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BABEL

BY **JACQUELINE
GOLDFINGER**

A Dark Comedy for Scoundrels

SEASON FIVE
THE
**SCOUNDREL
& SCAMP**
THEATRE

**A PLAY FOR
SCOUNDRELS**
Ages 14+

Dreams of a New World

THE
**SCOUNDREL
& SCAMP**
THEATRE

2021-2022

SEASON FIVE



THE
SCOUNDREL
& SCAMP
THEATRE
presents

The First Play of our Fifth Season

BABEL

written by Jacqueline Goldfinger

Direction by Bryan Rafael Falcón, Raulie Martinez, and Linda Paola Varela

Performance run time is 90 Minutes

SEASON FIVE
DREAMS OF A NEW WORLD

Sponsored by Ed and Carol Burke

Thanks to our partners,
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Community Foundation of Southern Arizona
and the Arizona Commission on the Arts.



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The Scoundrel & Scamp Theatre,
738 N. 5th Ave, Suite 131, Tucson, AZ, 85705
scoundrelandscamp.org
Box Office: 520-448-3300 or boxoffice@scoundrelandscamp.org

BABEL

Dani.....Callie Hutchison
Renee.....Elizabeth Falcón
Anne.....Ariel Cheng
Jamie.....Sean Patrick

PRODUCTION DESIGN & DIRECTION

Direction....Bryan Rafael Falcón, Raulie Martinez, and Linda Paola Varela
Scenic & Properties Design.....Tiffer Hill & Bryan Rafael Falcón
Light & Projection Design....Raulie Martinez & Bryan Rafael Falcón
Composition & Sound Design.....Tiffer Hill
Costume Design.....Karin Beatty
Dramaturgy.....Leigh Moyer
Choreography.....Marquez Johnson

PRODUCTION STAFF

Producer.....Raulie Martinez
Stage Manager.....Alejandra Becerra
Technical Director & Master Carpenter.....Tiffer Hill
Master Electrician.....Raulie Martinez
Box Office Manager.....Betsy Labiner
Marketing Director.....Kathryn Rhea
Production Assistant.....Hunter Hnat

ARTWORK AND DESIGN

Photographer.....Tim Fuller
Poster Design.....Bridget Shanahan
Program Design.....Kathryn Rhea

SPECIAL THANKS

The Historic Y, Shawn Burke, Morty Bustos, The Rogue
Theatre, Willow & Sebastian Falcón, Mattress Firm & Sara
Lockhart, Karin Beatty, Cafe Maggie & Chander
Vemulapalli, Naomi McCoy & The Tucson Waldorf School

Winner: 2021 Plays in Translation Contest

BEFORE THE GERMAN'S HERE

by Marta Barceló

translated by
H.J. Gardner

a co-production with

THE
SCOUNDRELS
& SCAMP
THEATRE



The Winner of the Second Annual Plays in Translation Contest
A Co-Production with The American Literary Translator's Association

Before the German's Here

by Marta Barceló
Translated by H.J. Gardner

Juliá has just been diagnosed with Alzheimer's. Suddenly her life has been thrown into a blaring state of imminence. She knows now, her biggest enemy is time. Juliá faces her family, her past, and herself, as she races the ever ticking clock to live her life to the fullest, before her own mind betrays her. A vitalist play that transmits a glimmer of hope in the face of irreversibility and that speaks to us about choice, identity, and courage.

Directed by Raulie Martinez
For Scoundrels ages 18+

PERFORMANCE & ARTIST TALKBACK: Nov 12th at 7:30pm



Bryan Rafael Falcón (*Director*) is a writer, designer and director. At the S&S Bryan has directed *Cloud Tectonics*, *Blood Wedding*, *My Life in Sports*, *Two Plays for Lost Souls: The Love Talker & The Yellow Wallpaper*, *Oscar Wilde's Salomé*, *There is a Happiness That Morning Is* (Best Play, 2018 Arizona Daily Star Mac Award), *It Is Magic* and *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Best Director, 2017 Arizona Daily Star Mac Award). Bryan has directed at The Rogue Theatre, including *The New Electric Ballroom* and was recognized as Best Director (2012 Arizona Daily Star Mac Award) for the show *The Night Heron*. Bryan was the recipient of the 2019 Buffalo Exchange Arts Award.



