

ballroom marfa presents



**the marfa triptych:
3 portraits of west texas**

pancho villa from a safe distance

a chamber opera composed by graham reynolds

libretto by lagartijas tiradas al sol

directed by shawn sides

world premiere 11.11 and 11.12.2016

crowley theater marfa. tx

The Marfa Triptych, commissioned by Ballroom Marfa and nearly ten years in the making, consists of three portraits of West Texas as envisioned by Austin based composer Graham Reynolds and inspired by his interest in the intermingled populations of the Texas-Mexico border regions, from *ejido* to ranch to the visual arts community.

The first installment, *The Country & Western Big Band Suite*, was performed in November 2013 at the Crowley Theater in Marfa, Texas. An instrumental suite for fourteen players, the performance included contributions from veteran guitarist Redd Volkaert and emerging fiddle prodigy Ruby Jane, along with other members of Reynolds' far-reaching group of collaborators.

Part two *The Desert*, performed solo at the Overlook at Mimms Ranch in Marfa, Texas in October 2014, explored the landscape and the natural history of the area. Amongst an intimate audience of 60, Reynolds played acoustic piano and various percussion instruments as a live score to the setting sun and rising moon over the Davis Mountains.

Pancho Villa From a Safe Distance is closing chapter in *The Marfa Triptych*.



BALLROOM MARFA

Fairfax Dorn, *Co-Founder & Artistic Director* Virginia Lebermann, *Co-Founder & President of the Board*
Susan Sutton, *Executive Director*

The Crowley Theater, Marfa, Texas
Friday, November 11th, 2016
Saturday, November 12th, 2016

in association with Fusebox Festival
presents *The Marfa Triptych Part III:*

pancho villa from a safe distance

Graham Reynolds
Composer

Lagartijas Tiradas al Sol
(Luisa Pardo & Gabino Rodríguez)
Librettists

Shawn Sides
Director

with

Paul Sanchez
Tenor

Liz Cass
Mezzo-Soprano

and

Adrian Quesada
Guitar

Alexis Buffum
Violin

Jeremy Bruch
Drums

Utah Hamrick
Bass & Tuba

Henna Chou
Cello

Carrie Fountain
Additional Lyrics

Brian Scott
Set & Lighting Design

Christine Crook
Costume Design

Tomás Q. Morín
Translator

Luis Armando Ordaz Gutiérrez
Dramaturg & Dialect

Antonio Ruiz-Camacho
Additional Translations

David Lobel
Managing Producer

Dallas Tate
Stage Manager

Miguel Santiago Santos
El Tigre

Toy Selectah
Music Remixing & Consultation

List of Songs and Scenes

1. Curas Sin Vergüenza. *Of the Revolution and the church*
2. A Brief History of the Mexican Revolution. *An instrumental*
3. Pobre Pancho Villa. *Of the 1923 assassination of Pancho Villa*
4. El Tigre on Video Part One. *Miguel Santiago Santos in Oaxaca*
5. From a Safe Distance Part One. *Of the citizens of Juarez watching the Americans in El Paso*
6. The Battle of Juarez Part One. *Of the citizens of El Paso observing the battle across the Rio Grande*
7. Revolucionario el Bandido. *Of the day Pancho Villa joined the Revolution*
8. El Desierto de Chihuahua. *Of the landscape*
9. El Inicio de la Revolución. *Of the uprising of the people*
10. The Battle of Juarez Part Two. *Of the citizens of El Paso observing the battle across the Rio Grande*
11. From a Safe Distance Part Two. *Of the citizens of Juarez watching the Americans in El Paso*
12. La Toma de Zacatecas. *Of the great Villa victory at Zacatecas*
13. El Niño a Forajido. *Of Pancho Villa's childhood*
14. El Tigre on Video Part Two. *Miguel's search in Durango*
15. Villa y Zapata. *Of the two revolutionary generals meeting in Mexico City*
16. Habla Villa en Mal Momento. *Of Villa's fears and frustrations during a difficult time*
17. Celaya y la Derrota Villista. *Of Villa's loss at Celaya and the severed arm of Obregon*
18. La Cueva Part One. *Of Villa's attack on Columbus, New Mexico*
19. La Cueva Part Two. *Of Villa's hiding in a cave as American troops search for him*
20. En la Guerrilla. *Of the Villista soldier Tiburcio*
21. From a Safe Distance Part Three. *Of the citizens of Juarez watching the Americans in El Paso*
22. The Battle of Juarez Part Three. *Of the citizens of El Paso observing the battle across the Rio Grande*
23. Me Llamo Pancho Villa. *Of becoming Pancho Villa*
24. El Tigre on Video Part Three. *Miguel's invocation of the spirit of Pancho Villa*
25. El Bárbaro del Norte. *Of the struggle*

A note from the composer

When I was in fifth grade, growing up in Connecticut, my family took a trip to Mexico City. This was my first time in another country, my first time immersed in a language other than English, and, most transformatively, the first time I truly felt the full potential and power of art. We saw the revolutionary murals all over the city and in particular the works of Orozco, Siqueiros, and Rivera at Bellas Artes. This art and this experience planted the seeds for a lifelong interest in Mexican history and culture. I ended up majoring in Latin American history during college and now live in Austin, Texas, four hours from the border. But, until this project, I've always hesitated to incorporate this interest of mine into my art.

The conception of *Pancho Villa From a Safe Distance* started at a lunch with Fairfax Dorn and Virginia Lebermann that led to a commission from Ballroom Marfa, who were later joined by Fusebox Festival as co-commissioners. Virginia and Fairfax were interested in an opera so Shawn Sides and I headed out to West Texas to look for a subject. We found ourselves in El Paso, staying at the hotel where, it turned out, Pancho Villa had lived during the early part of the Mexican Revolution. Here was a truly operatic figure and a larger than life persona. We had found our subject.

The piece is a non-linear collage of scenes from or inspired by the life of the complex, contradictory, fascinating, controversial, and iconic Mexican revolutionary Pancho Villa. He provides a lens into Mexico and the Mexican Revolution, the Mexican-American border and the relationship and overlaps between the communities of both nations.

The text is by Luisa Pardo and Gabino Rodriguez of Lagartijas Tiradas al Sol, a Mexico City based theater company whose incredible work I first came across at Fusebox Festival. Lagartijas wrote the main body of the libretto in Spanish. But, I also wanted a series of interludes in English to specifically address the Safe Distance part of the piece, both my contemporary and personal Safe Distance, as well as the historical one. During the revolution people would climb to the tops of buildings in El Paso to watch the Battle of Juarez right across the river. When I asked my friend, collaborator, poet, and novelist Carrie Fountain if she would work on this piece, I knew she had Mexican heritage. What I didn't know was that her family were refugees during the war and had crossed the river into El Paso and watched the battles from there. Carrie was perfect for the job.

The music is part Mexican and Tejano inspired, part rock opera, part chamber music suite, part sonic experimentation. The opera's ensemble is made up of two amazing singers, Paul Sanchez and Liz Cass, and an exceptional band of six instrumentalists, built around Grammy-winning producer-guitarist Adrian Quesada. The staging is by my favorite director in the world, Shawn Sides of the Rude Mechs. This is an inspiring team to work with.

I consider this piece to be a living work. I'm sure things will evolve and change as we prepare it for future performances and record the album. I would love any thoughts or feedback about what we can do to make it a stronger piece. Any ideas would be sincerely appreciated.

My deepest thanks to Virginia Lebermann and Fairfax Dorn for approaching me so many years ago and suggesting we work on an opera together. This has been one of the most meaningful and special projects of my career.

And finally, thank you so much for being here and thank you so much for listening.

