

PLAYBILL

RHINO,

CAYE

CASTAGNETTO

ARAM

Put

MOSHAYEDI

Your Hand

Inside The Puppet

Head

APRIL 24 - 27

DAVE

"SMOOTA"

SMITH

DINO WAND

JACQUELINE

WRIGHT

BLACK HAIR MISTER HE

NEW THEATER HOLLYWOOD 6500 SANTA MONICA BLVD LOS ANGELES



RHINO,

Runtime: 1 hour 15 minutes
No intermission

THURSDAY, APRIL 24, 8PM
FRIDAY, APRIL 25, 8PM
SATURDAY, APRIL 26, 8PM
SUNDAY, APRIL 27, 8PM

Written and directed by
CAYE CASTAGNETTO

Dramaturgy
ARAM MOSHAYEDI

Guidance
ASHER HARTMAN

Set Design
CAYE HRIDIPIDAGNITTUSUOAY-
OMOJORFNAGROLLSKIPWIK-
BECCOPYXLBEPURZ
with the experience, insights
and contributions of
IGNACIO PEREZ MERUANE
PAGE PERSON
LOREN DAVIS FISHER

Artwork
CABEZA DE CABRA
bottle
AIMEE GOGUEN
head
nose knobs (bathroom door)
CALLA HENKEL & MAX PITEGOFF
bathroom flowers photograph
PAGE PERSON
landscape painting
IGNACIO PEREZ MERUANE
dinner table

Assistance
NORA ELKIND

This play is generously supported
by an Emergency Grant from The
Foundation for Contemporary Arts.

PUT YOUR HAND INSIDE THE PUPPET HEAD

Cast
Rainer DINO WIAND
Mother JACQUELINE SMITH
Dave DAVE “SMOOTA” SMITH
Caye CAYE CASTAGNETTO

Viola
MARK GOLAMCO

Vocals and piano
BLACK HAIR MISTER HE

Trombone
SMOOTA

The problem with images is that they are not
windows. – Ian White

*RHINO, Put your Hand Inside the Puppet
Head* is a play that alters the black box into
a diorama of a home: a series of windows
framing inescapable interiors between a triad
of characters. Home here is a container, an
interior, a question posed to the side of the
stage about longing and violence unspooling
over a lifetime. *RHINO* is driven by a live
musical score—a sense, a pulse, and a smell; a
sea change as rich and strange as feeling itself.

The play steals its characters from Rainer
Werner Fassbinder’s 1978 short film for
Germany in Autumn: Rainer, his mother, and
his boyfriend. These relationships are haunted
by the beast’s contemporary tendencies:
conformity, fascism, responsibility, logic, mass
movements, mob mentality, philosophy, and
morality. The beast, in its onward historical
trajectory, backflips from Eugène Ionesco’s
1959 play *Rhinoceros*.

In a present that appears to make survival,
rather than death, accidental, we may require
something more intense than simply looking.

SCENES:

1. A POISON TREE
2. A LITTLE GIRL LOST
3. LONDON
4. THE SICK ROSE
5. THE SCHOOL BOY
6. THE HUMAN ABSTARCT
7. THE FLY
8. A DIVINE IMAGE

My *Nadezhda*, our only hope...

I’d like to thank my earthly compass ALEJANDRA DE ALMENARA, my mother-bounded
and unbounded, for we cannot transcend someone on all fours giving birth.

I would like to thank HANNAH HOFFMAN for introducing me to Anne Carson’s *Corners*,
and TIR, who without knowing taught me how to take deep breaths at 10 days old. To
LOLA y AURORA. To ZOE LATTA for adding the cherry on the crest of my head and for your
magic timing. To my brother CAYETANO ESPINOSA. Besides stealing your name over the
years, I stole the landscape from your film; we both know we only have one song as long
as it sings about home. Our asses, migratory.

To JOHANNA WENT and EI ARAKAWA-NASH for entertaining spring. Although we didn’t
get to play together in this iteration of *RHINO*, you led me to our mother Tina / Jacqueline.

Thank you to SUZY MAE for your support and calendars. Without them this play would
still be in stilts. To ALYSSA POLK, to whom I trusted my first draft and who lovingly told
me, “this is not nit not a play script yet babe.” My first lesson on how to write a play.
To JASMINE JOHNSON for landing us our perfect *Rainer*. To ALINA PERKINS, who
warned me not to be afraid of *la palabra*. To my teachers of Rinzai, who taught me how
to burn ashes well, how to sit in discomfort. To Marina’s partner, my friend DANNY
HAYWARD, whose journey will take some untangling. And to my friends from other
debauched countrysides: IRENE REVELL, DEMETRA KOTOUZA, ANTHONY ISLES,
ZOE SUTHERLAND, ANJA BUCHELE, MATTHEW HIGHLAND, EMMA HEDDITCH, EGO
AHAIWE, KERSTIN SCHROEDINGER, MARIA CHEHONADSKIH, and ALEXEI PENZIN. You
held passage with each other as our precious arrow left the bow.

