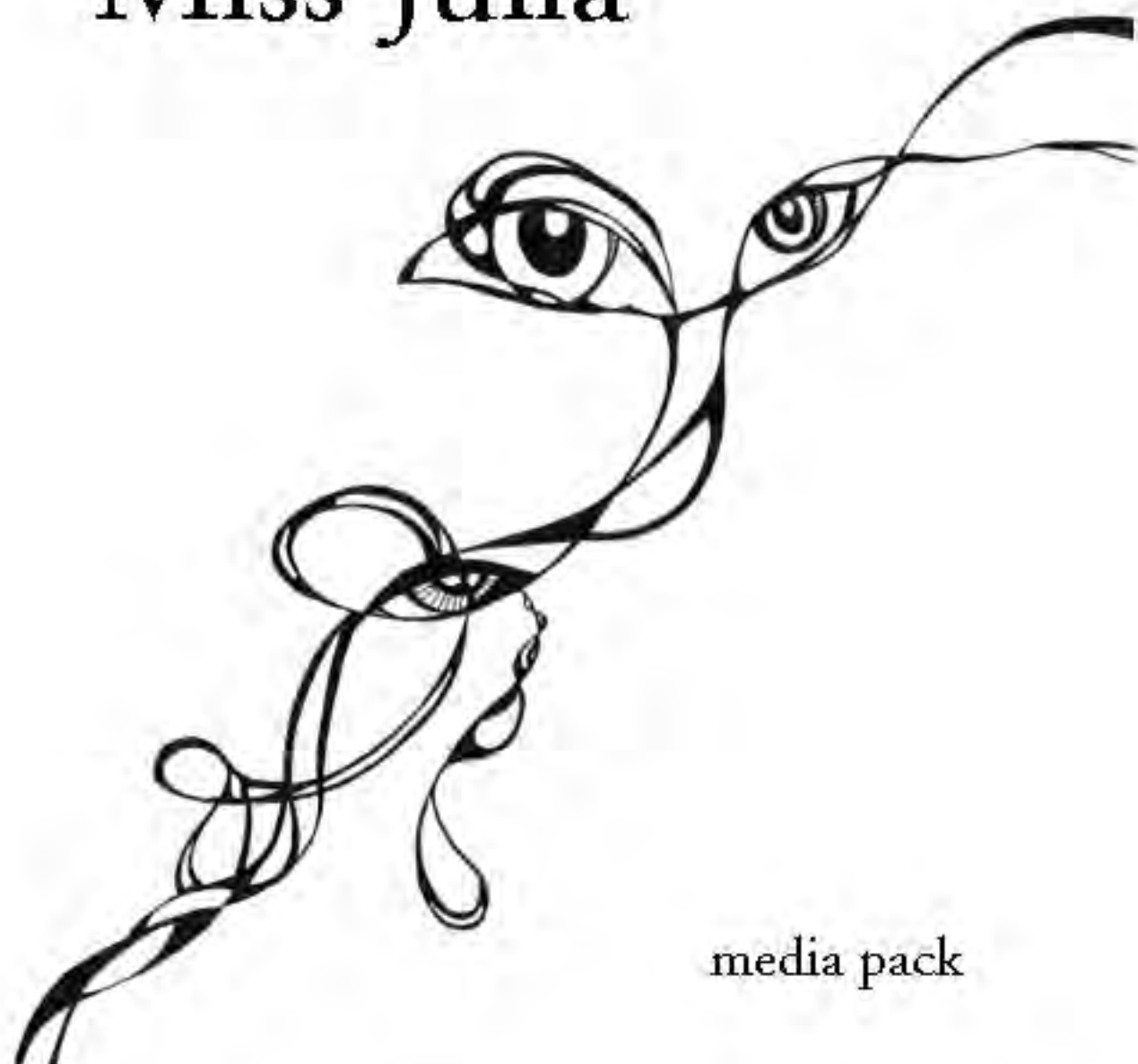


Miss Julia



media pack

Vueltas Bravas Producciones

MISS JULIA – MEDIA PACK

A bilingual adaptation by J.Ed Araiza, based on the original play Miss Julie, by August Strindberg with additions from the cast.

