



**"ENCHANTING...
A GOOD-HUMORED
CHARM FEST"**

—LA WEEKLY

YES
IS A LONG TIME

"POLICE RECEIVED A CALL WEDNESDAY MORNING REPORTING THAT A METAL OBJECT HAD PUNCHED A HOLE IN THE ROOF OF A SINGLE-FAMILY, TWO-STORY HOME. LIEUTENANT BRIGHTMAN WOULD NOT DISCLOSE THE NAMES OF THE PEOPLE WHO LIVE THERE, CITING THE FAMILY'S DESIRE NOT TO TALK TO THE MEDIA. HE SAID TESTS WOULD HAVE TO BE CONDUCTED TO DETERMINE IF THE OBJECT WAS A METEORITE."



YES

IS A LONG TIME *is a dance-theater show based on the true story of an ordinary family who are confronted with an extraordinary event — a mysterious object crashing through the roof of their suburban New Jersey home. Faced with this cosmic intrusion, the family must decide if they will turn the rock over to authorities to confirm its origins or listen to their intuition about this momentous event. Yes is a long time explores the act of looking up, believing, and claiming your destiny in a world of random coincidences.*

Run Time: *80 minutes*

Production Team: *3 performers, 3 technicians*

Community Outreach: *Pre-performance workshops for all ages and post-show Q&A available. Programs and options to be determined in collaboration with presenter.*

Performance History: *Bootleg Theater, Los Angeles; 2008; Anthony Byrne, Producer
Santa Barbara Dance Theatre; 2011; UCSB Dept of Dance and Theater;
Val Huston, Producer*

Booking: *Sibyl O'Malley, Producer, sibylomalley@att.net 213.713.6885*



Yes is a long time is a collaborative creation of Yes Tiger Collective. The work was conceived and directed by Mira Kingsley, written by Sibyl O'Malley and choreographed in collaboration with performers Antonio Anagaran Jr., Jacqueline Kim, and Taisha Paggett; sound design by Colbert S. Davis IV, lighting design by Pablo N. Molina, scenic and video design by Dan Evans, costume design by Leah Piehl and original music composed for the meteor song by Nathan Ruyle and Mark Nilan.

YES TIGER COLLECTIVE

Founded by Mira Kingsley, Yes Tiger Collective is a Los Angeles-based dance theater company that creates original productions drawn from ancient myths and current events. The Tigers are multidisciplinary artists with diverse cultural and aesthetic perspectives. Together they create contemporary rituals to explore attitudes toward community, self and belief. Inspired by the human body and drawing from a spectrum of materials including sound scores, original text, video, and puppetry, Yes Tiger Collective crafts performances noted for visual poetry, shifts in scale and a playful approach to storytelling.

Yes Tiger Collective has created and toured nationally and internationally four original full-length shows, *The Circle Course*, *Yes is a long time*, *Oh My Tiger* and *Saint Cuthbert of Lindisfarne*. They have received grants from USArtists International, California Institute of the Arts, the University of California Santa Barbara, CHIME, The Interdisciplinary Humanities Center, and the University of California Los Angeles. Currently, they are developing a new piece based on the Noh play, *Hagoromo*.





LAWEEKLY

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(GO) YES IS A LONG TIME

A man (Antonio Anagaran Jr.) in suburban New Jersey retreats for privacy into his home's guest bathroom, leaving his wife (director-performer Mira King-ley) slightly perplexed by what he might be doing in there — whether simply staring at new lines time has carved into his face, or something more lurid. Suddenly a small rock — could be a meteorite — crashes into that bathroom. Sibyl O'Malley's enchanting play, based on King-ley's "big idea" and a 2007 news item that the affected family tried to keep out of the media, studies the essences of destiny and curiosity. Should they allow "rock star scientists" (same actors, along with Taisha Paggett) to cut into the stone that traveled so far, and for so long, to greet

them — just to determine with certainly what it is and where it came from? (The scene depicting the arrival of the scientists is a smoke-filled parody of a Rolling Stones concert.) How compelling is the need to know, if the knowing destroys the object to be known? On Janne Zirkle Larson's bare stage on which a taped perimeter delineates New Jersey from this L.A. theater, King-ley accompanies the fable with Colbert S. Davis IV's perfect sound design and the ensemble's taut, jerky choreography, resulting in a good-humored charm fest that also straddles the border between perky, optimistic preciousness and the kind of disappointments that generally accompany life. Bootleg, 2220 Beverly Boulevard, L.A.; closed. (Steven Leigh Morris)





Santa Barbara Independent

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by Elizabeth Schwyzer

Yes is a long time at UCSB's Hatlen Theater: Dance-Theater Production Blended Drama and Comedy on Friday, September 30, 2011

"We were sure," a wife pleads with her husband. "We wanted to be sure," he replies, backing away, wringing his hands. "We wanted to be sure about something."

