

**PSYCHOTRONIC  
GRAND-GUIGNOL  
PROJECT**  
presents

# THEATRE OF MUMMIES

written and directed by  
**Luis Alcocer Guerrero**

A project supported by the National Fund  
for Culture and the Arts.

CULTURA  
SECRETARÍA DE CULTURA



FONCA

*En el futuro verás...*



Ilustración : Carlos Pérez Balcio

*... ¡qué bella momia serás!*

*“Proyecto apoyado por el Fondo Nacional para la Cultura y las Artes”*

**TEATRO DE MOMIAS**  
PROYECTO GRANGUINOL  
PSICOTRÓNICO

## SYNOPSIS

In a post-human future, only mummies are interested in disemboweling with serenity and humor the mysteries of the lost world of the living. From that future, a group of mummies brings a philosophical variety show for us: a staging of the end of humanity, a conference on the end of theater art, a ballet on the love between a steak and a bone, a choreographic lesson on the language of mummies. The sum of all parts does not tell a story, but rather, it raises a theme and formulates a question: How does one cultivate love and preserve the joy of living in a context so adverse and bleak as ours?



## AUDIENCIA

15 years or older.

## ABOUT THE PLAY

*Theater of Mummies* presents an interdisciplinary look that integrates the different theatrical practices of creators involved in a common language. The play is made up of short and autonomous episodes of very different stage genres: performance conference, drama, handmade cinema and contemporary dance. The cohesion of the play is achieved through the development of a single theme (the value of the joy of living) and through a humorous stance on the horror of reality. The value of *Theater of Mummies* should be measured, to some extent, by its solid formal structure that, without telling a story, manages to articulate theater genres and very different moods. This play works as a vehicle to show youngsters, in a very fun way, some of the current philosophical and aesthetic problems. Theater should not only be the place to talk about the most terrible and apparent realities, of what happens out there, but a place in which we can think about what attitude we have towards what happens out there; in other words, how we feel life. We also need a theater, like *Theater of Mummies*, that allows us to look at a philosophical problem that is put into action and hence makes us reflect on what our position is before the world that surrounds us. Imagination, considered as the faculty that allows us to evaluate and project human action, finds in theater one of the best gymnasiums to exercise. Theater artists can stimulate the viewer to imagine not only the universe contained in a work of fiction, but other ways to be in the world.



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Playwright, Director and General Producer

Luis Alcocer Guerrero

Cast

Luis Alcocer Guerrero, Omar Francisco Armella, Jorge Chávez Caballero, Fafa Echeverría, José Alberto Gallardo and Arturo Serrano

Set Design and Wardrobe

Martha Alejandra Vega

Lighting and Assistant Producer

Noel Montes de Oca

Original Score and Sound Design

Rodrigo Castillo Filomarino

Executive Producer

Diana Ham

Producers

Psychotronic Grand-Guignol Project, with the support of the 2017 Promotion Program for Cultural Projects and Joint Investments (a National Fund for Culture and the Arts program), and Traveling Dramaturgies.

Promotion

Rosa María Trujillo

Photographer

David Flores Rubio

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## PRESS

“Acting that goes through genres, as if you were walking into the deep and crossing doors, a dance that grabs emotion without letting go, looking at two opposing bodies that gravitate, mummies with huge eyes dancing or rebuking, the play is on. It breathes.

Alcocer Guerrero and his artistic team propose bright and dark landing strips, incessant multiple actions, give blows with different intensities that refer us to a known reality and straight away to another one that we have ignored..”

Alegría Martínez, “From One Reality to Another,”

*Milenio, Laberinto*. July 22, 2017.

<http://www.milenio.com/cultura/de-una-a-otra-realidad>

“Using meta-theatrical elements where the same play is seen as such and makes fun of itself, challenging the binomial limits of human sexuality and delving into both homoerotic and queer territories, and with a particular sense of humor that can snatch a guffaw and at the same time provoke and transgress viewers, Alcocer Guerrero defies a whole series of theatrical canons to explore and create his own voice, a sound that is somewhat grotesque, strident, fascinating and hypnotic at the same time.”

Juan Carlos Araujo, “Theater of Mummies,”

*Entretenia*. May 3, 2018.

