

PLAYBILL

MAY 16-23

ASHER HARTMAN

THE

MOMMY

LEAKS

THE

FLUOR

JOSÉ LUIS BLONDET

MICHAEL BONNABEL

ARNE OJELT

PHILIP LITTLE

NEW THEATER HOLLYWOOD 6500 SANTA MONICA BLVD LOS ANGELES

THE MOMMY LEAKS THE FLOOR May 16–18, 22–25, June 6–8, 8PM
Runtime: 1 hour 15 minutes
No intermission

CAST

JOSÉ LUIS/TONY/JO-JOSÉ LUIS José Luis Blondet
ALFRED/MICHAEL/JOAN/JEANINE/JICHAEL Michael Bonnabel
JOHN/PHILIP/JILIP Philip Littell
ARNE/ARNE/JARNE Arne Gjelten

THE BALCONY (at any given time) J.Asher Hartman, JOlivia Mole,
Jasmine Orpilla von Joan,
Luna-Juan-Jlo, and the
infamous Pablo-Jablo

Written and Directed by
ASHER HARTMAN

Assistant Direction
LUNA IZPISUA RODRIGUEZ

Infant Activities
PABLO

Set Design
OLIVIA MOLE

Sound Design and Production,
Composition, Live Music,
Voice Consultant
JASMINE ORPILLA

Lighting Design
CHU-HSUAN CHANG

Costume Design
MARCUS KUILAND-NAZARIO

Stage Manager
DYLAN FITZGIBBONS

Dramaturg and Special Thanks
NAIMA LOWE

Rehearsal and Live Videography
ANNA WITTENBERG

Live Video Recording
DAVID ZUCKERMAN

Technical Guide and Friend
CHRIS WEISBART

Electrician
JERREL ARTIS MILAN

Technical Assistance
TOM FABRIZIO

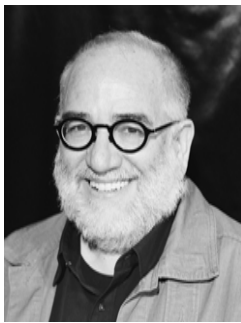
Mr. Philip Littell's Hair by
MICHAEL LEE at BANGBANGLA

Cast Photos by
CALLA HENKEL & MAX PITEGOFF

The Mommy Leaks the Floor was spawned from *The Dope Elf*, a multi-part play and installation commissioned and supported by Dena Beard at The Lab in San Francisco and Hope Svenson at Yale Union in Portland Oregon. *The Dope Elf* (2019) gave rise to yet another live production and six films supported by The Lab (2021), which in turn begat *It's Better to Start Out Ugly* commissioned and supported by The Lab (2023) and JOAN (2023) in Los Angeles. We'd like to thank everyone who made these works possible and to honor the players of Gawdafful National Theater who developed these works, including today's cast members and Zut Lorz, Paul Outlaw, Joe Seely and Jacqueline Wright among many visual and theater artists who contributed: Patrick Ballard, Sofía Benito, Nina Causa, Chris Candelaria, Chu-Hsuan Chang, Neha Choksi, Adrian Cruz, Nic Gaby, Ian Byers-Gamber, Brian Getnick, Amber Skalski-Gutierrez, Trulee Hall, Nikii Henry, Curt LeMieux, Aubree Lynn, Roz Naimi, Tim Reid, A. Jinha Song, Justin Streichman, Mathew Timmons. None of the works would be possible without Mark Allen of Machine Project with whom I developed a large part of my practice and Lara Bank of Sea and Space Explorations who encouraged me to make theater in the art space.

Tonight's production is made possible by Max Pitegoff and Calla Henkel of New Theater Hollywood, John Burrell and Samuel Vasquez of the Performance Art Museum, the Foundation for Contemporary Arts, LACE, Kathryn Andrews, Hope & Grief, Allison Wyper, Center for Cultural Innovation LA Arts Community Fire Relief Fund, Catherine Taft, The Brick, Marcos Lutyens, Fondation Valmont, and all the incredibly generous individual people who donated to help us rebuild after the fires.

