

PERSONAL INVENTORY
THE PLAY

Runtime: 60 minutes,
no intermission

WEDNESDAY, OCT. 16, 7PM
THURSDAY, OCT. 17, 7PM
FRIDAY, OCT. 18, 7PM

Written, directed by
and starring
KALENA YIAUEKI

Crowd Warmer
PALMA ESTELA

Produced by
JAKE GRAHAM-FELSEN &
NEW THEATER HOLLYWOOD

Set Design
OFFICE LOG

Hair and Makeup
PAIGE WISHART

Film editor
ANDY WRIGHT

Film interviews with
FRED VELASQUEZ
ADELAAR ROGERS

Illustrations
SARA RABIN

Public Relations
STEVIE KING,
CHRISTINA SCHOEN &
ESTEL ARAPOGLOU
@ PURPLE PR

Step & Repeat Photographer
MOMODU MANSARAY

This is KALENA YIAUEKI's first time writing, directing, and acting, and it is a true story about her life. She has a husband named Jake, who is also the producer of PERSONAL INVENTORY. She owns a commercial production company named after her beloved hound dog, Penny. She loves ALL animals and also has a chihuahua named Delphine and a cat called Chickie, whom she calls Mr. Man. She hopes to start a family soon.

This is PALMA ESTELA's return to the stage after 15 years of journeying through the fashion industry into the music industry and coming full circle, realizing that she was born to be on the stage and in front of the camera. The Honduran-American actress is thrilled to make her return alongside Kalena, the older sister she never had. She is the Sue to Kalena's Elisabeth. They are one.

OFFICE LOG is a research-based design studio working across architecture, design and art. The studio works from Los Angeles and Mexico, with a focus in investigating the historical, political and social aspects that shape architecture and its subjects. Established by Luis Ortega Goveia in 2020, the practice has a broad approach to its output, spanning a range of scales and methods, from theoretical projects through spatial design, design consultancy and films.

PAIGE WISHART established her methods at Vidal Sassoon and Sally Hershberger in New York City. With 12 years of experience at high-end salons, coupled with commercial and fashion work, she has developed her own unique approach that caters to clients seeking a low-maintenance, natural looking finish with styles that effortlessly shape themselves. Paige's repertoire also includes make-up and fashion styling, working with brands such as Chanel, Estee Lauder, Mercedes Benz, Spinelli Killcolin, Eckhaus Latta and more.

JAKE GRAHAM-FELSEN is a doc film producer living in Los Angeles. He produces the anthology sports doc series UNTOLD for Netflix. In 2021 he met the writer, director, and star of Personal Inventory. They got married in 2023.

ANDY WRIGHT is an editor and lives in Topanga. His work spans both documentary and commercial. He's currently a staff editor for the Netflix sports anthology series UNTOLD.

How does it feel to play yourself?

We always talk about how life is theatre, and I think I play a lot of different characters in my life. So, in a way, this doesn't feel that different. But the main difference here is that I'm trying really hard not to have all the guards up that I normally have, and I'm not making myself the butt of the joke this time. There's a level of sincerity in this project that I don't usually let many people see, and that vulnerability makes things a bit more uncomfortable for me. It's a new space to be in, but I think that's part of the point.

The play takes place at a film studio for a live talk show. In it, you play both yourself and an Oprah-like character. Tell us about your relationship to Oprah...

Oprah has been with me for as long as I can remember, even though I grew up without TV. My mom's family – my white family – always told me I was like Oprah. I think it was partly because I asked so many questions, but also because I was always lifting up the rug, trying to see what was hiding underneath. My curiosity made people uncomfortable, and I had this way of seeing through things people didn't want to talk about. I'm sure there was some race stuff in there for them, too. Growing up, my mom had a dark room for her photography practice behind our laundry room, and as a kid, I would spend hours in there pretending to interview people.

Personal Inventory is an event from the second you arrive. You are so detail-oriented, but the thing about theatre is you can't control everything. The energy is left, in part, to the audience and what they bring. Does that tension excite you?

I mean, you can never really control anything, which is exactly why I'm so detail-oriented. To me, a good producer turns over every barrel to check if there's any shit in it so you can clean it up, knowing there's always more in the next one. But I believe in the art of the pivot. The pivot might be the closest thing to a religion I have. Pivoting requires prep, and to me, prep is life. So that tension between preparation and the unpredictability of live theater is exciting because it's where all the pivots happen.

Excerpted from an interview with Kalena Yiaueki by Calla Henkel and Max Pitegoff published on [theface.com](https://www.theface.com) on October 14, 2024.

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