-Graham Reynolds

From the librettists

Estas canciones son fragmentos de algunas versiones de la vida de Francisco Villa, Doroteo Arango. Nos basamos en cuentos, testimonios, entrevistas, películas, corridos, novelas, noticias y biografías. Estas canciones son un intento por conocer a Francisco Villa, quizá el caudillo más divertido, polifacético, iracundo y sentimental de la revolución mexicana; pero también son un intento por vincularlo con nuestro presente, con la libertad de un hombre del norte que derrumbó cualquier frontera. Estas canciones son una evocación, una oración y un homenaje.

These songs are fragments of some versions of the life of Villa, Doroteo Arango. We consulted stories, testimonies, interviews, films, corridos, novels, news articles, and biographies. These songs are an attempt to better know Francisco Villa, who was perhaps the most entertaining, multi-faceted, wrathful, and sentimental leader of the Mexican Revolution; but these songs are also an attempt to connect him with our present, with the freedom of a man from the North that knocked down every border. These songs are an evocation, a prayer, and a tribute.

-Luisa Pardo and Gabino Rodríguez
Lagartijas Tiradas al Sol

From the director

In an early meeting with Lagartijas, we talked a lot about the 'distance' of the title: not just the distance of those Anglos watching the Battles of Juarez from across the river, but also our own historical distance. How time takes the edge off the violence. And our distanced, analytical view of this terribly passionate person.

We all wanted to make something that wasn't a straight biography, not a recitation of the facts of his life, or the arc of a "story" imposed on it. Yes, those things - but

more importantly, we wanted to create an expression of what “Pancho Villa” means; to people in Mexico and people in the US; the mythology around him; and the complicated and utterly confusing revolution.

A lot of the facts are quirky enough to seem like lies. His corpse’s head was stolen. Nobody that I read knows by whom, or where it ended up. But that it is missing seems to be reliably factual. He loved pigeons. And ice cream. And strawberry soda.

He is reported as saying “Tell them I said something,” as he died, in spite of the fact that he was shot in the heart and would have died instantly.

He would change the time of the start of a battle so that the light was just right for the Mutual Film Company, with whom he had a contract, so they could get the best footage.

But then this story was refuted in another source.

Many purportedly shot-on-the-field battles were staged and re-enacted at the time. Sometimes they would even change the outcomes. Always they would inflate bravery on one side and cowardice or cruelty on the other. Of course. They wanted a “story”.

And so, when actual battlefield footage is fake, what can we count on as true? In an odd way, our fictions are more real to us, at least personally, than facts.

We all took a little trip together to El Paso and Columbus and down to Chihuahua. We ran into people everywhere we went whose grandparents either rode with Villa or had all their stuff taken by him. Hero and villain and no distance between.

I am very lucky to get to work with Luisa and Gabino. I’ve been so very inspired by these amazing singers and musicians, by Luis’s brilliant dramaturgy, by this music, and by Lagartijas and Carrie’s words. My job has been to get out of the way and not-do, as often as possible. I’m deeply grateful for the opportunity to be in the room with this piece and these people.

We owe a great debt to David Dorado Romo’s beautiful book *Ringside Seat to a Revolution: An Underground Cultural History of El Paso and Juárez*. And to Miguel Santiago Santos - “El Tigre”.

Luisa and Gabino met El Tigre in Oaxaca as we were working. His fascination with and search for the spirit of Villa, and, more than anything else, his belief that change is still possible, that the revolution continues, is a more profound expression of what “Pancho Villa” means than any of the dates or places.

Viva Villa.

-Shawn Sides

From the commissioners

Graham, Virginia, and I started talking about the ideas that would become *The Marfa Triptych* over 10 years ago. Ballroom Marfa was a young, ambitious organization, and we found a kindred spirit in Graham. We wanted Ballroom's first major music commission to be more than a one-off performance. We wanted to create a lasting portrait of the Big Bend, something for the ages. We found the challenge that we were all looking for in *The Marfa Triptych*.

Graham became a regular visitor to the Big Bend, traveling across the region as he conducted field research. He spent time getting to know the region's artists, musicians, park rangers, and ranchers. Graham absorbed as much information as he could while immersing himself in the Chihuahuan Desert landscape. There's something about the space of the Big Bend that gives rise to profound creativity. Graham accessed this energy. *The Marfa Triptych* is a full-bodied portrait of the people and the land. It's a work that conveys the profound sense of space that informs our shared experience of West Texas.

And now *The Marfa Triptych* is completed with *Pancho Villa From a Safe Distance*. This is an opera that uses our region's history to examine the power of myth, and the shared experiences that transcend the concept of borders.

The Marfa Triptych is the epitome of Ballroom Marfa's mission to realize works that are site-specific and site-inspired. It's an ideal example of how we can use the energy of Marfa and Far West Texas to inspire local, national and international communities in developing new ways of experiencing and enriching our world.

On behalf of Virginia, the Ballroom Marfa board of trustees, and Ballroom Marfa's staff, I would like to express profound gratitude to everyone who has played a part in making this happen. And we are especially thankful to Graham for sharing his vision as an artist, musician, composer, and friend.

-Fairfax Dorn

Production Staff:

Videography by Lagartijas Tiradas al Sol

Video Photography by Fernando Pardo

Poster and Triptych Graphic Design by Noel Waggener

Sound Engineer: Gory Smelley

Technical Director: Zac Crofford

Video Editor: Jeremy Bruch

Program design: L.B. Deyo

Original Fanzine drawings: Pedro Pizarro

Initial Translation Assistance: David Rios, Michi Runyon, David Lobel



Rehearsal space provided by the Rude Mechs, Austin, TX. Part of the Rude Fusion series.

Work-in-progress concerts hosted by Dive Bar and The Townsend, Austin, TX.



Graham Reynolds Staff:

Management: David Lobel / Lobel Arts Associates

Assistant Managers: Mari Akita & Cassie Shankman / Lobel Arts Associates

Engineers and Music Editors: Buzz Moran and Jon Fielder

Score Librarian: Jeremy Bruch

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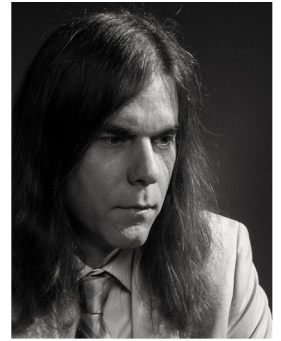


www.panchovillaopera.com

www.grahamreynolds.com

Graham Reynolds

Called “the quintessential modern composer” by the *London Independent*, Graham Reynolds composes and records music for film, theater and performance with collaborators ranging from Richard Linklater and Jack Black to DJ Spooky and Ballet Austin. His film projects include scores for *Before Midnight*, *Bernie*, and *A Scanner Darkly*. With the Golden Arm Trio, Reynolds has toured the country and released four critically acclaimed albums; he is Artistic Director of Golden Hornet Composer Laboratory, which has produced over 70 concerts by more than 60 contemporary composers. He is a member of the Rude Mechs theater collective, resident composer with Salvage Vanguard Theater, and received the 2016 Creative Capital Award for the Pancho Villa chamber opera. www.grahamreynolds.com



Lagartijas Tiradas Al Sol

Founded in 2003 by Luisa Pardo and Gabino Rodriguez, Lagartijas Tiradas Al Sol is a community of Mexico City artists making projects that link work and life and erase borders. They seek to clarify and articulate, but also to disrupt and unravel notions of biography, document, and history. In exploring events of the past, their work highlights how arbitrarily history is constructed. But their aim

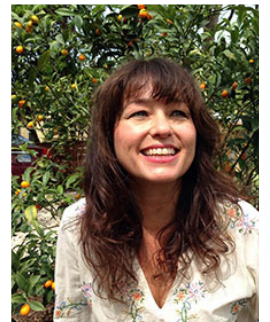
is not to correct the record, rather to put the emphasis elsewhere, to change the narrator, to create perspective, and to make up stories.