A very special thanks to our friends Candice Lin, Mark Allen, Aram Moshayedi, Caye Castagnetto, Stephen Prina, the Lynn Napoli family, Bennett Kissel, X Artists' Press, Miljohn Ruperto and Jean Shin, Suzy Halajian, Hannah Spears, Mads Falcone and Carmina Escobar, Curt Lemieux, Kristina Faragher, Emily Mast, Marie de Brugerolle, Marwa Abdul-Rahman, Robert Dewhurst, Hedi El Kholti, Patty Chang and David Kelly, Amy Green, Soo Bee and Momo, Hilja Keading and Julie Shafer, Mike Hernandez, Anthony Russell, Lindsay August-Salazar, Renee Petropolous, Edgar Fabían Frías and Thaddeus Pedisich, Johanna Hedva, Martin Harries, Ray Busmann, Mariel Carranza, Michele Yu, Tuni Chatterji, John Wu, Julie Tolentino, Lucas Wrench, September Bottoms, Amira Hanafi, at Louis Place, Tracey Alexander, Grant Barnes, David James, the beloved Rossen Ventzislavov, special acknowledgment of the work of Johanna Went, who inspired us all. Very special thanks to Spirits who still live here, and in loving memory of Susan and John, Fred and Alvoy, Gustave and Lillian, Haruko Tanaka, Mark Rucker, Simone Gad, Mario Gardner, Rodger Pegues, Doran George, to Joan, and all of the aunties and mommies in our lives.



JOSÉ LUIS BLONDET (José Luis/Tony/Jo-José Luis)

This is Blondet's second collaboration as a performer with the illustrious Gawdafful National Theater, a company he has long admired and openly stalked. He first worked with Asher Hartman in *It's Better to Start Out Ugly* (2023). Prior to this momentous collaboration, Blondet served as a curator of Hartman's *The Silver, the Black, the Wicked Dance* at LACMA, in 2016. He participated as an actor in Joan Jonas's *The Shape, The Scent, The Feel of Things* (Dia, NY, 2005-7). Blondet diligently wore the same platinum wig to play both Andy and Marilyn in Pauline Oliveros' *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, staged by Sean Griffin (Opera Povera) at REDCAT, in 2012. It's been rumored that he participated in several theater, performance and TV projects in Caracas before coming to the US in 2001 but it has never been confirmed. Or denied. Blondet is a Señor Curator at MOCA, Los Angeles.



MICHAEL BONNABEL (Alfred/Michael/Joan/Jeanine/Jichael)

is an actor/writer and has had the distinct pleasure to have worked with Asher Hartman on several previous productions, including *The Dope Elf* (Yale Union, Portland Oregon), *It's Better to Start Out Ugly*, (The Lab, San Francisco and JOAN, Los Angeles) and *Sorry Atlantis, Eden's Achin' Organ Seeks Revenge* (Machine Project, Los Angeles. Short films based on the characters that appeared in *The Dope Elf* can also be streamed on The Lab's website (thelab.org) Other appearances include *Katy Cruel* (Kathleen Cramer & O-Lan Jones) *Iceland* (Ford Amphitheatre and Boston Court), *Bob's Holiday Office Party* (Atwater Village Theatre), *Miss Julien* (MorYork Gallery), and *Synesthesia* (Bootleg Theater, Los Angeles). The Bootleg Theater is also where Michael premiered his solo play *The Good Boy*, which continued on to have a celebrated run at LATC and eventually had the opportunity to have a run Off-Broadway at The Abingdon Theatre in New York. Film appearances include *The Linguini Incident* with Marlee Matlin and David Bowie.



CHU-HSUAN CHANG (Lighting Design) is a Los Angeles based lighting artist working in live performance, and installation. In addition to lighting, Chu-hsuan's passions include puppeteering, puppet design and lighting instrument design. chuhsuanchang.com

DYLAN FITZGIBBONS (Stage Manager) wears many hats. Not because he is balding. He actually has a defined hairline and voluminous curls from his mother's side. He recently cut it short though. He bares few possessions and holds no degrees from recognized institutions. In his spare time he cannot be found.



