHOOLS IN DINING ROOMS ALL OVER THE COUNTRY IN ORDER TO PREPARE FOR BATTLE AND DEPOSE THE REGIME.

They shared a common knowledge of secrets: how to use a gun, how to hide, how to make a bomb. And of course, how to justify the problem of killing and dying. Those justifications

were straightforward: *we are fighting for our lives; we are fighting for our country.*

It is easy to sympathize with people fighting for these causes. Even if they use violent means, any peace-loving person might understand that there are occasions when the use of violence is justified. The problem is that these young guerrilla members were also fighting for a revolution. They didn't want a tepid democratic government but a true transformation of society.

DURING THE WRITING AND REHEARSING OF *ESCUELA*, WE TALKED WITH A FEW FORMER GUERRILLA MEMBER WHO FOUGHT THE MILITARY REGIME DURING THE 1980S.

They now live normal lives, though they keep their guerrilla past secret. The country has not embraced them as heroes but now sees them as terrorists. These former guerrillas see themselves as unsung heroes who helped topple the regime by making the country ungovernable. Over the years, they say, they showed that the dictatorship was untenable in the long term. Also, their fight gave dignity to a people who wanted to see themselves as strong and brave.

The mainstream pro-democracy camp benefited from the guerrilla underground's fight, because its revolutionary struggle gave the whole movement an urgency, a sense that their fight was desperate. Now, however, most Chileans think of themselves as pacifists. That is why it may be fair and necessary to look at our ugly, violent past. After all, we did support those kids who planted bombs on those electrical towers in order to sabotage the dictatorship.

MAYBE IT'S FAIR AND NECESSARY THAT WE ATTEND ONE OF THOSE GUERRILLA SCHOOLS.

Maybe Escuela should provide a space in which we can reenact one of those secret teaching sessions of the past to see how disgusted or enthralled we still are with the idea of engaging in a guerrilla war for the freedom of our country. After all, many people around the world are asking themselves similar questions right now.

—Guillermo Calderón, Chicago, November 2015

ESCUELA

A house in one of Santiago's "high neighborhoods."¹

Carmen, Alejandre, Haydée, Fidel, and Ernesto are students in the school. They sing . . .

"MONTONERO² ANTHEM"

The hour has come, it's already come, comrade
The long war for liberation
Motherland in ashes, mother-land of the new man,
Was born one night of the Montonero people.
It was fertilized in the earth and blazed in revolution.

It is Montonero, the cry is Peronism,
It is hope, we must fight.
It is Montonero, the people are the path,
Perón or death, national socialism.

We are the blood of those comrades,
Already spilled, who the nation has not forgotten,
Free or dead but never slaves.

It is Montonero . . . ³

"THE TOMB OF THE GUERRILLA"
(CARLOS MEJÍA GODOY⁴)

The tomb of the guerrilla
Where, where, where is it
His mother is asking
No one will answer her
The tomb of the guerrilla
Where, where, where is it
The people are asking
Some day they will know.

Guerrilla, you appear in rivers,
Hills and meadows
In the wind that rocks the little boat
Of Juan's son
In the humble, rough hands
Of the sutler⁵
In the field where the peasant
Looks and looks for his daily bread.

As the Trappist poet from Solentiname said
they did not want to tell us the place
where you will be
and because of that your tomb is
our whole land
in every palm tree of my Nicaragua
there you are.

The tomb of the guerrilla . . .

Guerrilla, you are born again
In the rifle

1 The neighborhoods east of the city spread into the foothills of the Andes and are home to Santiago's wealthy elite, whose wealth increases parallel to the height of their neighborhoods. These neighborhoods include Providencia, Las Condes, El Arrayán, and Vitacura.

2 An Argentine left-wing group known for violent urban terrorist actions.

3 From the Anthem of the Montoneros.

4 Carlos Mejía Godoy (born June 27, 1943) is a Nicaraguan musician, composer, and singer. Many of his songs, performed with his band los de Palacagüina, became associated with the Sandinista movement as songs of the workers and revolutionaries.

5 A civilian merchant who sells supplies to an army on the field.

In the bronchial tubes of
Pedro the miner
Who died in Siuna
In the eyes of the wretched
who in Acahualinca
Still wait, thirsty,
The dawn of surrender.

As the Trappist poet . . . ⁶

"TUPAMARO⁷ ANTHEM"

Red star
With five points
Awakening dignity
With blood and fire for a
future
For a future of liberty
With action defending life
Opposing hate with love
Shadow with fighting light
Death with revolution.

Tupamaros, comrades
Forging the path to follow
In the achievement of the
new men
Awakening consciousness and
rifle
In the achievement of the
new men
Awakening consciousness and
rifle.