Produced by	Vueltas Bravas Producciones
Directed by	Lorenzo Montanini
Adaptation	J.Ed Araiza

Cast	
Juan	Jhon Alex Toro
Miss Julia	Tina Mitchell
Kristina	Gina Jaimes Abril

Original music by	Helen Yee – Violin
Percussionists	Juan Manuel Vergara, Diana Sanmiguel/Daiana Mutis
Costume Designer	Adán Martínez
Production image	Jessica Browne-White
Video and Photography	Andrew Thurman & Federico Rios Escobar
Produced with help from	Virginia Logan, Mitch Melder, Al Foote III, SITI Company

First Produced at	Casa Ensemble, Bogotá Colombia
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SYNOPSIS

Set in Colombia on Midsummer Eve, Miss Julia and her servant Juan have an encounter that will change their lives forever. As Juan tries to rise from the depths of his servile life, Miss Julia wants to escape the bonds that tie her to a meaningless upper-class existence. The result is a power play of love, lust and a battle of the classes that becomes violent and seemingly out of control.

This bi-lingual production, performed in English and Spanish, is a clash of cultures, a dance of death combining heightened physicality, rich naturalistic text and evocative live music. This unique take on Strindberg's text makes Miss Julia as profound today as it was 100 years ago.

Website: www.miss-julia.org

WHO WE ARE

VUELTAS BRAVAS PRODUCCIONES

Vueltas Bravas Producciones was formed in 2013 by actor/director Jhon Alex Toro. Dedicated to creating works that experiment with theatrical form and examine the relationship between Latin America and the United States, Vueltas Bravas pursues avenues of cross-cultural collaboration to expand their world-view and reach a broad diverse audience. Using a performance style that doesn't rely on the spoken word, our work utilizes the expressive potential of the body to create innovative theatre works that push the boundaries of theatre. Our first production, Miss Julia, premiered in the prestigious Iberoamericano Festival de Bogotá and has since traveled to many festivals across Colombia, Italy and Spain. Our aim is to continue to create innovative theatrical works that push the boundaries of theatre.

CREATIVE TEAM

J.ED ARAIZA – ADAPTATION



J. Ed Araiza is the new head of the UCLA School of Theater, Film and Television's M.F.A. Acting Program. He has a long and varied history working on multicultural, cross-disciplinary projects as a writer, director and performer. Professor Araiza holds a B.A. in Theater from Texas A&I University in Kingsville, Texas and studied journalism at San Antonio College. Early in his career, Professor Araiza was a member of El Teatro de La Esperanza Company and worked at both the Los Angeles Actors Theatre and the Los Angeles

Theatre Center.

Professor Araiza is a principal actor and original member of the SITI Company, founded by Tadashi Suzuki and Anne Bogart. He is a proponent of Suzuki and Viewpoints training and for the past 20 years has performed in productions in major national and international venues. These include the Kennedy Center in Washington, D.C.; the Olympic Arts Festival in Atlanta; the Brooklyn Academy of Music; Actors Theatre of Louisville; Minneapolis' Walker Art Center; Harvard University's American Repertory Theater; Edinburgh Festival; Biennale Bonn festival; Toga Festival; Dublin Theatre Festival; and Festival Le Standard Ideal, MC 93 Bobigny, in Paris. As a playwright with seven original full-length plays produced, Professor Araiza is a member of The Dramatist Guild, Austin Script Works and NoPE (No Passport Required).

LORENZO MONTANINI – DIRECTOR



Lorenzo is an Italian actor, creator and director. He studied with many artists in Italy and abroad such as M. Tarasco, B. Meyers, The Living Theatre, Milon Mela, E. Vargas, Teatro de Los Sentidos, A. Bogart and the SITI Company. He studied cinema at New York Film Academy and he was the first Italian to be selected by SITI Company to train with them at Columbia University and Skidmore College.

He has been directing an experimental bilingual laboratory of contemporary Chinese theatre for the University L'Orientale of Naples for more than 12 years. His shows have been presented in many festivals in Europe and in America such as Festival Iberoamericano de teatro de Bogotá', XXXVI

Festival Internacional de teatro de Manizales, X Fiesta de las Artes Escenicas de Medellin, Festival Iberoamericano de Cadiz, Napoli Teatro Festival Italia, Longlake Festival Lugano, Festival Internazionale di Montalcino, Roma Fringe Festival, Festival Tramedautore OUTIS Milano. His shows were presented also in many theatres such as Teatro Mayor Julio Mario Santo Domingo (Bogotá), Casa Ensamble (Bogotá), The Red Room Theatre (New York), Piccolo Teatro Grassi (Milano), Teatro Stabile d'Innovazione Galleria Toledo (Napoli), Teatro Furio Camillo (Roma), Teatro Studio Uno (Roma), SalaUno Teatro (Roma). His projects have been awarded grants and residences in Europe and in America.