Lagartijas Tiradas Al Sol have presented their work across Mexico and abroad; Festival Automne in Paris, The Kunstenfestivaldesarts in Brussels, Vienna Festwochen, the High Season of Girona, Contemporary Scene in Madrid, Montreal Transameriques, Theater Spektakell of Zurich, among many others. They have received several awards, among them the nomination of Luisa Pardo and Gabino Rodriguez as candidates of The Rolex Mentor and Protege Initiative 2008, the Audience Award at the Festival Impatience in Paris 2011 (Odeon Theatre and Centquatre) and ZKB Foldpreiss in Zurich 2011.

www.lagartijastiradasalsol.com

Shawn Sides

Shawn Sides is a founder and a Co-Producing Artistic Director of Rude Mechs in Austin, TX where she has co-conceived, co-adapted, and directed a new work every year, give or take, since 1996, including Off-Broadway and touring productions of *Lipstick Traces*, *Get Your War On*, *Stop Hitting Yourself*, *The Method Gun*, and their “re-enactment” of The Performance Group’s *Dionysus in 69*. Current project include Rudes’ adaption of *The Brothers Karamazov*, *Field Guide*, commissioned by Yale Rep and *From the Pig Pile: Requisite Gesture(s) of Narrow Approach* by Sibyl Kempson. Shawn is an Alpert Hedgebrook Prize recipient and was included with her fellow Rudes into the Austin Arts Hall of Fame in 2010. She is also 2015 Doris Duke Performing Artist Award recipient. www.rudemechs.com



Carrie Fountain

Carrie Fountain's poems have appeared in *American Poetry Review*, *Tin House*, and *Poetry*, among others. Her debut collection, *Burn Lake*, was a National Poetry Series winner and was published in 2010 by Penguin. Her second collection, *Instant Winner*, was published by Penguin in 2014. Flatiron Books (Macmillan) will publish her novel for young adults, *I'm Not Missing*, in early 2018. Born and raised in Mesilla, New Mexico, Fountain received her MFA as a fellow at the James A. Michener Center for Writers at the University of Texas at Austin. Currently the writer-in-residence at St. Edward's University, she lives in Austin with her husband, playwright and novelist Kirk Lynn, and their children.



Carrie's paternal grandmother, Celia Fountain, came to the United States from Durango, Mexico to escape the revolution. Her family settled in El Paso where she met her husband Auturo of Mesilla, New Mexico while she was working in a store. They were married and moved to Mesilla, where she lived until her death in 1984. www.carriefountain.com



Paul Sanchez

Paul Sanchez has been singing and performing since the age of nine, starting out in the gospel circuit of the Fort Worth/Dallas area and then moving on to opera at the age of fourteen with the Fort Worth Opera. Later he was able to sing and travel with the Austin Lyric Opera, Houston Grand Opera, and as background vocalist for different R&B, neo-soul and rock bands including Elton John, Prince, Jay Z and Deltron 3030. Paul has performed in many stage and musical productions in Austin with Zilker Hillside Theater, Zach Scott Theater and TexArts and spends a lot of his time giving private voice lessons. He is currently the solo vocalist at Riverbend Church and is partnering with local singers and songwriters to help with his first EP.

Liz Cass

Liz Cass is an Austin based mezzo-soprano, Executive Producer of LOLA (Local Opera Local Artists), voice teacher, and public speaker. Ms. Cass holds the position of Community Liaison for the Armstrong Community Music School where she has been a member of the faculty and staff for over eleven years.

Liz is a regular soloist with Austin Opera, The Austin Symphony, Austin Chamber Music Center, Austin Classical Guitar Society, and Chorus Austin. Each year, Ms. Cass travels to Guatemala City and Antigua, Guatemala to perform Handel's Messiah where dignitaries from all over the world come together with proceeds benefiting various educational efforts throughout Guatemala. www.lizcassopera.com



Adrian Quesada

Adrian Quesada is a Grammy Award Winning musician/composer/producer based in Austin, TX. As a musician he is best known as co-founder of the bands Grupo Fantasma (now ex-member), Brownout/Brown Sabbath, and Spanish Gold. Never one to sit still, he also releases music as The Echocentrics and is a revered and in demand collaborator. He's toured all over the world and performed on the Late Show with David Letterman and twice on PBS' historic Austin City Limits TV Show. He has worked with such diverse artists as Prince, GZA (Wu-Tang Clan), Bernie Worrell, Daniel Johnston, Larry Harlow, Quantic, and many more. As a producer Quesada has worked on albums by Daniel Johnston, The Sword, Natalia Clavier, Karl Denson, Toy Selectah, and Ian Moore. www.levelonesound.com



Jeremy Bruch

Born in the Iowan heartland, stewed in good music and farm living, Jeremy has been drumming and cooking professionally for a combined total of over 30 years. Upon graduation from high school, he wandered south of SunnyBruch Farm and into the wilds of Texas, where he has spent over a decade playing drums with countless acts ranging from Latin (Grupo Fantasma) to indie rock (What Made Milwaukee Famous) and currently holds it down with Graham Reynolds, doing studio sessions for various soundtracks, scores, and Golden Arm Trio albums, as well as live performances with Ballet Austin, Forklift Danceworks, and many more. www.iowanchef.com

Utah Hamrick

Utah Hamrick is a jazz educator who holds a bachelors degree in Music Education and masters in Bass Performance from Central Michigan University, and a DMA in Jazz Performance from the University of Texas. Doctor Hamrick frequently performs with Austin-based composer Graham Reynolds, including motion picture soundtracks for *Bernie* and *All is Bright*. He has performed with jazz luminaries such as Houston Person, Byron Stripling, Larry Ham, Bill Watrous, and Tommy Igoe, and performed with Willie Nelson for the opening of the ACL Live Moody Theatre. He currently teaches Jazz Bass/Jazz Ensembles at Texas State University School of Music.

www.txstate.edu/jazzstudies/faculty/hamrick.html



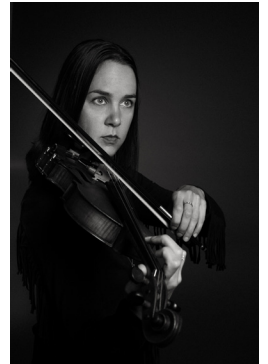
Henna Chou

Henna Chou has traveled the world as an environmental scientist and musician for the past two decades. She is currently the Music Curator at Salvage Vanguard Theater and Managing Director of COTFG, a community organization dedicated to the proliferation of creative sound and counter culture expression. As a cellist, guitarist, keyboardist or sound designer, she has performed in many theatrical and touring band ensembles and occasionally created arrangements and recordings for film.

