



a farm for meme

Written by Virginia Grise

Directed by Elena Araoz

Performed by Marlene Beltran with BT Hayes, Katharine Matthias, Minjae Kim and Maceo Edwards

Technical Direction by James Ruth

Sound Design and Original Composition by Nathan Leigh

Stage Management by Milan Eldridge

Video Excerpts from *Aqui Estamos Y No Nos Vamos!* by Claudia Mercado

“Mariposa Rebelde” Song by Sandino Gonzalez-Flores

Coloring Book Pages by Mel Dominguez

Produced by Megan E Carter

ASL by Rosa Gonzalez and Pam Mascitto

Inspired by and in honor of [South Central Farm Campaign](#)

a farm for meme is produced by [allgo](#) and [Cara Mía Theatre](#), in collaboration with **a todo dar productions** and [Innovations in Socially Distant Performance](#), a research project housed at **Lewis Center for the Arts at Princeton University**, with the support of the Andrew W. Mellon Foundation’s National Playwright Residency Program, administered in partnership with HowlRound Theatre Commons; the Alice Kleberg Reynolds Foundation; and the Cultural Arts Division of the City of Austin Economic Development Department.

Creative Team Bios

Virginia Grise (Writer) is a recipient of the Yale Drama Award, Whiting Writers' Award, the Princess Grace Award in Theatre Directing, and the Playwrights' Center's Jerome Fellowship. Her published work includes *Your Healing is Killing Me* (Plays Inverse Press), *blu* (Yale University Press), *The Panza Monologues* co-written with Irma Mayorga (University of Texas Press) and an edited volume of Zapatista communiqués titled *Conversations with Don Durito* (Autonomedia Press). Virginia is an alumnus of the WP Theater Playwrights Lab. She holds an MFA in Writing for Performance from the CalArts and is The Mellon Foundation Playwright in Residence at Cara Mía Theatre.

Elena Araoz (Director) is a director of theater and opera working internationally, Off-Broadway and regionally. Upcoming, Araoz will direct the premiere of the virtual CGI opera *Alice in the Pandemic* (White Snake Projects). Nilo Cruz's *Anna in the Tropics* (Barrington Stage), Marisela Treviño Orta's new audio drama *Nightfall* (Audible), the premiere of Lindsey Joelle's *Garbologists* (City Theatre), the opera *I Am A Dreamer Who No Longer Dreams* (Resonance Works Pittsburgh after its acclaimed premiere with White Snake Projects), and her staging of *Sugar Skull!* (Mexico Beyond Mariachi) will receive a 2nd national tour. She is faculty at Princeton University, where she leads the research project "[Innovations in Socially Distant Performance](#)." Elena was part of the WP Theater Directors Lab from 2012-2014. www.elenaaraoz.com

Marlene Beltran (Performer) is an actor, director, singer, songwriter, teaching artist and an alumnus of the California Institute of the Arts. She was last seen on the stage in January of 2020 as an actor for the Q Youth production of *Flower of Anger* written by Edwin Alexis Gomez. On the screen, she can be seen in the AdeRisa / Rebozo Boy Productions independent short film *La Serenata*; directed by Adelina Anthony, which won the "Best Short Film" Imagen Award in 2019 and is currently screening on all HBO platforms as of March of 2020. She also recently served as a director for the National Hispanic Media Coalition 2019 Latino Showcase, which took place in Los Angeles at the El Portal Theatre. Her musical collaborations are as a member of performance groups, In Lak Ech: a Chicana poetry and song circle, fused to the heartbeat of native drums; and Cuicani: a World Soul music collective that released their debut double album, "Now & Then" in 2016 and who are set to release three new singles this Summer. She is a dedicated teaching artist with About Productions...Theater Company and The Unusual Suspects Theatre Company; working with underserved and incarcerated youth in Los Angeles and surrounding communities. Marlene would like to dedicate her performance in this piece to the memory of Los Angeles theatre artist and Latinx theatre advocate; Diane Rodriguez, who passed into the spirit world earlier this year, but whose tremendous legacy and generosity of heart live on in those who were fortunate to know and love her <3.

