

PLAYBILL®

COLMA CONSERVATORY THEATRE
COLMA, CALIFORNIA



COLMA
THE MUSICAL

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COLMA CONSERVATORY THEATRE

Under the Direction of
Theatre Peninsula

GREENROCKSOLID, LLC
PRESENTS



Music & Lyrics by
H.P. MENDOZA

Book by
H.P. MENDOZA

Starring

JAKE MORENO H.P. MENDOZA L.A. RENIGEN
SIGRID SUTTER BRIAN RAFFI GIGI GUIZADO LARRY SORIANO
PAUL KOLSANOFF DAVID SCOTT KELLER ALLISON TORNEROS
PAULA BALDIN JIM WIERZBA KAT KNEISEL

DUSTIN NORTH KEVIN JASKELA TRISTAN OTT JODI BECKER BILLY TOMPKINS DARCY VILLERE
JOSEPH PENA IRENE WONG-HERINGTON KEN CHIN MARGUERITE FISHMAN CHIP CHANDLER
MARY KAYE THRIFT LOUIS MASCARENHAS LAURA CHIU WILSON LEE EMILY HUANG JOE TANIZAWA
VALERIE JEUNG BERT JEUNG KEIKO KABUKI KEN CANTWELL JOANNA TOM STANLEY JEE SALLY PRATALI
TONY PRATALI NINA TOM GARY TOM MARIAELENA ALIOTO JOHN DE VILLERES SHIRLEY WARREN COLLIN WONG

Produced by
PAUL KOLSANOFF
RICHARD WONG
ANGEL VASQUEZ

Director of Photography
RICHARD WONG

First Assistant Director
PAUL KOLSANOFF

Editor
RICHARD WONG

Casting
H.P. MENDOZA
CAROL ROSENTHAL
PHILLIP ABELLO

Key Set Production Assistant
SEAN BRISTOL-LEE

Production Sound
NIKOLAS ZASIMCZUK

Makeup
L.A. RENIGEN

Second Assistant Director
ALICIA GREEN

"One-Man Crew"
CLINT KASPARIAN
CHRIS BURNS

"Friend Joseph" Costumes
HELEN SLOMOWITZ

Production Assistants
TIFFANY WU
FRANCESCA VARGAS

Waltz Choreography
KEN CHIN

"Crash The Party" Art Direction
VEDA FLOREZ

Waltz Coordinator
IRENE WONG_HERINGTON

Music Produced by
H.P. MENDOZA

Backup Vocal Ensemble
DAVID SCOTT KELLER
SIGRID SUTTER

Directed by
RICHARD WONG

COLMA: THE MUSICAL

CONTACT INFO:
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 San Francisco, CA 94121
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MUSICAL NUMBERS

PROLOGUE – Colma Stays

“Overture”.....Orchestra
 “Colma Stays”.....Billy, Rodel, Maribel

CHAPTER ONE – Big Journey and Whatnot

“Things Will Get Better”..... Billy, Rodel, Maribel
 “Crash The Party..... Billy, Rodel, Maribel, Amanda, Tara
 “Could We Get Any Older?”.....Rodel
 “One Day” (Part One).....Rodel

CHAPTER TWO – Happy Times

“Mature” (Part One).....Billy
 “Goodbye Stupid”.....“Hulk Hogan”, Billy, Rodel, Maribel
 “Crazy Like Me”.....Rodel

CHAPTER THREE – I Like What You’ve Done With Your Character

“Deadwalking”.....Maribel, Rodel
 “Things Will Get Better” (Reprise).....Young Girl, Ensemble

CHAPTER FOUR – Hope Neither One of Us Dies

“Friend Joseph” (Montage).....Tara, Billy, Ensemble
 “Crazy Like Me” (Reprise).....Rodel

CHAPTER FIVE – We Are So Mature For Our Age

“Mature” (Part Two).....Billy³
 “One Day” (Part Two).....Rodel
 “Nothing and Everything”.....Billy
 “Colma Stays” (Reprise)..... Billy, Rodel, Maribel

SYNOPSIS:

“New York’s got New Jersey, San Francisco’s got the place where Colma stays.”

Taking place in the suburban town of Colma, where the dead outnumber the living 1500 to 1, *Colma: The Musical* weaves the music of H.P. Mendoza into a fresh and personal look at the ups and downs of early adulthood.

Best pals Rodel, Billy, and Maribel find themselves in a state of limbo; fresh out of high school, they are just beginning to explore a new world of part-time mall jobs and crashing college parties. As newfound revelations and romances challenge their relationships with one another and their parents, the trio must assess what to hold onto, and how to best follow their dreams.