The steady step
The clear eyes
All united by bravery
The fingers firm on the
triggers

To face oppression
Armed nation that goes to
victory
To make itself owner of its
destiny
To place its stature in its
history
And to fight and win or die.

Tupamaros, comrades . . . ⁸

"LITTLE BOLIVIAN SOLDIER" (PACO IBAÑEZ⁹) (EXCERPTED)

Little soldier from Bolivia,
little Bolivian soldier
Armed you go with your rifle,
which is an American rifle
Which is an American rifle,
little soldier from Bolivia
Which is an American rifle.

It was given to you by Mr.
Barrientos, little Bolivian
soldier
A gift from Mr. Johnson, to
kill your brother
To kill your brother, little
soldier from Bolivia
To kill your brother . . .

. . . He pays you with the
copper, little Bolivian
soldier
That you sell yourself so you
get paid, that is what the
tyrant thinks

That is what the tyrant
thinks, little soldier from
Bolivia
That is what the tyrant
thinks.

But you will surely learn,
little Bolivian soldier
That you do not kill a
brother, that you do not
kill a brother
That you do not kill a
brother, little soldier from
Bolivia
That you do not kill a brother
That you do not kill a
brother.¹⁰

"THERE COMES DURRUTI"¹¹

There comes Durruti
With a letter in his hand
In which is written the
misery
Of this sovereign nation.
There comes Durruti
With a book in his bag
In which is noted the millions
Who have been robbed
by the capital.
There comes Durruti
With fourteen comrades
And he tells the owners
What the workers want.
There comes Durruti
With a sheet of paper,
To tell the soldiers
To leave the barracks.
There comes Durruti
With the tablets of the law
So the workers know
That there is no motherland,
God, or king.

"SANDINISTA UNITY ANTHEM" (CARLOS MEJÍA GODOY)

Forward we march,
comrades
Let us advance the revolution
Our people are the owners
of their history
Architects of their
liberation.

Fighters of the Sandinista
Front
Onward, the future is ours
Red and black flag shelters us
Free homeland, fight or die!

The sons of Sandino
Neither sell themselves nor
surrender
We fight against the gringo
Enemy of humanity.

Forward we march,
comrades . . .

Today the dawn ceased to
be a temptation
Tomorrow, some day, a new
sun will emerge
That will illuminate the
whole land
Passed down to us by
martyrs and heroes
With great rivers of milk and
honey.

Forward we march,
comrades . . . ¹²

⁶ From "The Tomb of the Guerrilla" by Nicaraguan musician Carlos Mejía Godoy, whose songs were associated with the Sandinista movement.

⁷ Tupamaros, also known as the MLN-T (Movimiento de Liberación Nacional-Tupamaros or Tupamaros National Liberation Movement), was a left-wing urban guerrilla group in Uruguay in the 1960s and 1970s.

⁸ From the anthem of the Tupamaros.

⁹ Francisco "Paco" Ibañez is a Spanish singer and musician born on November 20, 1934. He went to France in 1952 during the Franco dictatorship in Spain and recorded his first album in 1964. During the events in France of May 1968, he performed in the Sorbonne and became known as a rebel artist.

¹⁰ From "Little Bolivian Soldier" by Paco Ibañez, a Spanish singer and musician, also known as a rebel artist.

¹¹ José Buenaventura Durruti Dumange (14 July, 1896–20 November, 1936) was an anarcho-syndicalist militant involved with anarchist organizations during the period leading up to and during the Spanish Civil War.

¹² From the "Sandinista Unity Anthem," also written by Carlos Mejía Godoy.

CHILE, 1973–1990

“Any act of resistance from the extremists obliges the armed forces to adopt drastic sanctions, not only against the aggressors, but also against all the detainees or to those under house arrest and constant surveillance. The armed forces of the Chilean Police will be ruthless in maintaining public order and constant vigilance. For each innocent life ten elements of that undesirable group of Marxists shall be executed immediately, according to the legal provisions that the Military Code of Justice establishes in times of war.”

—30th Division of the Intendancy from the Cautín Province, Temuco, Chile, September 17, 1973

Guillermo Calderón was born in Chile’s capital, Santiago, at the height of Salvador Allende’s democratically elected left-wing alliance Popular Unity. After President Allende was overthrown by a coup d’état on September 11, 1973, the military dictatorship of General Augusto Pinochet ruled Chile until 1990.