Raulie Martinez (*Associate Director*) Raulie is excited to be returning to *The Scoundrel & Scamp* for their fourth season. He studied theatre production & lighting design for four years at the University of Arizona. Past designs have included *Cloud Soup*; *This Girl Laughs, This Girl Cries, This Girl Does Nothing*; and *Lovers: Part One* at *The Scoundrel & Scamp Theatre*; *Die Fleidermaus* and *The Magic Flute* with *The UA Opera Theatre*; *The Wizard of Oz* and *Peter Pan* with *CYT Tucson*; and *Oklahoma!* as well as *Boieng Boeing* with *Arizona Repertory Theatre*.



Linda Paola Varela (*Assistant Director*) is a theatre artist, and filmmaker with a focus on writing, directing, and acting. As a student at the University of Arizona, she is pursuing her degree in Film & Television with minors in Psychology and Theatre Arts. Originally from Cananea, Mexico, she wants to use her skills to create artistic pieces that deal with topics relevant to her identities as a Latina woman, an immigrant, and an artist. She especially enjoys making work that is lyrical and experimental and collaborating with others. When she is not in school or working on film or theater productions, you can find her at the dance studio practicing aerial arts or at home watching YouTube clips of reality shows while cuddling with her dog, Loki. She would like to thank Francisco Varela.



Tiffer Hill (*Sound Design*) has been the Resident Stage Manager with *Scoundrel & Scamp* since its first production, when the theatre was a construction site during the day and a rehearsal space at night. He began working in theater as a stagehand at the *Gaslight Theatre* in 2012 and continued working there for the next five and a half years. Tiffer also engineers the weekly podcast *You Had Me At Hell No* hosted by his best friends Ally and Mel. He would like to thank his fiancée Gabriella for her endless love and support.

This is a world with a climate crisis and water shortage...

a world facing the dual pressures of population growth and the knee-jerk reaction to control said growth. It is a world where freedom of choice and reproductive autonomy are heavily legislated. This is the world of Jacqueline Goldfinger's Babel, not ours. Or is it? How close are we to claiming the title of God and micromanaging the miracle of life?

In some ways we're already there. Prospective parents can already receive genetic counseling when deciding if and how to become parents and they can test their fetus for genetic abnormalities as early as 10 to 15 weeks into a pregnancy. Personal genetic testing is already on the market and gene therapies that utilize techniques to edit and correct DNA are already FDA-approved and in use.

It's been a little over two decades since scientists sequenced the whole human genome for the first time, and though the technology has made amazing leaps forward, DNA is still complex, complicated, and, frankly, uncooperative. There are two main challenges to editing or even testing for physical, mental, or behavioral traits. The first is that our genetic code is big. Each person has roughly 3 billion nucleobases making up 20,000 genes across 23 chromosome sets. The second hurdle is that DNA is complicated. A small change, whether intended by a scientist or caused by a natural mutation, can have a wide-reaching impact or no impact at all. Reading an individual's genetic code is less a matter of absolutes and more of probabilities.

Though the technology isn't quite there, the ideology isn't just a possibility but a disturbing part of our history. Creating a humanity that is less prone to disease or less likely to succumb to mental illness or resort to violence simply through genetic manipulation isn't futuristic idealism. It's eugenics.

Eugenics was first conceived by Sir Francis Galton in 1883, who based his idea off the work of his cousin Charles Darwin and the basics of dog breeding. He coined the term based on the Greek eu meaning good and genos meaning birth and hoped to improve the human species by eliminating what he saw as undesirable traits. And, unfortunately, it was popular in the United States at the turn of the 20th century.