Billy is an aspiring actor with big dreams; but there is nothing big about Colma. When he is cast in a local play, his mundane routine of dead-end mall jobs and late-night small-town romps with Rodel and Maribel are challenged by glimpses of a bigger life.

Rodel can be the life of the party – if he feels like it. But at home, with his brother in prison, he carries the pressure of being the “good kid” in his family. Rodel’s relationship with his father is fading as their communication has been reduced to screaming at each other across the house. A secret Rodel keeps from him, though, will force a confrontation, for better or worse.

Maribel loves a party, especially crashing them. Helping Rodel and Billy land fake ID’s, she constantly is trying to get them into the “in” parties. When the friendships between the three become challenged, she does what she can to keep them all together; but she begins to wonder if the only thing permanent in her life is Colma.

Colma: The Musical boasts 13 musical numbers featuring all original music by H.P. Mendoza. It is Richard Wong’s feature directorial debut.

ABOUT THE PRODUCTION – Director’s Statement

In May 2005, H.P. Mendoza sent me a song to see if it would be a good thing to post on his My Space website. I listened to it and immediately thought, “This would be awesome in a movie. How much would it cost?” In seven days, H.P. had punched out a first draft and I had made plans to produce the film as a sort of hopelessly romantic summer project out of my own pocket.

As H.P. and I refined the script and made plans for him to fly out to San Francisco, I enlisted a friend of mine, Paul Kolsanoff, to produce. I also tapped Angel Vasquez who was about to move to Ohio, but we needed all the help we could get. The months of June and July saw the four of us hustling to get cast, secure locations, acquire permits and insurance, hire crew and last but certainly not least, produce the music (in my garage); All on a budget that would not render me homeless.

To call our shooting schedule “ambitious” would be a gross understatement. For eighteen days in August, we lived and breathed Colma; and I would venture to say not a one of us regrets a second of it. A lot of love, sweat and creativity went into every frame on-screen by everyone involved. Sadly, when the dust settled and the movie was in the cassette case (fine...“can”), everyone had to go back to their normal lives. Our romantic summer had ended.

Colma: The Musical is the story of three friends who are looking for something better. *Colma: The Musical*, itself, was that for us.

LOGLINE:

“New York’s got New Jersey, San Francisco’s got the place where Colma stays.” Best pals Rodel, Billy, and Maribel find themselves in a state of limbo; fresh out of high school, they are just beginning to explore a new world of part-time mall jobs and crashing college parties. As newfound revelations and romances challenge their relationships with one another and their parents, the trio must assess what to hold onto, and how to best follow their dreams. *Colma: The Musical* is the first Asian American made musical film and boasts 13 musical numbers featuring all original music by H.P. Mendoza. It is the feature directorial debut for Richard Wong.

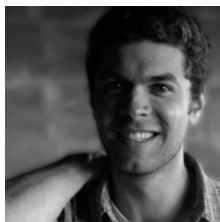
WHO’S WHO



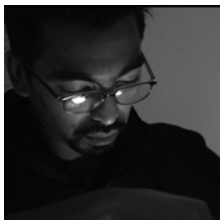
RICHARD WONG (Director, Director of Photography, Producer, Editor) is a native of San Francisco, California. *Colma: The Musical* is his feature directorial debut. He broke in as a video engineer on episodic television, most recently on the Emmy® Award-winning comedy *Arrested Development*. He has served as cinematographer for a slew of short films and pilots and is a 2005 International Cinematographers Guild Film Showcase Award Honoree for his cinematography on the film *Surfacing*.



H.P. MENDOZA (Songwriter, Lyricist, Screenwriter, *Rodel*) Like Richard Wong, H.P. is a native of San Francisco whose writing credits include *Brown Sheep of the Family*, *Over the Walt Whitman*, and the first three installments of the *Magic At* series. *Colma: The Musical* was originally written as an indie pop album by to become a stage show in San Francisco. H.P. Mendoza did guest work on the albums of Philadelphia bands *Super Avilyn* and *Elek-true*, but recently completed his solo album, *Everything is Pop*.

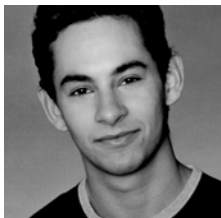


PAUL KOLSANOFF (Producer, First Assistant Director, *Kevin*) joins the collective of native San Franciscans in the *Colma* crew. His directing credits include the short films *The Eviction* (2001), *School Yard* (2002), *Firetrap* (2003) and most recently the music video *Gravity* for Liz Pisco. He is a VFX Production Coordinator at The Orphanage and has worked on such films as *Sin City*, *The Day After Tomorrow* and *Hellboy*.



