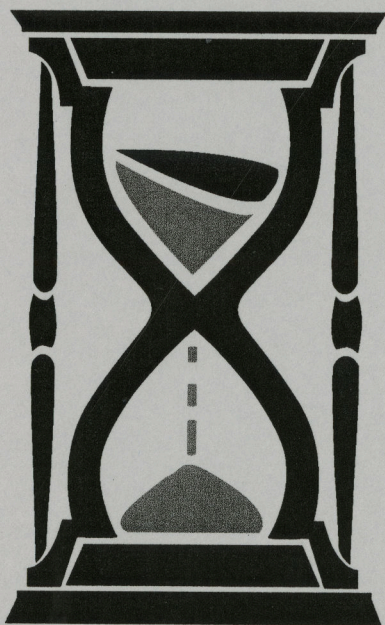


RSVP X ANAMNESIS

a concert celebrating electro-acoustic diversity and compositional risk



MAY 31ST AND JUNE 2ND, 2005

RSVP

The RSVP trans-media series evolved as a venue for performance arts to commingle with new technologies. It grew out of the Sound Design classes in Cal Poly's Music Department with the primary goals of generating an engaging experience for student creators and a lasting impression on audiences.

The first RSVP concert was held in 1993. In the years that followed, each concert has pushed the envelope, blending acoustic performance with new and mixed media, theatre, or dance. This year's production, "Anamnesis," continues the push forward, blending pantomime, puppetry, a diverse palette of musical styles, a frugality of scenery, photographic projections, and the "play within a play" concept.

an ■ am ■ ne ■ sis: a recollection; recalling to memory

ANAMNESIS

Anamnesis means remembrance, and as that title implies, this RSVP performance examines the vital role memory plays in our lives. Memory is often thought to be the purview of the past, but more correctly it is an act that takes place in the present. It yields a perspective, if you will, from the vantage point of the present, not the past. Likewise, memory is often quickly linked with nostalgic feelings, perpetuating the common notion of it being centered on the past, when in fact, one of its most significant roles is to inform the future. It is this intriguing interface that remembrance plays between past, present, and future that occupies this performance's objective.

A montage of scenes employing a variety of performance media excite and entertain while prompting you to ponder deeper and more substantive meanings – to put seemingly disparate vignettes together like pieces of a puzzle. This is not a play. There is no plot. Rather, tonight's production urges you to venture beyond consumer to interpreter. Do not be afraid. Enjoy, but also wonder.

Herein you will witness artistic portrayals of past events, at times shrouded in the mists of waning memory, and at other times, poignant and clear. You will find scenes that might well be part of your present. You will find moments that suggest a memory-less future, and others that are more fully informed. Yet, however tempting it might be to neatly divide scenes in this fashion, the nature of memory, its interface between past, present, and future, will more often and intentionally obscure the lines of time, verb tense, and certainty.

Is this about then, now, or tomorrow? What has the past taught us? Do we hold on to the past too much? Is it truly safer to hold on to the past, or is it only an illusion of security? Are there things that should not be forgotten, no matter how painful? What is new that must be valued over the past? Ought we be conservative? What then will we hold on to? Ought we be progressive? Is there something that never changes, yesterday, today, and tomorrow?

This performance distinguishes itself from past RSVP productions with its concomitant introspection and humor. Though it examines some of our darkest aspects, it is not intended to weigh you down. It is an invitation to uncover the burdens of your past, to refresh in the beauty of the present, and to renew your hope in the future.

ACT I

Scene 1 ■ Out of the Depths (*Leiva - Traditional*)

A fantasm, Duende, appears! A cante jondo inspired vocalise expresses the deepest lamentation.

Scene 2 ■ Below the Surface (*Dean*)

A chance to see ourselves in our watery cousins – to look below the surface.

Scene 3 ■ A Stormy Fall (*Kaplan*)

A prehistoric meeting. Revisiting the notions of leadership, control, and want.

Scene 4 ■ A Winter of Consequences (Projection Scene) (*Gilliland & Mora*)

A pause in the action. A commentary on the misuse of power and responsibility.