Henna performs with Linen Closet, Many Birthdays, and New Music Co-op in Austin, TX. She is currently pursuing a masters degree in Geographic Information Systems through Pennsylvania State University. www.friendlyghost.org

Alexis Buffum

Alexis has been performing and teaching violin in Austin, TX for 12 years. She earned a Masters in Music performance degree at the University of Texas at Austin and a Bachelor of Music degree at Florida State University. She performs with the Austin Symphony, Austin Lyric Opera, and Round Rock Symphony. In addition to Classical music, she enjoys performing alternative styles of music such as rock, folk, Irish, and improvisation. She has recorded on several films, including “Bernie,” “Mud,” “Our Brand is Crisis,” and “Loving.” Alexis has also performed with numerous artists such as Willie Nelson, Kristin Chenoweth, Josh Groban, Stevie Wonder, Frank Sinatra, Jr., and the Trans Siberian Orchestra. She has loved the opportunity to work with Graham on numerous projects over the past seven years. www.alexisbuffum.com

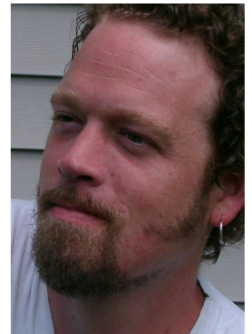


Tomás Q. Morín

Tomás Q. Morín’s poetry collection *A Larger Country* was the winner of the APR/Honickman Prize and runner-up for the PEN/Joyce Osterweil Award. He is co-editor with Mari L’Esperance of the anthology, *Coming Close: 40 Essays on Philip Levine*, and translator of *The Heights of Macchu Picchu* by Pablo Neruda. His poems have appeared in *Slate*, *Threepenny Review*, *Boulevard*, *Poetry*, *New England Review*, and *Narrative*. www.tomasqmorin.com

Brian H Scott

Brian H. Scott, a Lighting and Scenic Designer based in New York City, as a designer for Austin TX based Rude Mechanicals, where he designed *Stop Hitting Yourself* at Lincoln Center, *Now Now Oh Now*, *Method Gun*, *I’ve Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla*, and *Matchplay*. He created lighting for *Tears become...Streams become*, *Bound to Hurt* and *Neck of the Woods* with Douglas Gordon. With Ann Hamilton *Habitus*, *The Event Of A Thread* and *Theatre is a Blank Page*. He designed lighting for Laurie Anderson and Kronos Quartet’s *Landfall*. As a SITI Company member he designed lighting for *Steel Hammer* with Bang on a Can All Stars, *The Persians* and *Trojan Women* with the Getty Villa, *American Document* with the Martha Graham Company, *Cafe Variations*, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *Radio MacBeth* and *War of the Worlds Radio Play*. www.brianhscott.com



Christine Crook

Christine Crook designs for theatre, dance, and opera all over the Bay Area and is a proud company member of the Shotgun Players and Just Theater. Recent credits include *Caught* and *Hamlet* with Shotgun Players, *Powder Her Face* and *Cunning Little Vixen* with West Edge Opera. Coming up next she is designing for San Francisco Symphony's production of *The Gospel According To The Other Mary*, and participating as an artist in residence with Institut für Alles Mögliche in Berlin in 2017. Christine has an MFA in costume design from UC San Diego and is the recipient of two SF Bay Area Theatre Critics Circle Awards. She currently teaches costume design with Academy of Art University, and mentors students designers with the Conservatory Theatre Ensemble at Tamalpais High School. www.christinecrook.squarespace.com



Luis Ordaz Gutiérrez

Luis Ordaz Gutiérrez is the Co- Founder and Artistic Director of ProyectoTEATRO, Austin's premiere Spanish language performing arts company. His work focuses on highlighting the socio-cultural experience of the Latino Diaspora in the US, as well as creating socially charged arts programming that preserves and promotes the entire spectrum of Latin-American culture. Luis won the 2015 B. Iden Payne Award for 'Best Director in Theatre For Youth' and 'Best Dance Choreography' for his work in POR LOS MOJADOS and was nominated for 'Best Original Script'. Over the past ten years he has had the opportunity to travel around the world to inspire communities to address social matters and political instabilities through the performing arts and to find strength and pride in their cultural backgrounds through community collectiveness. www.proyectoteatro.com

Toy Selectah

The mix-master wizard for Monterrey Mexico's Hip Hop en Español Pioneers Control Machete created a whole new hybrid by mixing mexican soundscapes with contemporary urban riddims. As a Music Producer and Remixer, Toy Hernández has been working with a long list of artists such as Major Lazer, Vampire Weekend, Mexican Institute of Sound, Calle 13, M.I.A., Thievery Corporation, Cypress Hill, Manu Chao, Diplo, Kinky, Up Bustle and Out, Plastilina Mosh, Café Tacvba, Sergent García, Don Omar, Gustavo Cerati, Celso Piña, Ely Guerra, Notch, Cabas, Juanes, Julieta Venegas, Alejandro Sanz, Zurdok, Molotov and many others. Lately he has been galloping rural rhythms of Colombian-Mexican cumbias, reggae, and other urban and Caribbean styles creating his own trademark sound. For the last ten years he's been traveling and Dj'ing all around the world as TOY SELECTAH!!! Last decade Toy Hernández was a key element in the establishment and development of Universal Music Group Urban Latino Label MACHETE MUSIC and the global takeover of Reggaeton and other Latin Urban genres. He now lives in Monterrey Mexico and is Creative Director, A&R and CEO of Sones del Mexside, his own production company and boutique label, a kind of incubator that develops and breaks new and established top selling acts like Los Angeles Azules (Double Diamond and Triple Platinum) and Latin Grammy winners DJ collective 3BallMTY. Toy releases music through Mad Decent, Diplo's label, and is an active collaborator and part of his production team. www.facebook.com/ToySelectah



BALLROOM MARFA

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About Ballroom Marfa

Founded in 2003 by Virginia Lebermann and Fairfax Dorn, Ballroom Marfa is a 501(c)3 non-profit organization and a dynamic, contemporary cultural arts space where varied perspectives and issues are explored through visual arts, film, music, and performance. The gallery is housed in a converted dancehall that dates to 1927.

As an advocate for the freedom of artistic expression, Ballroom Marfa's mission is to serve international, national, regional, and local arts communities and support the work of both emerging and recognized artists working in all media.

Ballroom Marfa is particularly interested in helping artists and curators achieve projects that have significant cultural impact but would be impossible to realize in a traditional gallery or museum setting.

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his military uniform. That action alone was enough to bring the Centaur of the North to her feet. During the days that followed, Villa would stalk the white kitty so relentlessly that she had to go into hiding for weeks, until the Centaur got over such infatuation.

MONOGRAPH

Doroteo Arango Arambula (Panchito Villa) was born on June 5, 1876 in Durango.

Their parents were Agustín Arango and Micaela Arambula.

When he was a child he had to endure poverty and hard labor. In his youth he was a cattle thief. He was also a butcher.

In 1910 he was commanding a gang of bandits, when he joined Francisco Madero's efforts to overturn Porfirio Díaz.

In 1913 he joined Venustiano Carranza's efforts, and Emiliano Zapata's in 1914, but a number of defeats forced him to take shelter in Chihuahua.

In 1920 he signed a peace agreement with President Adolfo de la Huerta, and he retired from armed conflict.

On July 20, 1923, he was shot dead in Hidalgo del Parral. In 1926 he was secretly exhumed and his head was severed from the rest of his body. On November 20, 1976, Francisco Villa's remains

were buried once again, at the monument of the Revolution in Mexico City this time around. Many people claim that the body buried that day was not Villa's. But as it is with almost everything else in Villa's history, this is yet another event that will remain shrouded in mystery.

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If there's a sinner here, that is me."

"...word has it that here in Saltillo there are many many

little priests. We will do as the

revolution says and we will kick

them out... I don't want to cause

trouble (... once you've rounded

them all up, you let me know and

we'll put them all, safe and

unharméd, on a train, and we'll

send them off across the river..."

"We lack the men and the money we

once had. All of those who made

money with us have left because

they no longer can make a profit.