To my friends AMIR and ARAM MOSHAYEDI for offering me a sense of family when I
needed one. To ARAM—your sharp eye and acute sense—for our learning about what the
fuck does a dramaturge do; you are the best one I know.

To PHILIP LITTELL for bathing us in the soup of eternal youth and for teaching us how to
sing. To ESCOLAR for housing the first unspooling attempt at making a stage; that was
mental! To all my exes, for I wish you good health and good luck; eat to your health!

To all the actors and performers in *RHINO*—the most talented and magical people who
brought this play to life. DINO WIAND, JACQUELINE WRIGHT, SMOOTA, AIMEE GOGUEN,
and MARK GOLAMCO make this pretend house and family so real. To CIRIZA for reminding
me that a band is not the right place to be a director. To IGNACIO PEREZ MERUANE and

PAGE PERSON for bringing your beautiful creations into my set. To my older brother LOREN DAVIS FISHER; you are an architectural samurai, helping me to open up the last and most important window on this set. To KATE MOSHER HALL for printing the beautiful posters; you are a pillar here for a lot of people. To LEIDY CHURCHMAN for being the first to teach me how to paint.

To *WHERE THE SOULS GO*, *THE RANT*, *IT'S MY SISTER*, and all that came before me in this house's continuum.

There are those who will be forever implied and indirectly quoted in everything I do. To the work and spirit of JOSÉ JOSÉ, ROBERT WYATT, EUGÈNE IONESCO, and RAINER WERNER FASSBINDER. DAVID AXELROD'S *Songs of Experience* provided the template for this play's sequence so perfectly. To BAMBI'S MOTHER, who remains historically unnamed though she warned of the dangers.

To ASHER HARTMAN. Our connections are witchy, as are our concurrent plays and innocent dramas. In the present moment, representations are many and common worlds in ever shorter supply.

Special gratitude to MAX PITEGOFF and CALLA HENKEL, who took charge of my leash at the right moment and directed the director so wisely. Both of you, for bringing NEW THEATER to this town and saving my life. To theater for reminding me of the difference between what's *real* and what's *possible*.

MARINA VISHMIDT, you'll always be the hand inside my puppet head.

You must believe that here from afar,
a lot is lost from view
The stormy clouds melt away
and our grievances become ridiculous

We only need to learn to wait,
we need to be stubborn and calm
So that from time to time we can receive
the 'stingy' telegrams of joy, (from life)

And we can't forget about the past,
everything that we didn't finish singing
Dear tired eyes,
Blue Moscow blizzards

Again there are cities between us
life is separating us as always
There is an unfamiliar star in the sky,
shining like a monument to hope

Yours,

Caye Hridipidagnittusuoayomojorfnagrolliskipwikabeccopyxlbepurz Castagnetto



AIMEE GOGUEN is a Los Angeles-born video artist. Goguen's work explores perversion, the grotesque, voyeurism, and trans-mutational morphism, emphasizing deterioration and decomposition through animation. Her work has been included in such anthologies as Dodie Bellamy's *Bee Reaved* and *The Oxford Handbook of Queer Cinema* (written by William J. Simmons). Goguen co-curated the video programs *Afterglow: Summer Video Series* with Harry Dodge; *Lick, Stick, Leak* with Suzy Halajian at 2220 Arts+Archives; *All the Reasons* with Mariah Garnett at REDCAT. She currently works as an archivist for Michael Taussig in New York.



MARK GOLAMCO is a multi-disciplinary artist and multi-instrumental musician based in Los Angeles. A classically trained viola player, he earned an MFA in Painting from RISD and a BA in Art from UCLA. His musical background and visual art education inspire performances that blend his original music with painting, drawing, dance, and video. Misfits, outcasts, and outlaws often appear in Golamco's work, which is research-driven as he aims to learn more about these historical figures. He has performed at the Whitney Museum of American Art, the Metropolitan Museum of Art, the Judson Memorial Church, HRLA, LACE, the Palm Springs Art Museum, the Broad Museum, MOCA, and REDCAT.



DAVE "SMOOTA" SMITH is a trombone player, singer, songwriter, and producer living in Brooklyn, NY. He has recorded and toured the world with his solo project SMOOTA and also leads the The Smoota Tête-a-Tête (jazzy exotica), Smootaphilia: Ensemble Erotic (live scores to sexy cult movies), and Smoota & The Beast (psychedelic lounge funk). He is currently touring with art rock legends TV On The Radio. He has also worked with Run The Jewels, Aaron Neville, Valerie June, Sufjan Stevens, Steven Tyler, Burnt Sugar The Arkestra Chamber, and many more. He has acted in a stage version of Melvin Van Peebles' *Sweet Sweetback's Baadasssss Song* and performed onstage in *Fela!*, the Broadway musical directed by Bill T. Jones about Afrobeat legend Fela Kuti.



DINO WIAND is an actor, writer, and custodian of Chaos Comedy. Dino's influences are Italian performers and actors of the '60s and '70s, in particular Adriano Celentano and Totò, as well as the movies of Dudley Moore and Peter Cook. He is often compared to Andy Kaufman. Dino performs one-person shows at Edinburgh Fringe most years as well as being a regular in the Glasgow, Scotland comedy scene. Dino has also opened and appeared with Jerry Seinfeld, Eddie Izzard, Jim Gaffigan, Gad Elmaleh, and Mitch Hedberg.