Megan E. Carter (Producer) is a creative producer and dramaturg, currently serving as Producing Director of [SITI Company](#), an award-winning ensemble of theatre artists, where she develops and produces original theater across the globe. Before joining SITI Company, Megan was the Producing Director of [CalArts Center for New Performance](#) in Los Angeles, where she produced shows with Polish director, Natalia Korczakowska; Nataki Garrett; acclaimed Chinese director, Stan Lai; Roger Guenveur Smith; and Travis Preston at venues like REDCAT, the Huntington Gardens, the BRIC, the World Internet Convention Center in Wuzhen, and Małopolska Garden of Arts in Krakow. Megan served as dramaturg on the American Premiere of *Jackie* by Elfriede Jelinek, directed by Tea Alagic and has edited the English translations of Jelinek's plays *Rechnitz* and *The Charges (The Supplicants)*. She was Associate Artistic Director of [WP Theater](#) for 7 years where she led the Lab for Directors, Playwrights, and Producers. Megan has been on faculty at the SITI Company Conservatory and California Institute of the Arts. She is currently on faculty at Einhorn School for the Performing Arts (ESPA) and Brooklyn College.

Milan Eldridge (Stage Manager) is a theater maker who greatly adores stage managing in addition to lighting, set, and sound design. She is a recent graduate of Princeton University and served as a board member for Theatre Intime and the Playwright's Guild during her time as a student. As part of her senior thesis, she was the lighting designer for *Intimate Apparel*, the stage manager for an original student-written pop-punk musical entitled *Hotel on Fremont*, and the set designer for *Macbeth*. Milan was delighted to be able to take part in *a farm for meme* and thoroughly enjoyed watching it grow.

BT Hayes (Puppeteer) is a rising junior at Princeton University from Pittsburgh, PA majoring in Comparative Literature. She enjoys performing, directing, designing, and writing work, especially when it involves comedy, science fiction, translation, and the absurd. Past performances include *Urinetown* (Hope Cladwell) and *Eurydice* (Orpheus). Her translation work will be featured in White Snake Opera's upcoming production of *Alice in the Pandemic*.

Minjae Kim (Puppeteer) is a rising senior at Princeton University pursuing a major in English and a certificate in Theater. He enjoys working with many different facets of theater-making, some of his recent design credits including *Machinal* (sound/set), *Mother Courage and her Children* (set), *Masquerade* (sound), *Intimate Apparel* (set), and *She Kills Monsters* (fight choreography). He recently played the role of Huh Tae-gahng in the premiere staged English production of *Sister Mok-rahn*. His current project is writing "Korean" Play, investigating his own feelings of cultural/national estrangement by exploring a split family, half in America and half in Korea, and the tensions that arise from the generational and cultural divides. He is invested in bringing his experiences to the room, and as an Asian theater maker, is interested in developing works of underrepresented voices and the integration and normalization of Asian content into mainstream media. He hopes you enjoy the show! @mondayminjae

Nathan Leigh (Sound Designer) has designed and scored over 300 plays at theatres including New York Theatre Workshop (*Nat Turner In Jerusalem*), Red Bull Theatre (*The Duchess of Malfi*), Huntington Theatre (*Skeleton Crew*), American Repertory Theatre, Berkshire Theatre Group, Boundless Theatre, The Debate Society (Gothamist: Best Sound Design 2007 for *The Eaten Heart*), Stoneham Theatre (IRNE Best Sound Design 2009 for *Strangers on a Train*), and Central Square Theatre (IRNE Best Sound Design 2010 for *The Hound of the Baskervilles*). With Kyle Jarrow, Nathan co-created the musicals *Big Money* (WTF Boris Segall Fellowship 2008) and *The Consequences* (World Premiere 2012 at WHAT). With the Liars and Believers ensemble, Nathan composed scores for adaptations of *Song of Songs*, *Icarus*, and *A Story Beyond*. Since 2009, he has worked as the staff music columnist for AFROPUNK.com. Nathan's latest solo album is *Myths, Conspiracy Theories, and Other Stuff I Made Up To Sound Interesting*.

Katharine Matthias (Puppeteer) is one of the puppeteers in *a farm for meme* and one of the student researchers on the Innovations in Socially Distant Performance project housed at Princeton University. She is a New Jersey-based theater maker and rising senior majoring in Comparative Literature with a focus in Japanese and French languages at Princeton. In her academic and creative work, Katharine is interested in approaching texts through a translingual and transnational lens and dismantling the monolingual notions of the nation, time, space, and "the self." Some of her favorite credits include performing in *Macbeth* and *I am in Fifth Grade, You are in Kindergarten* at the Lewis Center for the Arts. She is currently working on a playwriting project entitled *Fantastic Visions of America* and will also direct *The Wolves* for the LCA this fall.