ARNE GJELTEN (ARNE/ARNE/JARNE) is an actor and filmmaker who's performed extensively in experimental theatre, most recently in Amanda Horowitz's *Bad Stars True West*. His short films have played the Minneapolis St. Paul International Film Festival, Defy Film Festival, The Kansas City LGBT Film Festival, and on exhibition at the Minneapolis Institute of Art. He's been lucky enough to work with Asher Hartman for the last decade in performances at Machine Project, Pieter Performance Space, USC, LAXART (in Marie de Brugerolle's *C'BARET*) , LA FreeWaves, and 18th Street Arts Center. He graduated from New York University.



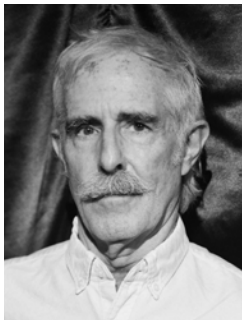
ASHER HARTMAN is a visual artist, writer, director, and maker of live performances. His works are dense, visual, poetic embodied texts, infused with clown and cringe humor, evidence of trance and psychic journeying, set in engulfing installations designed to disorient, unnerve, and elicit strong feeling – while grappling with social and political issues in an era of chronic crisis. Hartman is the director and founder of Gawdafful National Theater, a group of visual artists, actors, and performance artists with whom he has created since 2010. His work has been shown most recently at the Centre Pompidou, Paris; JOAN, Los Angeles, Yale Union, Portland; The Lab, San Francisco; and the Hammer Museum, Los Angeles



LUNA IZPISUA RODRIGUEZ (Assistant Direction) is a Spanish-American theater director whose practice spans performance, sculpture, video, and text. She holds an MFA in Fine Art and Theater Directing (Cal Arts), an ME in Industrial Engineering (UC Berkeley), and a BS in Chemistry (UC Berkeley). Her work has been awarded by the Princess Grace Foundation, the Fung Fellowship, and The Reef, where she is currently a resident artist. Luna gave birth to baby Pablo Niño in January 2025.



MARCUS KUILAND-NAZARIO (Costume Design) is an interdisciplinary artist, curator, and producer. Kuiland-Nazario's works are long-term research-based cross-genre projects exploring extreme states of emotion such as grief, anger, and loss, all influenced by the cultural and spiritual traditions of the African Diaspora. Kuiland-Nazario received the 2020/2021 Santa Monica Artist Fellowship award and the 2022 Artists At Work Fellowship, a 2023 Coaxial Arts Foundation Residency, and is the inaugural recipient of the 2024 Jacki Apple Award for Performance. He founded THE WRINKLE ROOM, a Performance Salon for the older set. He is currently at work on a performance/installation inspired by funerary and cemetery practices and traditions co-presented by Grave Gallery and BOTANICA Moderna – an installation inspired by spiritual supply shops. He is excited to work with Asher once again.



PHILIP LITTELL (John/Philip/Jilip) is an actor and writer, singer and songwriter, director and dramatist, and has been a member of the Gawdawfful National Theater Company for at least a decade.



OLIVIA MOLE (Set Design) is an artist based in Los Angeles who works across disciplines including installation, video, performance, drawing and animation. She has participated in exhibitions, screenings, and performances at the Hammer Museum, 2220 Arts, Leroy's Happy Place, Gattopardo LA, Tiffany's, Weirdo Night, MOCA, LAXART, Human Resources Los Angeles, JOAN, Los Angeles Contemporary Archive, The Wattis Institute, Southern Exposure and Cloaca Projects, San Francisco, among others. She teaches video and time-based experimentation, audio and video production, and studio practices at UC Riverside and UCLA.



PABLO NIÑO IZPISUA DE KISSEL (Infant, b. 2025) has had the honor of working with director Asher Hartman since he was in the womb. A Los Angeles based performer, his work explores the female body, inheritance, and experimental acting techniques.



JASMINE ORPILLA (Voice, Sound/Music) is a transdisciplinary multilingual composer of operatic sound installations carved by her lifelong study and ongoing practices of combat systems and ancient percussive music of the Philippines. Jasmine Orpilla is the recipient of numerous awards including Paris Jeunes Talents and the 2023 Creative Capital Wild Futures award. Jasmine has been with Gawdawfful National Theatre since its beginnings with Haruko Tanaka, in *Annie!*, *See What Love*, *Purple Electric Play aka PEP*, *The Dope Elf* (The Lab SF) and *Blessed with Switch* (Centre Pompidou).