He has also worked as a performer and as a director with the European Commission (preparing the Resonances Festival 2017) and with the United Nations in New York (2008) participating in projects aimed to build a dialogue between art, science and politics. www.lorenzomontanini.com.

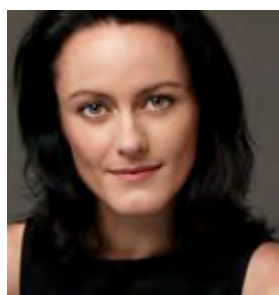


JHON ALEX TORO – JUAN

Jhon Alex is a Colombian based Actor and Director. He attended the Escuela Nacional de Arte Dramatico Master program, was a member of Estudio Teatro Company under the direction of polish director Pawel Nowicki for 10 years, and since 1998 has studied regularly with SITI company. He has developed his work as an actor in theatre, television and film. Jhon Alex has represented Colombia in several theatre festivals including the Theatre Olympics in Japan at the Shizuoka Performing Arts Center and was part of the cast of world-wide

recognized movies *Maria Full of Grace* directed by Joshua Marston and *Love in The Time of Cholera* directed by Mike Newell. Other film and television includes; *Azucar* (Fox Telecolombia), *Esmeraldas* (Caracol TV), *La Hipocondriaca* (Caracol TV) *Los Canarios* (Caracol TV) *Nueve Rico Nuevo Pobre* (Caracol TV). Theater credits include; *Neva* (La Pingüinera Productions) *Hay un Complot* (Exilia2 Teatro), *Las Listas* (Espacio Odeon), *Pacamambo* (Iberoamericano Festival de Bogotá), *39 Steps* (National Theatre).

http://www.imdb.com/name/nm0868222/?ref_=nv_sr_1



TINA MITCHELL – MISS JULIA

Tina is a New York based actor, director, and theatre maker. Hailing from Australia Tina is a graduate of the Adelaide College of the Arts and holds a Masters of Arts Practice specializing in Performance. Tina has trained extensively with The SITI Company and was their Artistic Associate from 2011-2013.

Tina has performed in some of the leading Arts festivals in the world including the Iberoamericano Festival de Bogotá, the Napoli International Teatro Festival, Festival Iberoamericano de Cadiz, The Adelaide Fringe Festival and The New York International Fringe Festival. She is currently performing the title role in *Mata Hari* for the Prototype New Opera Festival in New York. She has worked for many international companies including Spain's La Fura dels Baus, the English National Opera, the Adelaide Festival of Arts, Hanyong Theatre South Korea and the State Theatre Company of South Australia. Most recently Tina played Lady Macbeth for Southwest Shakespeare, was one of the main cast members in Punchdrunk's *Sleep No More* and appeared in *Ann*

Hamilton - The Event of a Thread with SITI Company at The Park Avenue Armory. She recently worked with The Metropolitan Opera on *Lulu* directed by William Kentridge. Other theatre includes; *The Taming of the Shrew & Macbeth* (Southwest Shakespeare), *systems/layers* (SITI Company), *The Taming of the Shrew & Cyrano de Bergerac* (Aquila Theatre US Tour), *Harry's Christmas* (Chopt Logic), *The Most Massive Woman Wins* (Australian Tour). www.tinacmitchell.com.



GINA JAIMES ABRIL - KRISTINA

Gina is an actress who graduated from the Academy of Arts of Bogotá (Faculty of Arts of the Universidad Francisco José de Caldas) She was a member of Rapsoda Theatre from 1997-2012 and was involved in creating, presenting and touring their productions during this time. Highlights included national tours to: Cali, Leticia and Puerto Nariño Amazonas, Medellín Yopal - Casanare, Cartagena. Other international performances include: Cadiz and Alcala de Guadaira (Spain), October 2010), Taipei County Taiwan (Festival of the Arts, March 2010) Minneapolis USA (2008), Barcelona, Spain (2007), Chiapas Mexico, Ottawa-Canada and Quito Ecuador. Gina was Coordinator and developer of festivals such as: Alternative Theatre Festival and the Festival of Women on Stage (2005-2009). Gina has coached children, youth and adults in theatre for different programs for the city of Bogota and other independent and national government projects. She was Director and/or co-director of several works and projects from 2004. Gina is the manager and director of Teatro El Parque, a public theater for infants and children in Bogotá.