(...) I might as well not be an

angel, but I thank God because I

have not amassed a fortune while

my fellow citizens die in the

battleground fighting for the cause I

AN ANECDOTE

During the occupation of Mexico City, or so the story goes, Villa didn't miss the chance to pay a visit to the Teatro Colón and relish the theater's cabaret and its suggestive singers. María Conesa, famously known as Gaita Blanca, or White Kitty, was performing at the venue. The celebrated actress was the star of The Latin Muses. During one of her acts, called Las Percheleras, she would step down into the mezzanine, a knife in her hand, and tease the audience. That night, during that act, she approached Francisco Villa and cut off the buttons of

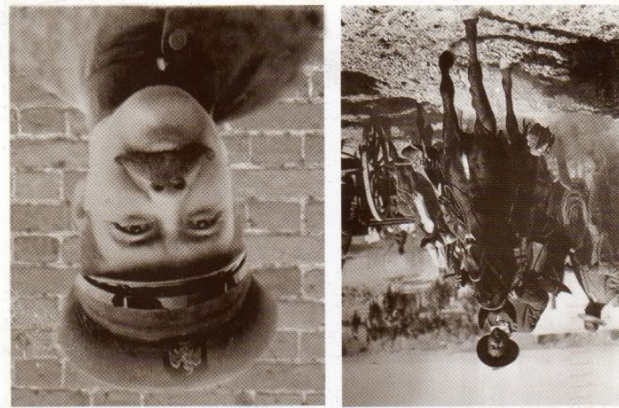
Francisco Madero para derrocar a Porfirio Díaz.

En 1913 se unió a Venustiano Carranza y en 1914 a Emiliano Zapata, pero las derrotas lo obligaron a refugiarse en Chihuahua.

En 1920, firmó la paz con el presidente Adolfo de la Huerta, y se retiró de la lucha armada.

El 20 de julio de 1923 fue asesinado a balazos en Hidalgo del Parral. En 1926 fue exhumado furtivamente y su cabeza fue separada de su cuerpo. El 20 de noviembre de 1976. Los restos de Francisco Villa son reínhumados en el monumento a la Revolución en la ciudad de México. Muchos aseguran que no fue el verdadero Villa a quien enterraron ese día. Así como casi todo en su historia, esto quedará en el misterio.

PROCLAMATION
\$5,000.00
REWARD



FRANCISCO (PANCHO) VILLA

ALSO \$1,000. REWARD FOR ARREST OF

CANDELARIO CERVANTES, PABLO LOPEZ,

FRANCISCO BELTRAN, MARTIN LOPEZ

ANY INFORMATION LEADING TO HIS APPREHENSION WILL

BE REWARDED

Columbus

New Mexico

MARCH 9, 1916

sus encantos. En los días siguientes el acoso de Villa fue tal que la Gaita Blanca tuvo que esconderse durante semanas, hasta que el Centauro olvidó aquel amor.



MONOGRAFÍA

Doroteo Arango Arambula (Pancho Villa) nació en Durango el 5 de junio de 1876. Sus padres fueron Agustín Arango y Micaela Arambula. Siendo niño sufrió pobreza y trabajos duros. En su juventud robó ganado. También fue carnicero.

En 1910 era líder de una partida de bandoleros, cuando se unió a

than eight days to listen to my confession, and the wedding is taking place tomorrow. Besides, you'd need a heart bigger than mine so I could tell you everything the Lord has given me license to do."

"That capital [Mexico city] so full of acclaim, brought me more sorrow than joy, and I just couldn't understand why people would praise it so much (...). It has magnificent palaces next to slums, luxury carriages and horses next to miserable semi-naked Indians in rags, carrying the heavy load of goods with a mecapal on their backs..."

"I had never before been afraid of dying, but that time I saw my end so close to me that this thought just flashed through my mind - the thought that everything I pushed through in life had been worthless..."

"Those who would call themselves decent people were more rancorous than real bandits."

"You go and tell Huerta, that [military] rank, and that he can blow those 100,000 pesos on aguardiente"

"I have a legitimate wife who's been recognized by the civil judge, but I also have other wives who are legitimate before God, (...) which is the law that matters to them. None of them should hide, embarrassed by sin."

VILLA'S QUOTES

"Shoot him first, we'll find out later"

"Gentlemen and fellow comrades in arms. Do not think that the one talking to you is a philosopher; I am a common man, but you will understand that, when they speak, common men speak from the heart"

"We live in a time riddled with too many ambitious politicians, who do no good to my people; they just waste their time talking nonsense and stealing money that belongs to the people..."

"In my view, the main misfortunes inflicted upon my country have been conceived by the gringos, and I call them that name because I just cannot stand them"

"Why can't I be like everybody else? Miseries and all, they enjoy life alongside their people."

"I was 25 when I learned to write my name."

"Have we run out of rivals to fight? Let's go somewhere else where we be trouble."

"People in Chihuahua call me an outlaw but they are wrong; the true bandits are those who rule the state. Compared to them, I am a gentleman."

"Look, you'd need to devote more

"Tengo mi esposa legítima ante el juez del registro civil, pero también tengo otras legítimas ante Dios, (...) la ley que a ellas importa. Ninguna tiene que esconderse porque la falta y el pecado, si los hay, son míos."

"... me dicen que aquí en Saltillo hay muchos, muchísimos curritas. Para cumplir con la revolución vamos a echarlos fuera... No quiero hacer alboroto (...) luego que los tengas, me avisas, los ponemos en un tren sin matrarlos y los mandamos al otro lado del río..."

"No tenemos los hombres ni el dinero que anteriormente poseíamos. Todos los que hicieron dinero a nuestro lado ha huido porque ya no pueden obtener más ganancias. (...) Aunque no sea un ángel, le doy gracias a Dios porque no he hecho dinero mientras mis conciudadanos mueren en el campo de batalla por la causa que yo represento."

ANECDOTA

Cuentan por ahí que durante la ocupación de la ciudad de México, Villa no perdió la oportunidad de ir al teatro colón a regodearse con el teatro de revista y sus sugerentes tíjules. En ese foro actuaba María Conesa, la famosa Gaita Blanca. La célebre actriz protagonizaba Las musas latinas y en el número de Las percheleras, acostumbraba bajar a la luneta con una navaja en la mano para jugar con el público. Durante aquel número en aquella noche se acercó a Francisco Villa y le cortó los botones del uniforme militar. Esta acción fue suficiente para que el Centauro del Norte cayera rendido a

soldiers, los Dorados, the Golden Ones.

1920-December - Alvaro Obregon, Francisco Villa's nemesi, is sworn in as president-elect.

1923 - July - Francisco Villa, known as the Centaur of the North, is killed in an ambush in Parral, Chihuahua.

1926 - Lastly, to top it all off:

In a box of bullets, mauser 7 mm,

right there, in El

Cauro, Chihuahua

General Durazo buried

Pancho Villa's head.

That's what some

people say, that's

what they say.

He was resting in his

grave, the one they

dug out for him in

Parral but a group of

hated men, showed up

and disturbed him:

they dug him up, they

cut off his nape and

took his head. They

say, this is what they

say, that some Gringos from Yale

asked for it or that some Masons

in Puebla wanted it or that a gang

of drunken Obregonistas ordered

the head, the thing is, they

didn't paid what it was agreed

and general Durazo preferred to

have it buried. Right there, in a

box of bullets, at El Cauro ranch,

Francisco Villa's head rests...

LIZARDS BASKING IN THE SUN / from
an account by Jesús Vargas and
Paco I Taibo II



"En Chihuahua me llaman bandido y están en un error! Los que gobiernan el estado son los verdaderos ladrones. Yo, comparado con ellos, soy un caballero."

"Mire, para confesarme usted necesitaría más de ocho días y la boda va a ser mañana. Además, usted necesitaría un corazón más grande que el mio para decirle lo que el Señor me ha dado licencia de hacer."