JACQUELINE WRIGHT, a.k.a. Jax, is an actor and playwright. Jax was honored to be selected as a member of The Ignite Project Playwrights Lab 2023, igniting the creation of their newest play *Emergency Snack*. Their short play *The Coffee Pot Tree* premiered at EST LA in 2023. Other plays include: *Driving Wild*, directed by Bart Delezenzo at Theater of Note; *Have You Seen Alice?*, directed by Adrian A. Cruz at Theater of Note; *Eat Me*, directed by Chris Fields (nominated for LA Weekly and Ovation awards); and *Love Water*, directed by Dan Bonnell, produced by EST LA and Open Fist (Jerome Fellowship Finalist, Sherwood Finalist). As an actor, they are the recipient and nominee of LA Weekly, Stage Raw, Critic's Circle, and Backstage West awards. They originated the roles of Molly Carlson and Betty in *The Patron Saint of Sea Monsters* by Marlane Meyer and directed by Lisa Peterson; JonBenét Ramsey in *House of Gold*, directed by Gates McFadden; Barb in *Blueberry Toast*; Carrie in *Backyard* by Mickey Birnbaum and directed by Larry Biederman; and the title character in *The Dope Elf*, written and directed by Asher Hartman. They can be seen in Asher Hartman's short film *It Had All Happened Through This, This...?* and in the feature film adaptation of *Eat Me*, directed by Adrian A. Cruz, now streaming on all platforms. JacquelineWrightArts.com



CAYE CASTAGNETTO is an artist and musician originally from Lima, Peru, known mainly for performance, music, writing, and sound compositions, often featuring a flurry of purposeful movements to counter or unravel normative master narratives. Their work reflects movement in and out of many formats—a dense and chaotic crawl through so many forms it can be difficult to ascertain what is actually at play. Ideas are accumulated over time, delayed by struggle, refusal, and unknowing. Often their practice develops and is the effect of collaborative and interdisciplinary formats. Installations and performances include Oberhausen International Short Film Festival (DE), Kagurazaka (JP), Stedelijk Museum (NL), Whitney Museum of American Art, The Box, Getty Museum, TBA Disjecta, (US), The Art of Elysium's *Hell* by Vivienne Westwood, The Showroom, Matts Gallery, Café Oto, Whitechapel Art Gallery (UK), and La Casa Encendida (SP). Castagnetto was the recipient of the LACE Lighting Fund and a music residency at Pioneer Works, NYC.



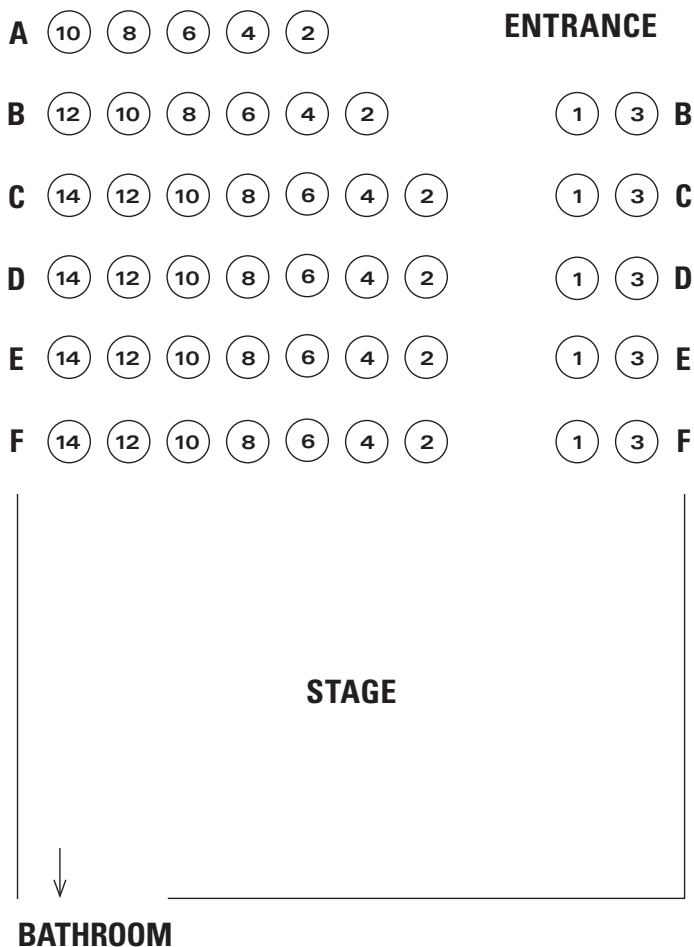
ARAM MOSHAYEDI is a writer and curator based in Los Angeles. *RHINO* is his dramaturgical debut.

IN LOVING MEMORY OF MARINA VISHMIDT (1976–2024)



Marina Vishmidt at our home, Lansdowne Drive, London, 2013.

New Theater Hollywood Seating Chart



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