HELEN YEE – ORIGINAL LIVE MUSIC

Helen Yee is a violinist, multi-instrumentalist, composer with experience in a broad range of genres. She was a 2011 fellow at Music Omi International Musicians Residency, a collaborative music-making program. Helen is currently violinist for the eclectic string trio, Trio Tritticali and performs on yangqin, a Chinese hammer dulcimer, with Music From China. She has composed and performed music for plays including *Miss Julia* (Vueltas Bravas Producciones), *Harry's Christmas* (Chopt Logic), *Pillowtalk*, *The Comfort of Numbers*, *Krankenhaus Blues* and *Manon/Sandra* (The Theory of Everything, UK). An adventurer at heart, she also loves exploring and collaborating in other forms of improvisation including vocal work, movement and text improv. For ten years she was a founding member of Invert, a string quartet that released three CDs and performed original music composed by its members, with roots in rock, jazz and world music. A lifelong New Yorker, Helen began her music studies with Western classical and traditional Chinese training and, after earning her BA at Yale University, continued her schooling by joining rock bands and studying privately with jazz and improvisation teachers in New York City. She is currently performing as part of the ensemble for the opera *Mata Hari* for the 2017 Prototype New Opera Festival. www.helenyee.com.



JUAN MANUEL VERGARA – MUSICO

Está dedicado a la música desde el año 1982 realizando estudios e investigaciones sobre percusión de la costa atlántica colombiana, percusión brasileña y percusión afro antillana. Ha realizado intercambios con músicos uruguayos, brasileños, iraníes, argentinos, africanos, cubanos y los viejos maestros de la música de percusión en Colombia. Participó en giras artísticas por Brasil, Argentina, Uruguay, Chile, México, España, Alemania y Colombia.

Ha recibido talleres de música afro uruguaya en el Taller Uruguayo de Música Popular, Montevideo, Uruguay (1990), percusión brasileña con Giba Conceição (Brasil), Môa do Katendê (Brasil), percusión Egipcia con Hossam Ramzy (Egipto), música de Irán con el maestro Ali Nazeri (Irán), Centro Cultural Islámico Bogotá Colombia.



DIANA SANMIGUEL – MUSICO

Gestora cultural, cantante e intérprete de instrumentos desde el año 2006. Especialista en música tradicional del Caribe y el Pacífico Colombiano, interés e investigación de expresiones culturales y música raizal en las regiones de origen con maestros como Antonio García en San Jacinto, Nelda Piña en Gamero, Emilsen Pacheco en San Juan de Urabá, entre otros. Interprete de cantos tradicionales y bailes cantados durante 9 años y ejecutante de varios instrumentos autóctonos como gaitas, tambores, maraca, guasá e instrumentos

de percusión menor como jam block, kashishis, shekeré. Actualmente integra los grupos de música tradicional (*Nelda Piña y sus tambores*, *Cumbelé*, *La rueda bullerenguera* y *la Perla*) así como la *Bogotá Orquesta Afrobeat* y la compañía de teatro *Vueltas Bravas Producciones*.

TOURING INFORMATION

Cast Size: 3

Musicians: 3

Touring Party: 7 (5 if local musicians are used)

Running Time: Approx 80 minutes

PHOTOGRAPHY BY FEDERICO RIOS ESCOBAR AND ANDREW THURMAN



MISS JULIA TECHNICAL RIDER

PLAYING SPACE

- The minimum space required is 10m x 5m (33ft x 17ft) for the performance space. Minimum height floor to ceiling is 3m (10ft).
- A “black box” theater is ideal or a similar space where the audience can be seated on the two long sides of the performance space. A proscenium theatre can also work with audience seated onstage, on the opposite side, facing the auditorium.

Floor

- A flat wooden floor or a dance floor (vinyl) is ideal but not imperative.