"Aquella capital [la ciudad de México] tan alabada, me dio más tristeza que alegría, y no podía comprender cómo

se le hacían

tantos elogios

(...) Palacios muy

hermosos al lado de

viviendas sucias

y miserables,

carruajes y

caballos de

lujo junto a

índices indios

casí desnudos,

harapientos y

cargando en las

espaldas con

el mescal su

mercancía...."

"Yo nunca había tenido miedo de

morrirme, pero en aquella ocasión vi

tan cerca mi fin, que me pasó como un

relámpago por el pensamiento que todo

el navegar de mi vida había sido para

nada...."

"Los que se llamaban decentes eran

más rencorosos que los mismos

bandidos."

"Dígame al marihuano de Huerta que
seré feliz cuando mi grado [militar]
me lo reconozca el pueblo y que
los 100 mil pesos se los beba en
aguardiente"

1917 - July - Villa rises from his ashes and delivers a series of attacks against the Carrancistas, becoming, through guerrilla tactics, their worst nightmare.

1917 - February - Constitutionalists enact the new Mexican Constitution.

1917 - May - Carranza is, once again, sworn in as President of the country.

1918 - "Villa seems to be ill with distrust." Throughout that year he keeps constantly attacking the Carranza administration.

1919 - January - Felipe Angeles returns from exile in the United States and joins Villa's forces.

1919 - April - On the 10th day, Emiliano Zapata is killed in an ambush organized with the goal of benefiting Carranza.

1920 - April - Obregón announces he is breaking up with President Carranza and leads the Rebellion of Agua Prieta. He announces his candidacy for the presidency of Mexico. One month later, Carranza is killed.

1920 - July - Following Venustiano Carranza's assassination, Acting President Adolfo de la Huerta offers to pardon Villa if he ceases all armed activities and retires from politics. On the 28th day, Villa deposits his arms and goes into retirement, devoting to labor at Hacienda El Canutillo, Durango, alongside many of his loyal

pidieron unos gringos de Yale, o que era para unos masones de Puebla, borrachos lo mandaron a pedir, el caso es que no pagaron lo prometido y el general Durazo prefirió enterarla. Ahí, en la caja de balas, en el rancho El Cairo, descansa, la cabeza de Francisco Villa...

LAGRARIAS TIRADAS AL SOL / sobre palabras de Jesús Vargas y Paco I Taibo II

FRASES VILLA

"Fusílenlo, después averiguamos"

"Compañeros de armas y señores. No crean ustedes que el que les va a hablar es un filósofo, soy un hombre de pueblo, pero ustedes comprenderán que estos hombres cuando hablan, hablan con el corazón"

"En esta época hay muchos políticos ambiciosos, que ningún bien hacen a mi raza; pasan el tiempo discutiendo tonterías y robándose el dinero que le pertenece al pueblo..."

"Concepto que las principales desgracias acaecidas en mi país, han sido a iniciativa de los gringos, y los llamo así porque no los puedo ver ni en pintura"

"Por qué no puedo ser como los demás? Ellos con sus miserias y todo, viven felices al lado de sus gentes."

"Tenía 25 años cuando pude escribir mi nombre."

"¿Ya no hay con quien pelear? Vámonos para otra parte donde haya pleito."

de desconfianza". Todo este año sigue atancando constantemente al régimen carrancista.

1919 - Enero-Felipe Angeles regresa de su exilio en Estados Unidos para unirse a Villa.

1919 - Abril-Emiliano Zapata es asesinado el día 10 en una emboscada planeada al servicio de Carranza.

1920 - Abril-Obregón anuncia su ruptura con el presidente Carranza encabezando la Rebelión de Agua Prieta y lanzándose como candidato a la presidencia de México. Un mes después Carranza es asesinado.

1920 - Julio-Tras el asesinato de Venustiano Carranza, el presidente interino Adolfo de la Huerta le ofreció a Villa amnistía a cambio de cesar sus actividades y retirarse de la política. El día 28 Villa depone las armas y se retira a trabajar en la hacienda El Canutillo, en Durango, al lado de muchos de sus fieles soldados, los Dorados.

1920- Diciembre - Jura como presidente electo el acérrimo enemigo de Francisco Villa, Alvaro Obregón.

1923 - Julio-Francisco Villa, el Centauro del Norte, es asesinado en una emboscada en Parral Chihuahua.

1926 - Y, para rematar:

En una caja de balas, máuser 7 mm, ahí, en El Cairo, Chihuahua el general Durazo enteró la cabeza de Pancho Villa. Eso dicen algunos, eso dicen. Descasaba en su tumba, la que cabaron en Parral y un grupo de hombres con sombrero, lo vino a molestar: lo desenterraron, le cortaron el cogote y se llevaron su cabeza. Dicen, eso dicen, que la

(Carranza and Obregón) and supporters of the convention (Villa and Zapata) intensify. In one of the bloodiest battles of the whole revolution that takes place in Celaya, Villa is defeated. The constitutionalists' victory over Villa proves defining. 1915 - December - Villa returns to Chihuahua. Once defeated, he realizes that he's out of money, army and weaponry, and that his followers are now but a few. He delivers a speech in the middle of a snowstorm and then leaves for the mountains. Carrancista forces are approaching the city.

" - I'm heading for the sierra (...). They will never catch me (...) even if all the armies in the world went after me, they would never find me." Silvestre Terrazas / The true Pancho Villa

1916 - March - Irate and determined to pivot, Villa takes Columbus, New Mexico by assault. He is defeated and his men end up scattered in small guerrilla groups across Durango and Chihuahua. Aligned in the punitive Expedition with the approval of Carranza, brigades of the US army enter Mexican territory with the goal of finding and seizing Villa. On March 27 Villa gets hurt during a clash with the Carrancistas. He runs away and seeks refuge in a cave. No one knows from him in almost three months.

1915 - Diciembre - Carranza and Zapata's forces enter Mexico City and agree on creating an alliance to support the convention. " - Our comrades have already told you this: I said the same, I've always said it - that Carranza is a bastard - Zapata says - Those are men who have slept on too comfy a pillow. How come can they make friends with the common people, who have known nothing but pure suffering" - Villa replied

Paco Ignacio Taibo II / Pancho Villa, a narrative biography

1915 - January - Alvaro Obregón's forces, acting on Carranza's side, head on towards Mexico City. The Revolutionary Convention's government headquarters are relocated to Morelos.

1915 - March and April - The clashes between Constitutionalists

1915 - Diciembre - Villa regresa a Chihuahua, se da cuenta de que, ante su derrota, hay pocos que lo siguen, no tiene dinero, no tiene armas ni ejército. Da un discurso en medio de una nevada y sale rumbo a la sierra. Los carrancistas están cerca de la ciudad.

" - Me voy rumbo a la sierra. (...) Es imposible que me atrapen (...) aunque me echaran a todos los ejércitos del mundo jamás me encontrarían."

Silvestre Terrazas / El verdadero Pancho Villa

1916 - Marzo - Villa iracundo, en un intento por resurgir, ataca Columbus, Nuevo México. Es derrotado y sus hombres se dispersan en pequeños grupos guerrilleros en Durango y Chihuahua. Brigadas del ejército estadounidense, conformando La Expedición Punitive, entran en territorio mexicano bajo el consentimiento de Carranza, para buscar y aprehender a Villa. El 27 de marzo Villa es herido en un enfrentamiento con carrancistas. Huye, se esconde en una cueva y nadie sabe de él en casi tres meses.

1917 - Julio - Villa resurge de sus cenizas, comienza una serie de ataques contra los carrancistas y se convierte, en formato guerrillero, en su peor pesadilla.