ANGEL VASQUEZ (Producer) is recognized for his experimental films *Azul* (2001) and “9-11” film *A Change of Faith* (2002) which received the Princess Grace Film Award. His current works as Producer include *Cachao: For the Love of Cuba*, and Robin Dettman’s narrative short *Where are you Going, Where have you Been?* Angel currently teaches cinema at Bowling Green State University in Ohio.

WHO'S WHO IN THE CAST



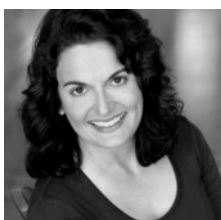
JAKE MORENO (*Billy Castillo*) has been performing in the Los Angeles area for such production companies as Fahren Productions and Renaissance Theatre starring in *Fahren's Showcase* and *West Side Story*, respectively. Film roles include: *Gunplay*, *The Meter Man* and *Jake's Box*.



L.A. RENIGEN (*Maribel, Hair, Make-up*) has worked with Bay Area theatre companies such as Woman's Will, Teatro ZinZanni, Tongue in a Mood, Teatro ng Tanan, Bindlestiff Pinay Collective, and was a resident artist at Bindlestiff Studios, which focuses on Filipino-American performing arts. She premiered her one-woman show in 2002, which she also wrote and produced. Film work includes the title role in *The Red Hen* and Libby in feature film, *Goodbye, Guy Guy*, both with Two Rats Films. She holds a B.A. in Theatre Arts from San Francisco State University.



SIGRID SUTTER (*Tara*) is thrilled to join the cast & crew of *Colma: The Musical*. A Southern Californian turned San Francisco resident, she has worked on stage around the Bay Area with The Cutting Ball, San Francisco Playhouse, Woman's Will, Word for Word, Steinbeck Presents!, and Actors Theatre and in the United Kingdom with Uncle Sid's Theatre Group. Sigrid recently appeared as a spokesmodel in commercials for Dove's Campaign for Real Beauty and Verizon Wireless and on TV's *Today Show*, *Ellen* and *Oprah*. She has studied drama in England, French in France and coffee in Santa Rosa.

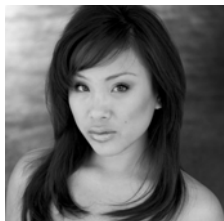


GIGI GUIZADO (*Billy's Mom*) has performed in numerous Bay Area theatre productions including *Anton in Show Business* and *Inspecting Carol* with San Jose Stage Company, *Jekyll & Hyde The Musical* with Willows Theatre, *Pal Joey* with Marin Theatre Company, *Cabaret* with Allegro Theatre Company, *The Mystery of Edwin Drood* with Center REP, *Lend Me a Tenor* with Indian Alley Theatre, *Rhinoceros* with EXIT Theatre, and her playwriting debut, *The Fashion Show*, at The Marsh. Gigi's work as a dramatic actress will be featured in the upcoming film short, *Soledad Is Gone Forever*, directed by Mabel Valdiviezo.



LARRY SORIANO (*Rodel's Father*) is a native of Los Angeles, California, with a Bachelor's degree in Business Management. He entered the entertainment industry five years ago having attended acting schools and performing in school plays during his grade school years. Larry is also into martial arts, combat shooting and is learning to play the saxophone during his free time. His screen credits include *Rush Hour 2*, *Memoirs of a Geisha*, *West Wing*, *Gilmore Girls* and *Ally McBeal*.

WHO'S WHO IN THE CAST



ALLISON TORNEROS (*Amanda*) a native of San Francisco, is a newcomer to acting and the film industry. She has been featured in Oh Amsterdam productions of *Girl*, *Distractions*, and *Contradictions of the Heart* starring Vanessa Williams and Malcolm Jamal Warner. Originally a model and dancer, Allison has been dancing since the age of five. Allison is currently based in Los Angeles and studies as a Design/Media Arts major at UCLA.



KAT KNEISEL (*Joanne*) studied acting at Sarah Lawrence College in New York and the British American Drama Academy in London. She lived in Manhattan for two years, where she was an ensemble member of the True Story Project- an extension of Visible Theatre Inc. She also performed in various original one-acts with Lovecreek Theatre in New York. She has a passion for Shakespeare and original contemporary work. She would like to thank the cast of *Colma* and the staff at Teatro ZinZanni for the amazing new friendships and inspiration.