Scene 5 ■ Gathering Forces: Les Hommes Armés (*Kaplan*)

Proportional response. It begs the question, "Should we send in the troops?"

Scene 6 ■ Hate & Hope Meet: Perseverance (Projection Scene) (*Traditional*)

A lament, a proclamation, and a second pause.
A painful memory of Biblical proportions.

Scene 7 ■ When We Eat (*Wohlert*)

Maximillian gets what he deserves. When we celebrate, do we remember those less fortunate?

Scene 8 ■ The New Years' Eve (*Zapata/Pasillas*)

Morena, woman in black, shrouded in, overshadowed by, and portal of mystery.

Scene 9 ■ When We Drink (*Budd*)

A look at wanton appetite, addiction, and the painful, uphill way out. From whence will help come?

Scene 10 ■ Final Notice! (*Zapata/Cordeiro & Pheister*)

It's all about listening. What does it take to get our attention? A comedic look at serious history.

Scene 11 ■ Temptation & Temperance Meet: Fidelity (*Schiesl & Zietgeist*)

Duende appears. An updated classic story of temptation! The whole affair ends differently than it too often does.

INTERMISSION

Scene 12 ■ Primitive Cultures: A Documentary (*Joiner & Whiting*)

And we think we are so superior! A look at how history shapes our perception.

Scene 13 ■ Damiana Gets What She Deserves (*Zapata/Hora, Kaplan, & Wohler*)

When the going gets tough, the tough gets going. A parody of some classic relationships and what a relationship really requires. When Damiana is crumbling, Duende shows up as Frank.

Scene 14 ■ Tamara Gets What She Deserves (*Zapata/Dean*)

What we thought was a mistake apparently was not! Tamara wants to be recognized. For some, the underlying debate continues.

Scene 15 ■ Pietà (*Zapata/Pasillas*)

The movement from sadness to acceptance to proclamation. A woman and a man, and yet so much more.

Scene 16 ■ Body & Soul: A Documentary (*Gililand & Whiting*)

The age-old debate. A futuristic and humorous look at classic Hellenistic dichotomy.

Scene 17 ■ The Image of Invisible (*Cordeiro & Whiting*)

A call to open ourselves to the transformative power of goodness. All things are made new.

Scene 18 ■ We Proclaim (*Purify & Purify*)

When inspiration gets the better of us. A contemporary religious response. Amen!

Scene 19 ■ The Big Breath (*Joiner & Pheister*)

Like a powerful wind moving across the waters, like a flame burning within, like a voice that cannot be suppressed. All of the cosmos erupts in celebration as Ruah rises.

Scene 20 ■ Until You Come (Projection Scene) (*Joiner & Pheister*)

Waiting. Hoping. Anticipation. Longing. Yet another pause to reflect and choose – For what will we wish?

Scene 21 ■ Past, Present, & Future Meet: Unity (*J. Greenhill - Arr. Dean*)

When a man and a woman reconcile. When a world and its users agree. When community is honored. When source, conduit, and destination are understood. When time is not the issue.

THE END.

RSVP X: ANAMNESIS

Antonio G. Barata
Blair Baker
Tim Dugan
Ian Clausen
Colin Dean

Artistic Director & Producer
Associate Director & Stage Manager
Lighting Designer
Assistant Director, Stagecraft
Assistant Director, Music

The Troupe & Composers ■ Hominids with Talent

Michael Annuzzi
Antonio G. Barata
Ian Clausen
AnneMarie Cordeiro
Colin Dean
Chad Gifford
Trevor Gilliland
Eddie Hora
Michael Joiner
Joe Kaplan
Jessica Reed
Christy Whiting
Michael Wohler
Laura Zapata

The Tempter, Rescuer, Pall Bearer, Snowmaker
Duende (The Fantasm)
Mover
Ms. Whimsy, Rescuer, Flower Girl
The Drunk, Awardee, News Camera Operator
Max (The Prisoner), Reporter
Boss Thug, Dog, Awardee
Fred X. (The Delivery Guy), Awardee
Mover, Thug #2, Gospel Singer
Jude (The Master of Ceremonies), Mover, Hebhel
Morena (The Woman in Black)
Tamara (Ms. Everything), Mover
Chief Hominid, Mover, Thug #3, Qayin
Damiana, Mover, Flower Girl, Scripting