<http://entretenia.com/teatro-de-momias/>



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“His work as a director is impeccable, well-designed choreography, good use of space, precise rhythm, use of image and sound at the service of the representation. [...] A well-integrated and committed team that offers good acting and formidable corporality.”

Eugenia Galeano, “Theater of Mummies,”

*A escena.* July 29, 2017.

<http://aescenateatro.net/2017/teatro-de-momias/>

“The show pleases, convinces, questions, goes to psychosocial depths, and even more so, peaks with the most captivating roles of dramatic universality. I highly recommend this production.”

Gonzalo Valdés Medellín, “Theater of Mummies,”

*Siempre.* April 21, 2018,

<http://www.siempre.mx/2018/04/teatro-de-momias/>

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“...the author-director takes on the role of an image creator whose meaning is based on the amplitude of the symbol, similar to the work of painters and sculptors [...] The staging is also a way of giving back to the viewer his right to think for himself.”

Juan Hernández, “The Caustic/Cutting Humor of Post-human Existence,”

*El Universal*, Suplemento *Confabulario*, September 8, 2018.

<http://confabulario.eluniversal.com.mx/teatro-de-momias/>



*TECHNICAL INFORMATION*

*Type of set*

Italian-style theater

*Minimum stage measures*

6 meters wide x 5 meters long x 2.5 meters high

*Type of floor needed*

Floor board or wood

*Audience Profile*

Over 15 years old

*Duration of the play*

75 minutes

*Set-up time*

1 whole day

(To set up the set, set up and focus the lighting equipment, mark positions for actors, technical rehearsal with the entire company.)

*Take-down time*

90 minutes

## *Technical requirements*

### *Lighting*

(The company will adapt to available equipment)

\*16 PAR 64. 575 W

\*7 lekolights 575 W, 23/50°

### *Audio*

\*1 amplifier

\*1 audio console

\*1 pair of stereo monitors

\*1 stereo miniplug cable - stereo RCA output

1 Mac laptop with QLab software (provided by the company)

### *Staff needed for the set-up*

\*1 light technician

\*1 sound technician

\*1 rigging system and prop technician

### *Staff required for the performance*

\*1 light technician

\*1 sound technician

\*1 rigging system and prop technician

## *Technical requirements*

*Set design (provided by the company)*

1 screen that can be taken down (3 meters wide, 2 meters high and 0.50 meters long)

*Wardrobe, props and make-up (provided by the company)*

*Safety for actors*

\*Black adhesive tape to secure electrical and audio cables on the floor

*Dressing room*

Dressing room for six people

*Transportation*

8 roundtrip tickets

3 double rooms

2 single room

*Freight Transportation*

Set design features for transportation:

Weight: 50 kilos; Measurements: 2.10 meters high, 0.50 meters wide, 0.50 meters long.

Wardrobe, props and make-up features for transportation:

Weight: 25 kilos; Measurements: 1.5 meters wide, 1.5 meters high, 1.5 meters long.