The regime was known for its systematic suppression of political parties and its persecution and killing of dissidents. In response to this threat, during the 1980s a group of left-wing militants received paramilitary instructions to resist and take down the dictatorship. But the most notorious violence occurred in the three months that followed the coup, during which thousands of leftists were killed or “disappeared.” The Valech Report, published in 2004, confirmed 3,200 deaths as well as some 28,000 arrests in which the majority of those detained were tortured. At least 200,000 Chileans (about two percent of Chile’s 1973 population) were forced into exile.

In 1980, following a highly controversial referendum, Pinochet was elected president and a new constitution was approved.

The military government, under the influence of the “Chicago Boys,” took a neoliberal stance on economics. Although Pinochet lost power after a referendum in 1988, the military continued to exercise great influence on politics. Before it relinquished power, the military passed an amnesty law preventing most of its members from being prosecuted by the subsequent regime. The CIA actively supported the

military junta after the overthrow of Allende, and the United States continued to give the junta substantial economic support from 1973–79, while simultaneously expressing opposition to the junta’s repression in international forums.

“I’m delighted by the idea of writing from history—by the idea of opening a history book and inside is a theatrical work,” Calderón has remarked.

In *Escuela*, Calderón’s personal history and intimacy with the subject matter is even more crucial; Pinochet’s security police killed his uncle. Calderón shared his thoughts about this age of political violence with the *New York Times*: “I grew up with that, and with something that I’ve put into my other works too, which is domestic life, life between four



Photo: Valentino Saldivar

walls, in a context of violence. You’re eating at home, and the news is talking about all the horrible things that have happened, you can hear gunshots, they turn off the electricity, all these things. That contrast between the world outside and the domestic world is something I wanted to do here—shut in but hearing the gunshots.”

Recalling theater’s role in his early life, Calderón says, “The theater was a very active art against the dictatorship of Pinochet. When I started doing theater between 15 and 16 years [of age], we went to the theater and saw the groups making political theater and criticized the regime of that time. For me, the theater—besides being something I liked a lot—was a way to participate in that such strong opposition that was threatening the final years of the dictatorship.”

Apr 7-10
at MCA Stage

Teatrocinema



Photo: Montserrat Quezada A.

Historia de Amor

Tickets at mcachicago.org

ABOUT THE ARTIST

GUILLERMO CALDERÓN started his first company, Teatro en el Blanco, in 2004 with Trinidad González and two other actors Calderón met while studying at the University of Chile. After earning a bachelor's degree in theater in 1993, he continued to study acting at the New School for Social Research in New York, the Dell-Arte School of Physical Theater in California, and the International School of Commedia in Italy. He has a master's in film studies from NYU.

He is the screenwriter of *Violeta Se Fue a los Cielos* (*Violeta Went to Heaven*), the biopic about the singer-songwriter Violeta Parra. The film was subsequently nominated for Best Foreign Language Film at the 2012 Oscars.

Teatro en el Blanco disbanded in 2014 after ten years of producing and touring across Europe and the United States with *Neva*, *Diciembre*, and *Villa + Discurso*, all written and directed by Calderón. His plays have been presented in more than twenty-five countries, including Uruguay, Brazil, Bolivia, Canada, Portugal, Mexico, Cuba, Colombia, and England. Festival stops have included The Buenos Aires International Theatre Festival, Edinburgh International Festival, Seoul Performing Arts Festival,

Chekhov Festival in Moscow, Iberoamerican Theatre Festival in Spain, Teatro-StageFest, New York, Vienna Theatre Festival, World Theatre Festival in Brussels, Public Theater's Under the Radar Festival, and the Radar L.A. Festival.

Escuela was coproduced by the Santiago a Mil Theater Festival and has toured to the Theater der Welt Festival in Mannheim, the Onassis Cultural Centre in Athens, the Calouste Gulbenkian Foundation in Lisbon, and the Théâtre de la Cité Internationale in Paris. In 2013, he directed the debut of the English translation and the American cast of *Neva* at New York's Public Theater. Most recently, he wrote and directed the play *Kuss*, which premiered in March 2014 at the Düsseldorfer Schauspielhaus. He is screenwriter of Pablo Larrain's *The Club*, which won the 2015 Grand Jury Prize at the Berlin Film Festival and three Silver HUGO awards for Best Screenplay, Best Director, and Best Ensemble at the Chicago International Film Festival.

The MCA's newest affinity group, **Enact**, gives longtime performance fans and newcomers alike the opportunity to meet artists, discuss groundbreaking directions with leading curators, and choose key performers to sponsor.

Join Enact, a group of MCA Circle Donors dedicated to supporting and learning more about the renowned programs on the MCA Stage. Membership in Enact enhances your MCA experience by offering you backstage access to artists and insider information about our programs and the current state of the field.