LIGHTING

Host theatre to provide:

- 20 PC 1000W (or similar LED projectors)
- 6 x litepanels 1x1 3200k (optional)
- 110v dimmered plug to plug in the stage lights part of the set.

Company provides:

- 2 x sets 20 of colored light bulbs
- 1 x light bulb for the moon

If other lights are available for use at the theatre we may ask to incorporate them into the lighting design, but only if available.

SOUND (live music set up)

Host theatre to provide:

- A CD player and/or a mini-jack (3.5mm TRS) is required, plus all the necessary amplification equipment.
- Our violinist (connected to laptop and midi foot switch) uses an audio interface: Focusrite Scarlett 2i2, which has two 1/4" outputs (L & R)
This audio interface should be connected to the house PA system.

Depending on the location relative to the sound board, may require:

- 2 x very long 1/4" cables
- 2 x direct boxes connected to the sound board via 2 x XLR cables
- 1 x snake with XLR connection

SUBTITLES

Host theatre to provide:

- 2 x LCD projectors Mac compatible plus all the necessary cables (VGA) to connect a Mac laptop.

SET (can be shipped from Italy or constructed in host city)

Host theatre to provide:

- One metal table on wheels. Dimensions Height: 70cm, Width: 1m, Depth: 90cm.
- One window with a ledge.
Height of window 170cm, width: 120cm, height of ledge from ground: 75cm, depth of ledge: 20cm.
Window frame: width 150cm, Height 220cm.
- 3 wooden chairs.

PROPS

Company to supply:

- 1 x small white birdcage
- 1 x white pillow
- 1 x apple/show
- 1 x wooden coat hanger
- 1 x small hand mirror
- 4 x Sheets of blue tissue paper
- Round foam moon



PRODUCTION HISTORY

2013 Casa Ensemble, Bogotá, Colombia.
2014 XIV Festival Iberoamericano de Teatro de Bogotá, Colombia.
2014 XXXVI Festival Internacional de Teatro Manizales, Colombia.
2014 Décima Fiesta de las Artes Escénicas Medellín, Colombia.
2014 XXIX Festival Iberoamericano de Teatro de Cádiz, Spain.
2015 Teatro Estudio Julio Mario Santo Domingo, Bogotá, Colombia.
2015 Napoli Teatro Festival Italy.

VIDEO AND PRESS

View the full production here: https://www.youtube.com/watch?v=_1sw3s0WXxI

For a full list of press articles visit: <http://www.miss-julia.org/reviews>

For other press videos visit: <http://miss-julia.org/video>

CONTACTS

In Colombia & South America: Jhon Alex Toro: 70.alex@gmail.com

In Europe: Lorenzo Montanini: l.montanini@gmail.com

In the US and Australia: Tina Mitchell: tinacmitchell@gmail.com



PRESS QUOTES:

“The entire discourse, and the themes within it, is developed through staging that maintains perfect rhythms, cues, speed, pauses and the use of body language to create not only images but also tonality and superb story telling. These elements intersect and melt perfectly together with the narrated words.”

www.dramma.it,Napoli



“This contemporary version of Miss Julie stands out thanks to light-hearted and cross-cultural staging including a bilingual performance and a fusion of theatrical styles... Ornamental and distracting theatrical sets and unnecessarily heavy text are omitted in order to enhance the actors’ physicality, who endlessly pursue one another, back and forth on a desk, almost mimicking their different “positions of power,””

Corriere Spettacolo, Napoli.



“The intelligence, and at the same time the extreme precision and articulation of the staging of Miss Julia... pinpoints the essence of the famous one-act play by Strindberg... the action - softens endlessly into abstraction and formalization. “Miss Julia” is one of the high peaks of this 8th edition of the Napoli Teatro Festival.” **Il Mattino, Napoli.**

For more reviews please visit www.miss-julia.org/reviews.

Review from Il Mattino, Napoli, Italy

A Colombian Strindberg in the Rhythm of Tammurriata.

English Translation

The beheading of the canary becomes a bite given to an apple taken out of a cage. And the other razor cut - the one with which Julia cuts her throat after having had sex with Jean, her servant, during the obsessive and allusive night of Saint Juan – it is only announced by Juan himself who makes just the gesture of the cutting many times during the play.