1917 - Febrero - Los Constitucionalistas promulgan la nueva Constitución Mexicana.

1917 - Mayo - Carranza asume, de nueva cuenta, la presidencia del país.

1918 - "Villa parece estar enfermo

takes over as acting president.

"Luz Corral tells the story that when Villa found out, 'his eyes bursting with rage, he pounded on his chest, pulled his own hair, and spat insults, strong and obscene: 'Traitors!' That very same day, vowing revenge, a weeping Villa climbed to the rooftop of his house, opened a birdcage setting his doves free, and departed from El Paso."

Paco Ignacio Taibo II quoting Luz Corral / Pancho Villa, a narrative biography

1913 - March - Villa, vowing

revenge against Victoriano Huerta, enters Mexican territory accompanied by 8 men. Venustiano Carranza, with the release of the Plan of Guadalupe, formally declares his opposition against the coup government and creates the Constitutional Army. Alvaro Obregón and Francisco Villa join in. Emiliano Zapata also disavows Huerta, but refrains from siding with the Constitutionalists.

1914 - April - Leading the vast

and well-organized Northern Division, Villa takes over Torreón and, later on, Zacatecas. Huerta's presidency grows increasingly unstable. United States President Woodrow Wilson orders the invasion of Veracruz.

1914 - July - Victoriano Huerta resigns as president and flees the country.

1914 - August - Venustiano

1914 - Agosto - Venustiano Carranza assume la presidencia interina.

1914 - Octubre - En la ciudad de Aguascalientes se lleva a cabo una convención que tenía como objetivo generar un esquema para la transmisión del poder. Después de casi un mes se nombra a Eulalio Gutiérrez como presidente de México. Y le pide a Venustiano Carranza que entregue el poder.

1914 - Noviembre - Carranza desconoce a la Convención de Aguascalientes y trasladada su gobierno al Puerto de Veracruz.

1914 - Diciembre - Las fuerzas de Villa y Zapata entran a la ciudad de México y acuerdan una alianza a favor de la Convención.

" - Ya han dicho a usted los compañeros: siempre lo dije, les dije lo mismo, ese Carranza es un cabrón - dice Zapata - Son hombres que han dormido en almohadas blanditas. ¿Donde van a ser amigos del pueblo que toda la vida se la ha pasado de puro sufrimiento" - contestó Villa"

Paco Ignacio Taibo II / Pancho Villa, una biografía narrativa

1915 - Enero - Las fuerzas de Alvaro Obregón, del lado carrancista, se dirigen a la Ciudad de México. El gobierno de la Convención Revolucionaria se trasladada a Morelos.

1915 - Marzo y Abril - Las batallas entre los Constitucionalistas

(Carranza y Obregón) y los de la Convención (Villa y Zapata) se recrudecen. En una de las batallas más sangrientas de la revolución Villa es derrotado, en Celaya. La victoria sobre Villa es la victoria definitiva de los Constitucionalistas.

I. Madero unfit to fulfill the promises of the revolution he himself conceived, as he betrayed the principles that he used to ignore the common people's will and therefore rose to power! Incapable of serving (...) today we vow to continue the revolution that he started, and we won't stop until we overturn the existing dictatorial powers. WE STAND BY PRINCIPLES AND NOT BY MEN!"

Beginning and end of Plan of Ayala

1912 - April - Amid a climate of

revolt against his government, Madero writes to Francisco Villa,

asking him to follow the orders of Victoriano Huerta, who is leading the government's efforts against the Orozquistas and, eventually, will do as well against the

Zapatistas.

1912 - June - Villa is detained

for disobeying Huerta and for allegedly stealing a horse. He

is sent to Tecumberry, in Mexico City, where he learns to read and

write while sharing confinement with Zapata's colonel Gildardo

Magaña. Almost six months later he escapes and seeks refuge in El

Paso, Texas.

1913 - February - Revolt against

President Francisco I. Madero

strikes in Mexico City. The ten-day-long confrontation will

come to be known as the "Tragic Ten." A few days later, the coup

succeeds with the apprehension and

subsequent assassination of both Madero and his vice president by

Victoriano Huerta. Huerta himself

presidente Francisco I Madero. Diez días duran los enfrentamientos, se le conoce como la "Decena Trágica". Pocos días después, el golpe de estado concluye con la aprehensión y posterior asesinato de Madero y su vicepresidente, por parte de Victoriano Huerta. Asumiendo el mismo el cargo de presidente interino.

"Luz Corral cuenta que, al saberlo, Villa 'chispeantes los ojos, se golpeaba el pecho, se mesaba los cabellos, y lanzaba la injuria procaz y fuerte: ¡Traidores!' Ese mismo día, un Villa lloroso que juraba venganza subió al techo de su casa, abrió la jaula de sus palomas y salió de El Paso."

Paco Ignacio Taibo II citando a Luz Corral / Pancho Villa, una biografía narrativa

1913 - Marzo - Villa, jurando venganza

contra Victoriano Huerta, entra

a territorio mexicano acompañado de 8 hombres. Venustiano Carranza

se declara, a través del Plan de Guadalupe, formalmente en contra

al gobierno golpista y organiza el ejército Constitucionalista. Alvaro

Obregón y Francisco Villa se unen al proyecto. Emiliano Zapata también

desconoce a Huerta pero no se une a los Constitucionalistas.

1914 - Abril - Al frente de la

organizada y enorme División

del Norte, Villa toma Torreón y posteriormente Zacatecas. La

situación de la presidencia de Huerta es cada vez más inestable, Woodrow

Wilson, presidente de Estados Unidos, ordena la invasión de Veracruz.

1914 - Julio - Victoriano Huerta

renuncia a la presidencia y huye del país.

invincible in war and magnanimous
in victory." "Francisco I. Madero, endorsing
Plan of San Luis

1910 - November - Abraham González
summons Francisco Villa to the
armed uprising, and he joins
the Maderistas. Thus the armed
revolution against the Porfirio
Diaz regime begins. On November
20, 13 different clashes across
different Mexican states take
place.

1911 - March - Emiliano Zapata, a
peasant leader, rises up in arms
at Villa de Ayala, Morelos. His
motto: "up with the common people,
down with the hacienda owners."
1911 - May - Francisco Villa and
Pascual Orozco take over Ciudad
Juarez, where Madero creates his
government cabinet. A few days
later, Porfirio Diaz resigns as
president and flees into exile
aboard the "Novara."

1911 - June - A triumphant
Madero enters Mexico City. He
calls elections and is elected
president.

1911 - November - Emiliano Zapata
proclaims the Plan of Ayala,
in which he disavows Madero's
presidency and proposes to give
back land to common people in
previous possession of property
titles or whose wages cannot
guarantee their subsistence.

"We hereby declare thea
forementioned Francisco

1911 - Junio - Madero entra triunfal
a la Ciudad de México. Convoca a
elecciones y es elegido presidente.

1911 - Noviembre - Emiliano Zapata
proclama el Plan de Ayala, en el que
desconoce a Madero como presidente y
se plantea la restitución de tierras
a los pueblos que tengan títulos de
propiedad o carezcan de medios de
subsistencia.

"Declaramos al susodicho Francisco
I. Madero inepto para realizar las
promesas de la revolución de que fue
autor, por haber traicionado los
principios con los cuales burló la
voluntad del pueblo y pudo escalar el
poder! incapaz para gobernar (...)
desde hoy comenzamos a continuar la
revolución principida por él, hasta
conseguir el derrocamiento de los
poderes dictatoriales que existen.
!SOMOS PARTIDARIOS DE LOS PRINCIPIOS
Y NO DE LOS HOMBRES!"