NOTES ON THIS PLAY

We used to scribble notes to each other in the theater, star, starfucker, sad, sadder, saddest. Harmless jibes from little players in a theater that always stood by us, even when abandoning Her from the feeling we weren't getting what we wanted, which was to be noticed. Rarely did we think of her radicality, her force, her deep and holy dark as a container for our own. There are secrets here, ghosts, fumbling embarrassed loves, heartaches. We'd recite her rituals, snatching them from Africa, the global South, Asia. We forgot that she kills you, that her job is to drag you home.

This play, if it can be called that, came from this very theater, the one you are sitting in now. If you close your eyes, you can see the pulsing energies of those who've played here. Tonight, the theater is engorged with the Deity who directs my life. She is a rough, excoriating Spirit, capable of gathering streams of consciousness, rivulets underground, marrying them at the roots of the Play, the Show. The Play is not a story, not a moral tale. It sits at the base of the skull, partially retrievable, partially mired in rotting thoughts. Why are we so violent? Why am I? The Theater has never answered this question. It redirects our attention to the flickering shadows. This is a comedy, Her lightest touch, performed by a troupe of clowns. She uses their bodies as sleeves. As José Luis/Tony/Jo-José Luis was supposed to say tonight, but did not:

JOSÉ LUIS/TONY/JO-JOSÉ LUIS

The man who strangled me
Oh, he was very big
Big man, the thickest cock.
Do you know why I loved him?
Because he feared me.
When I Stage, stepped out
on to Myself
We said (*whispers*)
Let's do a play
And We nodded Our cobras' head
*ALL move their necks like cobras
against the flickering back lights*

JOSÉ LUIS/TONY/JO-JOSÉ LUIS

I don't believe in storytelling
It's politics
I believe in ghosts
in the machinery of tongues
The OTHERS snicker

JOSÉ LUIS/TONY/JO-JOSÉ LUIS

I, the respected diligent whore
Who took your cum in my mouth
So you could sleep like a baby
So you could play dead
Fuck with me, torture me, and
see how it goes

ALL

(*Husky whispering*)

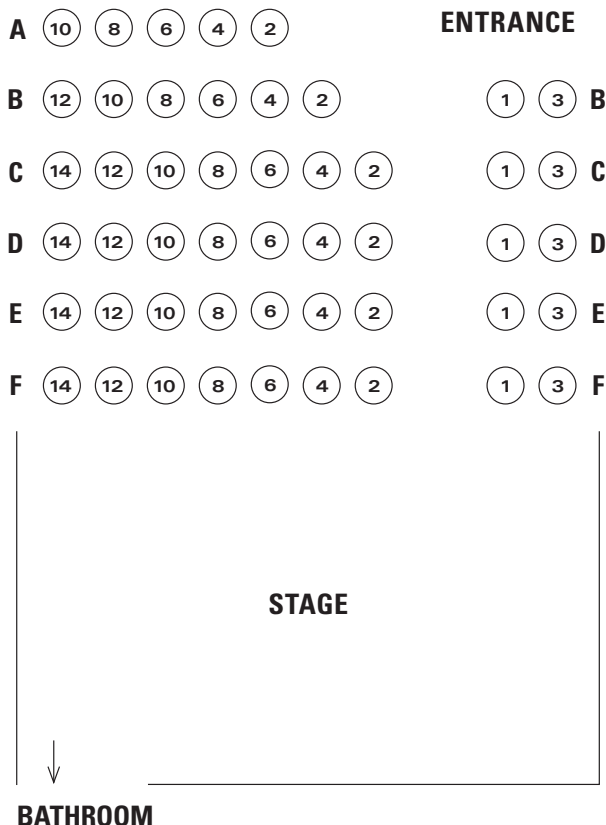
I won't said the theater
I will said the crowd
I will, I won't, I won't

JOSÉ LUIS/TONY/JO-JOSÉ LUIS

Fuck with me, torture me, and
see how it goes

This play is dedicated to Joan, to artists of all kinds, to the theater makers who worked here, to The Theater itself, and to those whose lives have been made beautiful and wrecked in this strange sort of love.

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