In 1907, Indiana passed the first law that permitted eugenic sterilization, and 34 other states followed suit. These laws targeted people with mental and physical impairments or differences. Between 1907 and 1963, 64,000 people were sterilized. Most of those sterilized were women. As if that isn't horrifying enough, some of these laws inspired history's most rabid eugenicist: Adolf Hitler. Eugenic sterilization laws were only overturned in the 1970s and 80s, though coerced sterilization continued up through 2010 (as far as is documented). Men and women in prisons are still incentivized with shortened sentences to get sterilized or use long-term birth control methods.

Science is racing to make the technologies of Babel realities, whether we want them or not. The possibilities for millions of people to live longer, healthier lives through gene therapies and genetic modification are alluring. But there is a trade off for a utopia free from physical and mental variations: deciding which characteristics are desirable and which are not quickly slips from medical treatment to racist and ableist purity.

So, who gets to play God?

-Leigh Moyer



Leigh Moyer (*Dramaturg and Resident House Manager*) began her foray into house management in 2009 with The Rogue Theatre and has, at one point or another, filled every front of house role from baking cookies before the show to sweeping up the crumbs after a performance. She joined The Scoundrel & Scamp team in their 2017 inaugural season and is excited to be a part of the Theatre's growth.

She is an artist for fun, a writer professionally, and a helper compulsively. Leigh is a passionate activist and Tucson enthusiast and enjoys doing the work that makes Tucson and the world a better place for everyone. She is a proud pet parent, a planner, and possibly the worst vegan ever.

Leigh got a BA in History with a minor in Linguistics from the University of Arizona. So far that has mostly garnered her friends and colleagues stories about the War of 1812 they never wanted to hear.



Jacqueline Goldfinger (*Playwright*) (she/they) is a playwright and librettist based in Philadelphia who works nationally and internationally. She is an Affiliated Artist at New Georges, National New Play Network, Lark Playwrights Center, and BMI Bookwriting Workshop.

She won the Yale Drama Prize, Smith Prize, Generations Award, Brown Martin Award, Barrymore Award, and OPERA America Discovery Award (with Composer Melissa Dunphy). Her plays have been on The Kilroy's List. She's been a Finalist for the LAMBDA Literary Award, Beth Henley Award, Woodward-Newman Award, and received a Special Citation from the Terrence McNally Award.

Her works have been seen at the Kennedy Center for the Performing Arts, BBC 3 Radio (UK), Contemporary American Theatre Festival, Voces8 (UK), Disquiet (Portugal), Gate Theatre (New Zealand), New Georges, Oberlin Opera, St. Martin in the Fields (UK), McCarter Theatre, The National Theater (UK), Decameron Opera Coalition, Hangar Theatre, Theatre Exile, Resonance Works, Amuse Singers, NYC International Fringe, and others.

Her work has been supported by YADDO, National Endowment for the Arts, Millay Colony, The Orchard Project, Drama League's First Stage Residency, Granada Artist Residency, Independence Foundation Fellowship in the Arts, among others.

Her work is published by Routledge, Yale Press, Edition Peters, Concord Theatricals (formerly Samuel French), Playscripts, Smith & Krause, Mormolyke Press, and Blackbird Literary Journal.

She teaches playwriting and dramaturgy workshops around the country, and began her career in theater as a dramaturg, educator, and literary manager. In 2012, she co-Founded The Foundry, a free three year playwrights lab for emerging playwrights, and the program continues today as part of PlayPenn's Education Program. In 2017, she Founded Page By Page, an online resource for playwrights, which now continues under the Executive Directorship of Rachel Lynett. In 2019, she was awarded a Special Citation for Teaching and Mentoring by LMDA. In 2021, her book *Playwriting with Purpose: A Guide and Workbook for New Playwrights* was published by Routledge. In 2022, her new book, *Writing Adaptations and Translations for the Stage*, co-authored by Allison Horsley will be released by Routledge.