This struggle for certainty in the face of creeping doubt is at the core of Mira Kingsley's original dance-theater production, *Yes is a long time*. The show is based on a 2007 news story involving a meteorite that crashed through the roof of a suburban New Jersey house. In Kingsley and playwright Sibyl O'Malley's retelling, the arrival of the small metal object in the family's guest bathroom represents far more than a random celestial misfire; it's destiny — and proof

that they are part of "something much bigger."

It's an interpretation that verges on melodrama, and in this low-tech, three-person production, humor is crucial to diffusing the intensity. Kingsley herself plays the couple's 7-year-old son, for whom a meteorite from outer space is perfectly in keeping with his superhuman status. While his parents wrestle with existential questions, he's happily exploring the limits of his powers ("I can turn my feet into grass!" he announces. "I can go into the basement with the lights out! I can hold the floor down!").

Part of the magic of this show is the way the performers slip from realism to fantasy and back again. At one point, the three whiz past each other like planetary bodies, reenacting the events that brought this small chunk of metal to collide with their lives on Earth. As the father, Antonio Anagaran Jr. grips the bathroom sink and stares at his reflection in

the mirror. The next moment, he's crouching low, using his hands to paint a picture of his neighborhood — "house, door, streetlamp, cloud" — and suddenly, he's more god than man.

The set for this show is minimal: a doll-sized house that helps with shifts in scale, and a video screen upstage. At one point, all three performers don lab coats, goggles, and rubber gloves for a "heavy metal" concert — particularly delightful is Jacqueline Kim's transformation from straight-laced housewife to mad scientist/rocker.

There is no physical object to represent the meteorite. Instead, the performers dip their hands and forearms in shimmering gold dust. Every moment of contact, every vigorous movement smears glitter across a body or sends puffs of it into the air. Even in the end, when scientific tests reveal that the object is simply space junk, the family is left with traces of stardust in their hair.



MIRA KINGSLEY

Director, Choreographer

Mira is a dance/theater artist dedicated to creating big-hearted theatrical events. She is a founding member of Yes Tiger Collective a Los Angeles based interdisciplinary arts collective and a founding member of Choreographers Working Group, a collective whose research experiments with the role of peer mentorship and improvisation in choreography, (cwgspace.org).

Mira's directing and choreography work has been seen in L.A. at REDCAT (*A Counter Point for Tolérance: AH!*, *Daughter of a Cuban Revolutionary*, *Circle Course*, *Remember Repeat*), The 24th Street Theater, The Bootleg Theater, and various works at Highways. NYC venues include: BAM Next Wave Festival, The Kitchen, The Guggenheim Museum Works in Process Series, HERE, Joyce Soho, and the legendary Apollo Theater. National and International venues include: The JVC Jazz Festival, The Seattle International Children's Festival, The Yard, The Epic Center's Wellspring Theater, The Two River Theater Company, The Edinburgh Fringe Festival, The Kathmandu International Theatre Festival and The Yamchao International Theater Festival in Thailand.

As a performer she has been seen at venues including Broadway (The Roundabout Theatre Company), The 2010 Whitney Biennial, various houses Off-Broadway, Carnegie Hall, The HBO Aspen

Comedy Festival, BAM Next Wave Festival, Avery Fisher Hall, The Joseph Papp Public Theatre, The New York Stage and Film Festival, The Kitchen, The Folger Shakespeare Theatre, The 92nd Street Y, Joyce SoHo, PS 122, REDCAT, The Yard, and numerous productions during her five years as a dancer with The Metropolitan Opera Ballet.

Among other grants she is a recipient of a 2004-2007 Jacob K Javits Fellowship in theater as well as a 2010 CHIME grant for her collaboration with choreographer Victoria Marks. Mira holds MFAs in Choreography and Theater Direction from the California Institute of the Arts, and has completed extensive studies in Buddhism. She currently serves as a tenured Professor of Dance at the University of California Santa Barbara, and also leads seminars in kinesthetic empathy for the Graduate Theater Program at California Institute of the Arts. In addition, Mira is a regular teacher and resident Spiritual Advisor at the Mahasukha Center in Los Angeles. She teaches Buddhism and arts as a spiritual practice around the world.