Inicio y final del Plan de Ayala
1912 - Abril - En un clima de
sublevaciones contra su gobierno,
Madero le escribe a Francisco Villa
y le indica que se ponga bajo las
órdenes de Victoriano Huerta, quien
comanda las fuerzas del gobierno
contra los orozquistas y, en su
momento, contra los zapatistas.

1912 - Junio - Villa es arrestado por
desobedecer a Huerta y por, según
lo acusaban, robarse un caballo. Es
enviado a Tecumberrí, en la Ciudad
de México, donde aprende a leer y
escribir compartiendo encierro con el
coronel zapatista Gildardo Magaña.
Casi 6 meses después escapa y se
refugia en El Paso, Texas.

1913 - Febrero - Estalla en la Ciudad
de México una revuelta contra el

of armed revolutions and without injury to the national credit or interference with national progress. I believe that day has come."

1910 - April - The Anti Relection Party names Francisco I. Madero as its candidate to the presidency of the Mexican Republic. The electoral battle centers around him and the current president Porfirio Diaz.

1910 - June - Presidential candidate Francisco I. Madero is detained in Monterrey and jailed in San Luis Potosi. Persecution of Maderistas across the country ensues.

1910 - July - Elections are held, and general Diaz is pronounced winner with 18,265 votes, compared to 196 for Francisco I. Madero. Porfirio Diaz would then serve for a seventh term (1910-1916).

1910 - October - From Texas, Francisco I. Madero proclaims the Plan of San Luis, a political program where he calls all Mexican citizens to rise in arms in order to overturn Porfirio Diaz's government starting November 20, 1910, at 6:00 p.m.

"My fellow citizens, do not once hesitate: Take up your arms and strip usurers of their power, reclaim the rights that set you free and remember this: our ancestors bequeathed us a legacy of glory that we should keep from taint. Follow in their steps: be

1910 - Julio - Se realizan las elecciones y el general Diaz es declarado ganador con 18,625 votos contra 196 para Francisco I. Madero. Porfirio Diaz asumiría su séptimo periodo presidencial (1910-1916).

1910 - Octubre - Francisco I. Madero, desde Texas, proclama el Plan de San Luis, un plan político en el cual exhorta a los mexicanos a tomar las armas para derrocar al gobierno de Porfirio Diaz el día 20 de noviembre de 1910 a las 18:00 horas.

"Conciudadanos no vaciléis, pues, un momento: Tomad las armas, arrojad del poder a los usurpadores, recobrad vuestros derechos de hombres libres y recordad que nuestros antepasados nos legaron una herencia de gloria que no podemos manjillar. Sed como ellos fueron: invencibles en la guerra y magnánimos en la victoria."

- Francisco I. Madero / Firma del Plan de San Luis
1910 - Noviembre - Francisco Villa es convocado al levantamiento armado por Abraham González y se une a los maderistas. Inicia la lucha armada contra el gobierno de Porfirio Diaz. El 20 de noviembre se dan 13 hechos de armas en distintos estados del país.

1911 - Marzo - Emiliano Zapata, líder campesino, se levanta en armas en Villa de Ayala, Morelos. Bajo el grito "Arriba los pueblos, abajo las haciendas".

1911 - Mayo - Francisco Villa y Pascual Orozco toman Ciudad Juárez, en donde Madero forma su gabinete. Pocos días después, Porfirio Diaz renuncia a la presidencia de México y parte al exilio en el "Novara".

LÍNEA DEL TIEMPO

1906 - Ante un clima de represión y con muchos integrantes en la cárcel o el destierro, el Partido Liberal Mexicano, donde participaban los hermanos Flores Magón, lanza su programa de acción. Con el buscaban eliminar la reelección de presidente y gobernadores, instituir la educación laica, pública y aumentar el número de escuelas. Establecer un máximo de 8 horas de trabajo y un salario mínimo, entre otras cosas.

1908 - Aparece impreso el libro "La sucesión presidencial" de Francisco I. Madero.

1908 - Marzo - Porfirio Díaz, quien llevaba 32 años en la presidencia de México, declaró al periodista John Creelmann: "He aguarado durante muchos años pacientemente a que el pueblo estuviera preparado para elegir y cambiar el personal de su gobierno, en cada período electoral, sin peligro ni temor de revolución armada y sin riesgo de deprimir el crédito nacional o perjudicar en algo el progreso de la nación, y hoy presumo que ese tiempo ha llegado ya."

1910 - Abril - El Partido Anti Reeleccionista nombra a Francisco I. Madero candidato a la presidencia de la República. La lucha electoral se concentra entre él y el entonces presidente Porfirio Díaz.

1910 - Junio - El candidato Francisco I. Madero es arrestado en Monterrey y encarcelado en San Luis Potosí, a partir de esto se desata la persecución de maderistas en todo el país.

Improving the condition of common people. It is taken with a view to making the government more secure in its position. Mexico is a land of special privileges extraordinary, though frequently special privileges are provided for in the name of the common people."

- Kenneth Turner/ Barbarous Mexico

TIEMPO

1906 - Amid a climate of repression, many of its members incarcerated or in exile, the Mexican Liberal Party, in which the Flores Magón brothers were active players, launches its action plan. The program proposed to do away with the reelection of both the president and governors, institute public, secular education, and increase the number of schools in the country. Among other goals, it also proposed limiting the workday to eight hours and creating a minimum wage.

1908 - Francisco I. Madero's book, "The Presidential Succession," is published.

1908 - March - Porfirio Díaz, who had ruled as president of Mexico for 32 years, tells journalist John Creelmann: "I have waited patiently for the day when the people of the Mexican Republic would be prepared to choose and change their government at every election, without danger

Después de un difícil, sangriento e inestable siglo XIX, México entró al siglo XX con cierta estabilidad socio política y económica. El régimen de Porfirio Díaz, quien llegó al poder en 1876, era firme y buscaba industrializar, comunicar y desarrollar al país. Pero todo esto sucedía a costa de una mayoría en la pobreza y semi esclavitud: de 13 y medio millones de habitantes, casi 11 millones eran peones y obreros mal pagados, sin bienes, o indios resistiendo a la constante persecución y el despojo. De igual manera, en asuntos de política, había pocas posibilidades de disentir y participar desde otro bando que no fuera el porfirista.

"Descubrí que el verdadero México es un país con una constitución y leyes escritas tan justas y democráticas como las nuestras; pero donde ni la constitución ni las leyes se cumplen. (...) Nunca se aplica la acción pública para mejorar las condiciones de vida del pueblo humilde; esa acción solo tiene la mira de asegurar cada vez más la posición del gobierno. México es la tierra de los privilegios especiales y extraordinarios, aunque con frecuencia se otorguen estos en nombre del pueblo."

-Kenneth Turner, México Bárbaro



Following a rocky, bloody and overall complicated Nineteenth century, Mexico entered the Twentieth century with a fair amount of economical and sociopolitical stability. The Porfirio Diaz regime, who came into power in 1876, was strong and determined to develop, connect and industrialize the country. However, this was made possible at the expense of keeping a vast majority of the population in a state of poverty and semi-slavery: out of a total population of 13.5 million, almost 11 million were either farmhand and factory workers who were paid subsistence wages and had no property, or indigenous people facing constant persecution and land dispossession. Likewise, in the political arena, there were very few opportunities to express dissent and participate actively in the public debate as a member of a group different from the Porfirista regime.

"The real Mexico I found to be a country with a written constitution and written laws in general as fair and democratic as our own, but with neither constitution nor laws in operation (...). Public action of any sort is never taken for the sake of





fanzine

SAFE DISTANCE

PANCHO VILTA FROM a