MFA University of Southern California. BA Agnes Scott College.

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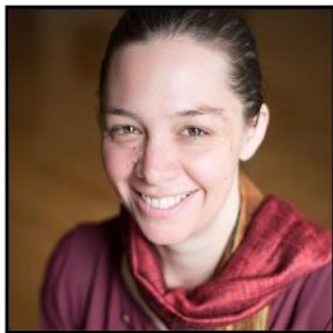
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THANK YOU!

THE CAST



Callie Hutchison (*Dani*) Originally hailing from the great state of Minnesota, Callie gladly escaped the frozen northern clutches of the Twin Cities for the searing heat of Tucson, and can be found performing all over southern Arizona as an actor and musician, ever since. This includes productions at The Scoundrel and Scamp Theatre, the Rogue Theatre, Arizona Repertory Theatre, The Bennett Theatre Lab, the Tucson Repertory Orchestra, and as a founding member of the Engelmann Quintet, and the Sky Island Chamber Society. When she's not acting, teaching or playing the violin, she directs the Cochise County Youth Orchestra and the Cochise College Orchestra.



Elizabeth Falcón (*Renee*) Elizabeth is a poet, teacher and actor. She teaches the third grade at the Tucson Waldorf School. She is a graduate of Indiana University, received her MFA in Poetry from the University of Arizona, and most recently, a Waldorf Grades Teaching Certification from Antioch University. While this is her first time on the S&S stage, she has served many roles with the theater both artistic and administrative. She co-founded the The Scoundrel & Scamp Theatre in 2016 and serves on the board. She was the adapter/translator of Blood Wedding, and did costume design for several shows at the S&S including Mr Burns and The Love Talker. Elizabeth plays cello and studies the Stanislavski approach with Philip Bennett at The Bennett Theatre Lab and Conservatory.



Ariel Cheng (*Anne*) Ariel Cheng is a sophomore at the University of Arizona studying Ecology and Evolutionary Biology while minoring in theater. She has worked with various theaters throughout Tucson and has worked on student films at the UofA. Outside of acting, Ariel enjoys doing research on campus and modeling on the side. She is excited to be working with Scoundrel and Scamp for the first time.



Sean Patrick (*Jamie*) Sean is a Tucson-based artist drawing on an eclectic background in devised theatre, non-profit work, multi-lingual education, and all-around observer of life, the universe, and everything. Obtaining degrees in Theatre and French in 2011, Sean has since taught nationally and abroad. As a director with local devised theatre projects, he has had the fortune to create art and stories alongside many of Tucson's varied and vibrant communities of all languages, histories, and artistic backgrounds. Credits include projects at the Rogue Theatre, Winding Road, Old Tucson, Reveille, and he feels so fortunate to be returning to the Scoundrel & Scamp. So much love to the artists and patrons alike working together to revive the Old Pueblo's artistic flair. Welcome back.

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ZUZI!

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THE
**SCOUNDREL
& SCAMP**
THEATRE

The Scoundrel & Scamp Theatre is home to two state-of-the-art performance spaces— a 30-seat studio and a 100-seat proscenium-style stage. With an annual season comprising classics, modern plays, and world-class original works, the S&S invites audiences to come together to experience theatrical work that challenges, invigorates, generates questions and conversations, and occasionally inspires tears and laughter.

OUR MISSION

The Scoundrel & Scamp Theatre creates immersive & imaginative experiences crafted for a diverse cross-generational audience. Our collaborative environment facilitates inquiry and inclusivity with the goal to inspire empathy and encourage discourse. The Scoundrel & Scamp Theatre celebrates the illuminative power of the theatre arts to help us dream, question, and forge connections with one another.

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The Awakening

by Kate Chopin
adapted by Christopher Johnson

A bird takes broken flight

September 9–26

Video available September 23–October 10

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