James J. Ruth (Technical Director) is an actor in the central Pennsylvania area who was brought on board after having pioneered the first online live performance of *Into the Woods*. For all inquiries about digital programming, you can reach him at thejamesruth@gmail.com. Education: BFA Acting, Towson University.

Partners



Cara Mía Theatre inspires and engages people to uplift their communities through transformative Latinx theatre, multicultural youth arts experiences and community action. www.caramiatheatre.org



allgo celebrates and nurtures vibrant queer people of color communities in Texas and beyond through cultural arts, wellness, and social justice programs. www.allgo.orgx



Innovations in Socially Distant Performance is a project, which studies the aesthetics, philosophies, tools, and artists who are transforming the fields of virtual live performance and socially distant productions.

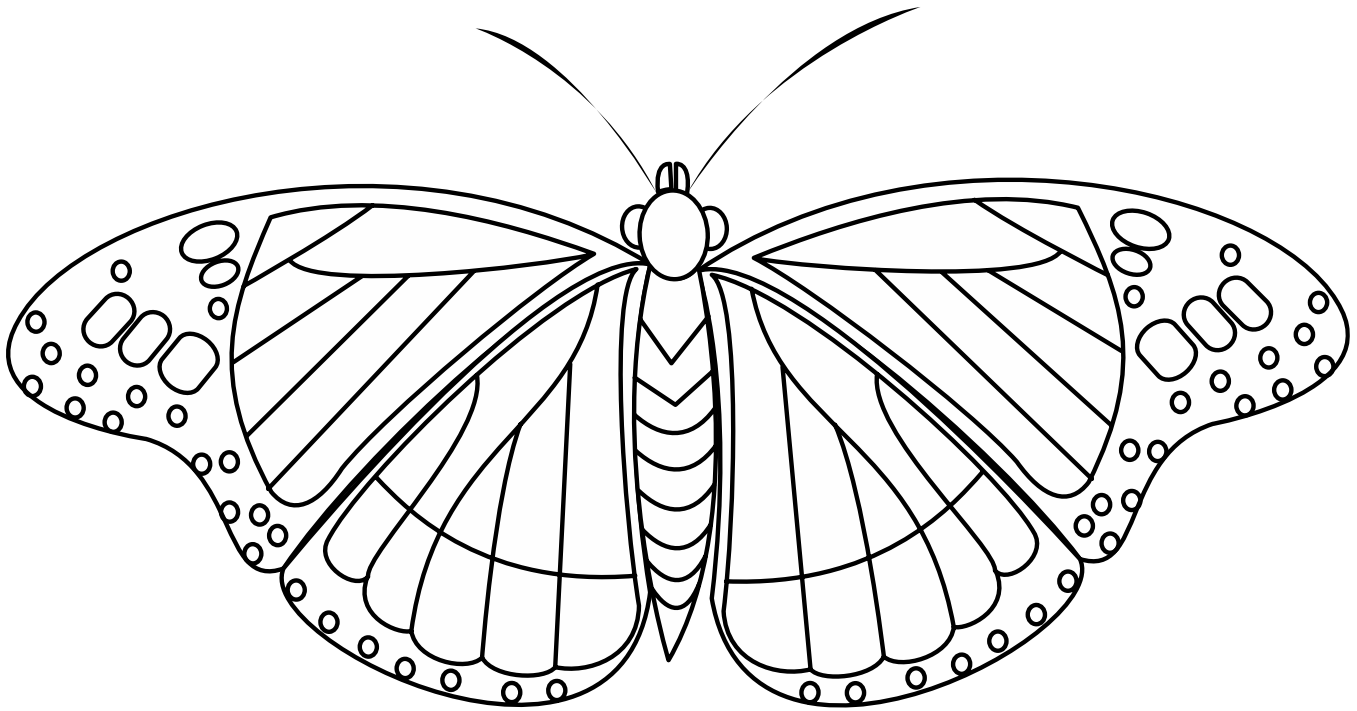


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A butterfly sits in a walnut tree on a 14-acre farm in the middle of South Central Los Angeles; a mother and her three boys live in a tent in an encampment trying to save the farm from police and bulldozers; an artist nortecada plants tomato plants in potholes hoping they will break open the concrete.

a farm for meme is a story about semilleros and the South Central Farm, built in a vacant lot after the 1992 LA rebellion—written by Virginia Grise in the middle of today's rebellion, directed virtually by Elena Araoz during a global pandemic.