*Maintenance per performance (if there are performances on several days)*

\*Wardrobe washing, ironing and repair

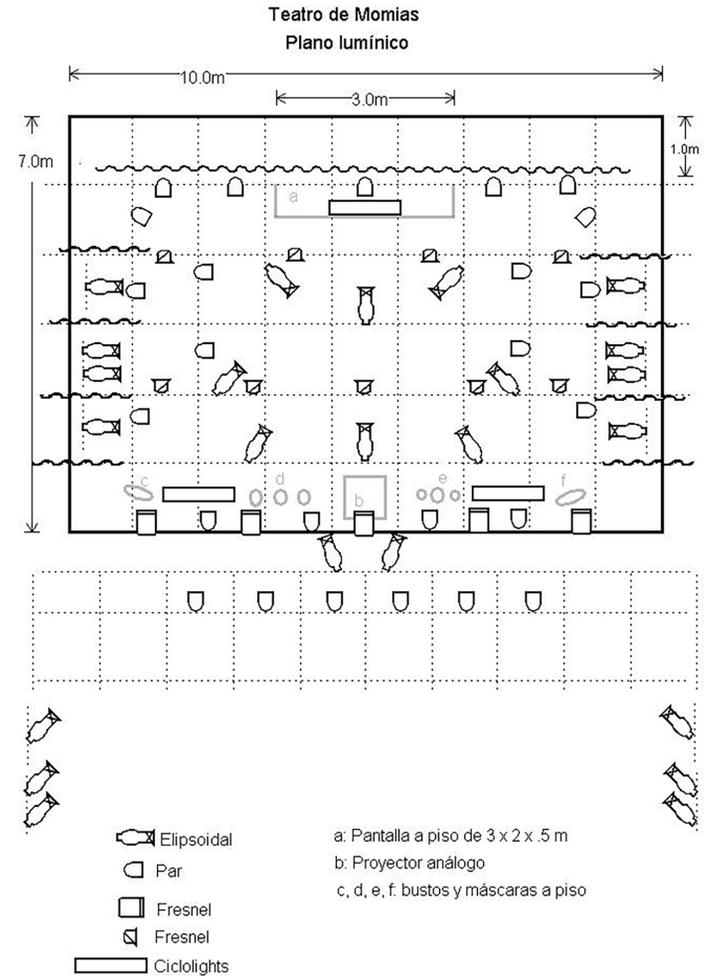
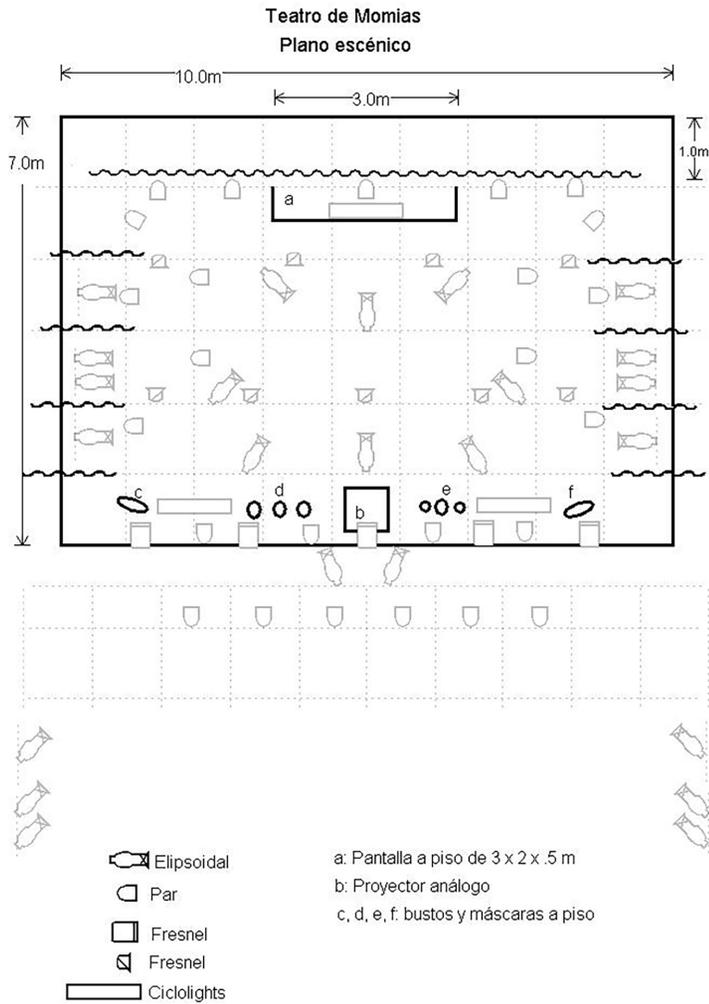
\*Dry cleaning

\*White paint

Props repair (if needed)

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*Planos*



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+  
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*THE LIFE OF THE PLAY*

July 8, 2017  
Beginning of the premiere season at Foro La  
Nabe

March, 2018  
Season at the Carretera 45 Cultural Center

April - May, 2018  
Season at Foro La Nabe

August - October, 2018  
Season at La Teatrería

LINK TO PROMO VIDEO :

<https://vimeo.com/297324253>

LINK TO THE WHOLE PLAY :

[https://www.youtube.com/watch?v=YYdRme\\_enMo](https://www.youtube.com/watch?v=YYdRme_enMo)

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## CONTACT

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