SIBYL O'MALLEY

Playwright

Sibyl is a Los-Angeles based playwright and a founding member of Yes Tiger Collective. Humor, visual poetry and spectacle are hallmarks of her work. She looks for opportunities to write plays for specific places and people or occasions. Recent credits include

Zoophilic Follies (REDCAT), *Ten Seconds in the Water* (East LA Rep), *Oh My Tiger* (Highways Performance Space), *Lear's Wild Rose* (Betalevel), *Alice and the Majestic Guts* (Toy Theater Festival/ Walt Disney Concert Hall), *Yes is a long time* (Bootleg Theater), *Full Tilt Float* (REDCAT, Plaza de la Raza) and *Stall* (Celebration Theatre). Sibyl won a merit scholarship to CalArts, a MacDowell Residence, the Altvator Fellowship with Cornerstone Theater Company and has been commissioned by the Community Arts Partnership and Center Theater Group. Sibyl is the Communications Director for the California Alliance for Arts Education.

ANTONIO ANAGARAN JR.

Performer

Antonio, a founding member of Yes Tiger Collective, recently completed *Apollo to the Moon*, a one-man show at the Honolulu Theater for Youth. *Yes is a long time* is Antonio's fourth collaboration with Mira. He received his BA from Cornell University and MFA in Acting from The California Institute of the Arts. While at CalArts he worked with noted MacArthur "genius grant" winners Luis Alfaro and Richard Foreman, for whom he was selected to act in the world premiere opera *What to Wear* at REDCAT in the Walt Disney Concert Hall. As a teaching artist, Antonio searches for ways to bring theatre arts to the poor and broken.

COLBERT S. DAVIS IV

Sound Design

Colbert is a founding member of Yes Tiger Collective and has been designing professionally for the theater since 2000. His work has been heard throughout the United States. Major designs include: *The Adding Machine* for the La Jolla Playhouse; *Fat Pig* for the Geffen Playhouse; *Daughter of a Cuban Revolutionary* and Richard Foreman's *What to Wear* for the Center for New Performance; Cornerstone Theater's *Demeter in the City*; *Brother* for the Yale Repertory Theater; *My Way* at The Actors Theater of Louisville; *Lively Lad*, and *Bakeoff* for the Humana Festival of New American Plays. Recently in Los Angeles the new musical *Blue Dove*. Colbert holds an MFA in sound design from The California Institute of the Arts.

PABLO N. MOLINA

Lighting Design

Pablo is a Los Angeles based video, lighting and sound artist and a founding member of Yes Tiger Collective. His work is based on an ongoing exploration of emerging technologies and his media software development practice. Pablo has created many real-time interactive media experiences for live performances and architectural projects. His video, lighting, and sound design work has been featured in numerous exhibitions, theatrical, music, and dance pieces at venues such as EMPAC, REDCAT, BAM Next

Wave Festival, The Wexner Center, PICA, The Whitney Museum, Microsoft, Philadelphia Live Arts, Beta Level, 3LD, The Katmandu International Theater Festival, LACMA, and many others. His original video content was prominently featured in the recent Linkin Park, Nickelback, Creed, and A.R. Rahman's world concert tours. Pablo is an associate artist with MODE Studios in Seattle, and a core member of the Los Angeles based interdisciplinary performance lab Early Morning Opera (EMO). He recently collaborated with EMO on an exciting adaptation of their groundbreaking work *Abacus* that premiered at the upcoming Sundance Film Festival New Frontier program. He also designed the video for a new play commissioned by the Oregon Shakespeare Festival for their 2012 season. As an educator, Pablo frequently teaches workshops and master classes on current and emerging trends in video design and the use of custom software for live performance. He is a recent Guest Artist in Residency at the Hong Kong Academy of the Performing Arts and a frequent panelist for the LDI Institute's yearly Projection Master Classes. Pablo helped establish the MFA in Video for Performance at the California Institute of the Arts School of Theater, where he serves on the faculty and teaches video design, content creation, interactive installation practice, and media software development.

DAN EVANS

Scenic & Video Design

Dan is a founding member of Yes Tiger Collective. Theatre projects include: scenic design for *A Family Affair* (University of Rochester); projection design for *Don Giovanni* (Utah Opera); CalArts Center for New Performance's *Daughter of a Cuban Revolutionary* (REDCAT, DR2); *Big Baby*, *The Cantata for Acquiescence*, and *Tanya Tanya* (CalArts). His collaborations with Heidi Duckler Dance Theatre in L.A. include *Sleeping with the Ambassador*, *Cover Story*, *Most Wanted*, and *La Brea Woman*. Since 2008, Dan has designed motion graphics and projection design for the Sundance Film Festival. Dan's work has been recognized and awarded by The Society for Environmental Graphic Design, The Lester Horton Dance Awards, Time Magazine, and The James Beard Foundation. He is currently a tenure-track professor of Graphic Design at the University of Utah.