Each year, Enact members choose—through discussion and voting—one performance to sponsor, thereby increasing the impact MCA Stage programming has on the community.

ADDITIONAL BENEFITS OF ENACT MEMBERSHIP INCLUDE:

- Members-only programming throughout the MCA Stage season
- Pre and post-performance discussions with artists
- Behind-the-scenes access to select rehearsals
- An annual preview of the upcoming season
- Recognition as the Enact Sponsor of a select program
- All benefits of Circle Donors

Enact dues: \$1,000 annually
Circle Donor contribution: From \$1,500 annually

For more information, contact us at enact@mcachicago.org.

FOUNDING MEMBERS OF ENACT:

Dr. Bruce and Sally Bauer
Julie and Shane Campbell
Patricia O. Cox
Shawn M. Donnelley*
and Christopher M. Kelly
Lois** and Steve Eisen and
The Eisen Family Foundation
Ginger Farley and Bob Shapiro
David Herro and Jay Franke
Sarai Hoffman and Stephen Pratt
Rhona Hoffman
Cynthia Hunt and Philip Rudolph
Mary E. Iffelson
Anne Kaplan
Anne and John Kern
Lisa Yun Lee
Elizabeth A. Liebman
Susan Manning and Doug Doetsch
Herbert R. and Paula Molner
Sharon and Lee Oberlander
Maya Polsky
Carol Prins and John Hart/
The Jessica Fund
Elizabeth Price and Lou Yecies
Carol Prins and John Hart/
The Jessica Fund
Mr. and Mrs. John Seder
Ms. Patricia F. Sternberg
Ellen Stone Belic
Richard and Ann Tomlinson

* Enact Chair
**Enact Cochair

THANK YOU

Lead support for the 2015-16 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris, and Lois and Steve Eisen and the Eisen Family Foundation.

The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.



Foundation
Season Sponsor



Preferred
Hotel Partner



The MCA is a proud partner of the National Performance Network

FRIENDS OF MCA STAGE

\$10,000-24,999

Shawn M. Donnelley and Christopher M. Kelly
Lois and Steve Eisen and The Eisen Family Foundation
Ginger Farley and Bob Shapiro

\$5,000-9,999

Ellen Stone Belic
Pamela Crutchfield
The Irving Harris Foundation
The Martha Struthers Farley and Donald C. Farley Jr. Family Foundation
Sharon and Lee Oberlander
Maya Polsky
Carol Prins and John Hart/
The Jessica Fund

\$1,000-4,999

Amphion Foundation, Inc.
Leigh and Henry Bienen
Melynda Lopin
Maecenas
Herbert R. and Paula Molner
Elizabeth Price and Lou Yecies
Mr. and Mrs. John Seder
Ms. Patricia F. Sternberg

\$500-999

Julie and Shane Campbell
Cynthia Hunt and Philip Rudolph
Anonymous

Museum of Contemporary Art
Chicago

220 East Chicago Avenue
Chicago, IL 60611

As of November 2015

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the United States and around the world in the MCA's three-hundred-seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of MCA Chicago's artist-activated, audience-engaged programming. Along with the museum's exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North Wabash). Discounted parking is limited to six hours on the date of performance.

LOST AND FOUND

To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING

Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION

Unauthorized recording and reproduction of a performance is prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072

mcastage@mcachicago.org

MUSEUM HOURS

Tuesday: 10 am–8 pm

Wednesday–Sunday: 10 am–5 pm

Closed Mondays, Thanksgiving, Christmas, and New Year's Day

Anne Kaplan, Chair of the Board of Trustees

Madeleine Grynsztejn, Pritzker Director

Teresa Samala de Guzman, Deputy Director

Michael Darling, James W. Alsdorf Chief Curator

PERFORMANCE PROGRAMS

Peter Taub, Director
Yolanda Cesta Cursach, Associate Director

John Rich, Manager

Isabel Dieppa, Coordinator

Richard Norwood, Theater

Production Manager

Amanda L. Block, Intern
Udita Upadhyaya, Intern

HOUSE MANAGEMENT

Kevin Brown, Associate
Phill Cabeen, Associate
Quinlan Kirchner, Associate

BOX OFFICE

Matti Allison, Manager
Phongtorn Phongluantum, Assistant Manager

Molly Laemle, Coordinator

Stephanie Branco, Associate

Wright Gatewood, Associate

Laura Volkening, Associate

Julia Kriegel, Associate
Diandra Miller, Associate
Eric Shoemaker, Associate

Program notes compiled by Yolanda Cesta Cursach

**MCA
CHIC
AGO**