Crew ■ Hominids with Tools

Ian Clausen
Virginia Louie
Christopher Pasillas
Gary Pheister

Assistant Stage Manager
Costume Runner, Special Assistant
Light Operator
Sound Operator

Dancers ■ Hominids on Toes

Janet Greenfield, Krystal White, Patti Workover
Cave Dancers, Club Dancers, Sirens, Celebrants

Visuals ■ Hominids with Good Looks

Virginia Louie
Chad Gifford
Colin Dean

Graphic Design, Projections
Stage Plots, Projections
Projections

Guest Artists ■ Hominids from a Different Land

Guy Budd
Manolo Leiva
Gerald and Betty Purify

Blues guitarist
Maestro Cantaor (The Flamenco Singer)
Gospel Singers

MANY THANKS

MU 411
 Erich Hartmann
 Magnum Photos, NY
 Enrica Lovaglio
 Al Schnupp
 Tim Dugan
 Kathy Dugan
 Howard Gee
 Nancy Clark
 Janet Greenfield
 Diana Stanton
 Maria Junco
 Kristin Fraise
 Patti Workover
 Krystal White
 Betty and Gerald Purify
 G&B Christian Music
 Cory Renick
 Zeitgeist
 Guy Budd
 Trader Joe's
 Fiala's Catering
 Von's
 Music Department
 Ben Reveley
 Kathy, Carlos, & Raquel

Coach and BJ
 Yohanna Bartel
 Patrick Reynolds
 Safway Supply

Blair Baker

Open Air Flowers
 Zach Hubbard
 University Singers
 Meredith Brammeier
 The Deaconate Gang
 Eli Zabala
 Tom McPherron
 Roger Phillips
 PAC Staff

RSVPers all! You're now part of the tradition!
 For his incredible photographs!
 For the photographic rights.
 For help in the early days of this project.
 Friend, colleague, consultant, and Big Brother.
 Friend, colleague, lighting designer, lunchtime partner.
 Costume maven with ideas a-go-go.
 For facilitating, and great suggestions for Duvetyn.
 For help in making dance possible.
 For being a part of it all, and dancing with umph!
 For help in hunting down dancing hominids.
 Ally in dance and Big Sister.
 Sign language consultant; many thanks.
 Dance liaison, positive attitude, and dancing gusto!
 A good sport, dancing, a quick smile, & costumes, too.
 Amen! Thank you so much for your help and music.
 Buy their music! They rock for all the right reasons.
 For Hebrew assistance.
 Andy & Frank Cook, Joel Kelly, Jason Lamb, Mark Schiesl
 For an existentialist approach to blue notes; great to have ya!
 For dessert! Thanks for supporting our cause.
 Thank you for your gracious, and yummy, donation!
 For your support.
 Our friends, colleagues, and gracious hosts of RSVP insanity.
 Technician extraordinaire and early mornings in the PAC.
 For putting up with the swirl known as RSVP, whether an animal carcass in the living room, late night sewing, or just wondering what could be going on in your husband/father's head that gives birth to such a quest as RSVP -- Je vous aime.
 Brother and Sister... that says it all.
 For constructing angels.
 For plying labial perturbations to different lengths of tubing.
 A code name for suppliers of all kinds of stuff for this show, from fatigues to halogen lamps, but most of all for one incredibly valuable hominid in this production. The Director says, thanks for him!
 For your ability to go through a myriad or versions of costume dreamware, watch the rise & fall of directorial stress, able to stay on task, a cool head under backstage pressure, a smile worth waiting for every Tuesday and Thursday morning... early.
 For making our reception that much nicer.
 Drum line mogul, technician, and colleague.
 For being unsuspecting participants.
 Vor vesting the vespers very vell.
 Friends, colleagues, fellow travelers on The Way.
 For the coordination, the help, the laughs.
 Lighting and tech man extraordinaire.
 For... uh... sound advice.
 Many thanks!

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the College of Liberal Arts and
the Cal Poly Music Department.

Cal Poly Performing Arts Center
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Thanks for attending this event.



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