Those two ideas alone would be more than enough to prove the intelligence, and at the same time the extreme precision and articulation, with which – in the staging of Miss Julie (here “Miss Julia”) presented by the Colombian Company Vueltas Bravas at the Theatre Galleria Toledo, for the NTFI – the director Lorenzo Montanini pinpoints the essence of the famous one-act play by Strindberg: and that’s because “Miss Julie” is probably the first play in history where the “impossibility” of tragedy becomes real.

In this case, tragedy is impossible because of the impossibility of the ethical conflicts between the characters; they are already condemned inexorably to the solitude of existence. What is left is only the furor of bitter and casual intercourse. Julie’s suicide, therefore – after the clear signal of the beheading of the canary – is perfectly predictable.

And so, in Montanini’s show, the action – moved to Colombia – softens endlessly into abstraction and formalization: the fact that Julie belongs to a different class is underlined by her dress, some kind of tutu, and by the fact that she speaks English and the servants, dressed ordinarily, speak Spanish; while the inventiveness of Helen Yee’s original music, played live with the violin, for this NTFI run of the show, went together with the syncopated rhythm of the “tammurriata” played by the Ars Nova.

And in addition two striking symbols reaffirm all that: Jean’s evening dress hangs in the middle of the stage as a lifeless symbol of a man reduced to his social position, and Cristina, the servant, often sleeps in view embodying the indifference of life to human passions. In conclusion the actors’ performances (Tina Mitchell, Jhon Alex Toro and Gina Jaimes Abril) are excellent and perfectly consistent with the director’s intention. In other words “Miss Julie” is one of the (uncommon) high points of this 8th edition of the Napoli Teatro Festival.

Enrico Fiore (“Il Mattino”, 23 June 2015, Napoli, Italy)

Review – Inscena Online _napoli Italy

SCENARIO

www.inscenaonlineteam.net

English Translation

“Miss Julia” by Strindberg at Teatro Galleria Toledo

[...]

The show offered by a recently formed company at Galleria Toledo, composed by elements that have a different geographical origin and led by a director we don't know much about (Lorenzo Montanini) was a very pleasant surprise. Here as well¹ the action is moved from Sweden to today's Latin America, but nothing denounced it too much apart from very few elements on stage - and the program! - in the framework of J. Ed Araiza's adaptation (Miss Julia) that was very smooth, much less characterised in its historical and geographical components, more focused and coherent to what we could call an *anthropological take* on the original play, towards a dramaturgy for the body, which didn't neglect, at the same time, to express the social antagonism of the characters, using the invention, for instance, of bilingualism (the servants speak Spanish while the countess - and often the servant when talking to her - spoke English) to underline the unbreakable diaphragm that divides them.

However, in this representation, it is the visual aspect to prevail, often dreamlike: on that bare stage (just a few chairs, a table and a pillow) it was the bodies of the actors that ran, moved, and connected in front of a small group of spectators - guests on the stage - while a *a latere* violin (played by Helen Yee) and some, maybe pleonastic, musical intermission (played by the Ars Nova Napoli) made real, with their rhythm, the orchestration of what appeared more and more like a music score. And maybe that is what the playwright himself sought, judging by some of the stage directions he wrote (“in tempo prestissimo”, “rallenta”, “si placa”, “pausa”); but this is not what matters, as we said earlier. Rather what the director (and his three actors, all excellent: Jhon Alex Toro, Tina Mitchell, Gina Jaimes Abril) offered us is a score built on sustained phrasings, sometimes lightly dissonant, sometimes strongly, with standstills, changes in rhythm, dialogues that seemed monologues, even *arias*; everything in a magic realism atmosphere, always coated with a subtle eroticism, in a distillation of reality that was, at times, even expressionistic.

In many ways this show is a *dreamplay*, which might have been implicit in what Strindberg defined as a “naturalistic tragedy” (an unsettling or provoking definition that the author gave to his own work?!); for sure it was a *dance of death* (presenting Miss Julia wearing a long tutu for the whole show like a classic ballerina was a very beautiful idea) part of the eternal battle of the sexes, the seduction game that unveils its bitter/sweet deceits only when reason wakes up from the numbness of our senses.

¹ the critic is comparing the show with another version of the same play he saw the day before in a different theatre. (*Translator's note*)