BRIAN RAFFI (*Julio Castillo*)

JIM WIERZBA (*Hulk Hogan*)

DAVID SCOTT KELLER (*Michael, Ensemble Vocals*)

PAULA BALDIN (*Young Girl Singing*)

DUSTIN NORTH (*Ensemble*)

JEREMIAH COTHREN (*Ensemble*)

MICAH ENLOE (*Ensemble*)

JODI BECKER (*Vintage Girl*)

TRISTAN OTT (*Hipster Guy*)

BILLY TOMPKINS (*Young Employee*)

DARCY VILLERE (*Gary*)

REVIEWS

"[An] unexpected delight. COLMA: THE MUSICAL shrugs off the recent losing streak of [screen] musicals and makes it look easy. First-time feature helmer Richard Wong surpasses expectations... COLMA has a fresher look and feel than many a big-budget studio production."
- Dennis Harvey, VARIETY

"Fresh, easy-flowing and irresistible!"
- Kevin Thomas, LOS ANGELES TIMES

"A giddy, unexpected pleasure: There is more wit, energy and imagination in any one frame of director Richard Wong and writer-composer-star H.P. Mendoza's original screen musical than in an entire decade's worth of lame Hollywood attempts to revivify the genre."
- Scott Foundas, LOS ANGELES WEEKLY

"...Richard Wong's COLMA: THE MUSICAL is destined to be the fest's underdog crowd-pleaser."
- Dennis Lim, VILLAGE VOICE coverage of Asian CineVision Festival '06

"COLMA: THE MUSICAL taps into that unmet need and quenches the viewer's thirst for a film that's filled with one delightful musical moment after another. Good spirited and full of high energy...the movie is a real crowd-pleaser that will have you laughing with the rest of the audience...The movie is never better than in its long opening musical number. If your heart isn't touched during this musical montage, you might as well give up on your heart..."
- Steve Rhodes, INTERNET REVIEWS

"From the opening tune...you know it's gonna be fun, and it is."
- G. Allen Johnson, SAN FRANCISCO CHRONICLE

"Chicago won the Oscars. Moulin Rouge is the new Cabaret and Hedwig the new Rocky Horror... But I'm telling ya: This is a better American movie musical than any of those gas-baggin' newbies."
- Dennis Harvey, SAN FRANCISCO BAY GUARDIAN

"COLMA: THE MUSICAL is a great big surprise, a riotous, effervescent and even gritty treat that deserves to be the toast of the Philadelphia International Gay and Lesbian Film Festival. Directed fluidly and with wise use of split screen by Richard Wong, COLMA zips along and looks terrific, belying its shoestring budget. More important, though, it gets everything right that Garden State got wrong."
- Doug Wallen, PHILADELPHIA WEEKLY

"Genius! Think of it as "American Graffiti" for the Green Day generation....The makings of a midnight cult classic...H.P. Mendoza wrote the excellent screenplay and catchy score, showing a talent one hopes will set him on a track to major film and music success...A singular achievement."
- Marc Breindel, GAY.COM

"It's a funny and surprisingly moving story, musically expressed... COLMA: THE MUSICAL is a bittersweet and tuneful experience that makes you feel happy... It'll win you over quick, and you'll still be humming weeks later."

- Gudrun Will, VANCOUVER COURIER

"The best movie musical since Hedwig and the Angry Inch."

- Matt Zakosek, CHICAGO MAROON

"It's that rare thing: an intensely likeable film. COLMA: THE MUSICAL takes back the screen from the lumbering blockbusters and mopey independents that too often seem to define our range of options as moviegoers. It's time to raise a glass to music and the movies again."

- Stephen Lawson, GLOBALITY.ORG

"If Richard Wong and H.P. Mendoza's COLMA: THE MUSICAL were the only thing playing at this year's Frameline, the fest would still be a smashing success. The film is that good."

- Kelly Vance, EASY BAY EXPRESS

"An overly ambitious film that somehow manages to succeed wildly. Richard Wong and H.P. Mendoza manage to make their story one of the most remarkable indie films in a long time"

- Ben Hamamoto, NICHI BEI TIMES

* Go to www.colmafilm.com/press for more reviews.

AWARDS

- San Francisco International Asian American Film Festival – Special Jury Prize
- VC Los Angeles Asian Pacific Film Festival – Special Jury Prize
- San Diego Asian Film Festival – Special Jury Prize