



56th Season • 529th Production  
SEGERSTROM STAGE / SEPTEMBER 7 - OCTOBER 5, 2019

# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# AMERICAN MARIACHI

by José Cruz González

Efren Delgadillo Jr.  
SCENIC DESIGN

Kish Finnegan  
COSTUME DESIGN

Lonnie Rafael Alcaraz  
LIGHTING DESIGN

Rebecca Kessin  
SOUND DESIGN

Cynthia Reifler Flores  
MUSIC DIRECTOR

Joanne DeNaut, CSA  
CASTING

Moira Gleason\*  
STAGE MANAGER

Directed by  
**Christopher Acebo**

Yvonne & Damien Jordan  
Honorary Producer

Socorro & Ernesto Vasquez  
Honorary Producer



Corporate Honorary Producer

Originally commissioned by and developed at the Denver Center for the Performing Arts Theatre Company and received its world premiere in a co-production between the Denver Center for the Performing Arts Theatre Company, Chris Coleman, Artistic Director, and The Old Globe, Barry Edelstein, Artistic Director, and Timothy J. Shields, Managing Director.

## CAST OF CHARACTERS

Amalia Morales/Doña Lola .....	<i>Diana Burbano*</i>
Isabel Campos .....	<i>Alicia Coca*</i>
Lucha Morales .....	<i>Gabriela Carrillo*</i>
Mino Avila/Padre Flores .....	<i>Sol Castillo*</i>
Hortensia “Boli” Perez .....	<i>Satya Jnani Chavez*</i>
Federico Morales .....	<i>Mauricio Mendoza*</i>
Soyla Reyna/Sister Manuela .....	<i>Marlene Montes*</i>
Gabby Orozco .....	<i>Luzma Ortiz*</i>
Mateo Campos/René/Rubén/Los Muchachos .....	<i>Andrew Joseph Perez*</i>

## MARIACHI

Trumpet .....	<i>Esteban Montoya Dagnino</i>
Violin/Tía Carmen .....	<i>Sayra Michelle Haro</i>
Guitarrón .....	<i>Antonio A. Pró</i>
Vihuela .....	<i>Ali Pizarro</i>
Violin .....	<i>Adam Ramirez</i>

## PRODUCTION STAFF

Dramaturg .....	<i>Kat Zukaitis</i>
Assistant Stage Manager .....	<i>Kathryn Davies*</i>
Assistant Director .....	<i>Victoria Yvette Zepeda</i>
Costume Design Assistant .....	<i>Ramzi Jneid</i>
Assistant Lighting Designer .....	<i>Nita Mendoza</i>
Fight Captain .....	<i>Andrew Joseph Perez</i>
Stage Management Interns .....	<i>Emperatriz Teresa Mejia, Gloria Perez</i>
Light Board Operator .....	<i>Keannak Parvaz</i>
Sound Board Operator .....	<i>Jim Luperccio</i>
A2/Audio Support .....	<i>Abraham Lopez</i>
Automation Operator .....	<i>Alex Johnson</i>
Deck Crew .....	<i>Steven McFann</i>
Wardrobe Supervisor/Dresser .....	<i>Jyll Christolini, Nikolai Perry</i>
Wig and Makeup Technician .....	<i>Gillian Woodson, Karina Moreno</i>
Additional Costume Staff .....	<i>Rebecca Clayton, Lalena Hutton, Erik Lawrence, Kaler Navazo, Tessa Oberle, Maria Solesbee, Emily Wilson</i>

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Photos may be taken before and after the show, and during intermission, but not during the performance.*

*Show your appreciation for the play by using the hashtag #AmericanMariachiSCR and tagging the designers listed on P1.*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.*

*Electronic devices should be turned off or set to non-audible mode during the performance.*

*Smoking is not permitted anywhere in the theatre.*



**THE CAST** (clockwise from top left): Sol Castillo, Andrew Joseph Perez, Sayra Michelle Haro, Diana Burbano, Mauricio Mendoza, Luzma Ortiz, Satya Jnani Chavez, Gabriela Carrillo, Alicia Coca and Marlene Montes. Not pictured: Esteban Montoya Dagnino, Antonio A. Pró, Ali Pizarro and Adam Ramirez.

### **SETTING**

*Mid-1970s in the living room of a working-class home  
in a Chicano community somewhere in the United States.*

### **LENGTH**

*Approximately one hour and 40 minutes, with no intermission.*

### **ACKNOWLEDGEMENT**

*Special thanks: Nicole Arbusto and Joy Dixon.  
Some production elements have been provided by Arizona Theatre Company,  
from its March 2019 production of American Mariachi.*

*Media Partners*



**UNIVISION**  
LOS ANGELES



# "You Have to Dare"

## Playwright José Cruz González on American Mariachi

This production of *American Mariachi* marks a true homecoming for the play's author, José Cruz González. He launched South Coast Repertory's Hispanic Playwrights Project in 1986 and led it for many years afterwards. As part of SCR's Dialogue/*Diálogos*, he was commissioned to write *The Long Road Today/El Largo Camino de Hoy*, a site-specific play performed in 2014 that featured stories and actors from the communities of Santa Ana. His long history of advocacy for Latinx voices is matched only by his own success as a playwright—and SCR is thrilled to welcome him back. Literary intern Eliana Theologides Rodriguez sat down with González to discuss the inspiration behind *American Mariachi*.

**Eliana Theologides Rodriguez: What is your personal relationship to mariachi music?**

**José Cruz González:** I've been a student of mariachi music for about 10 years. I first started playing it at California State University, Los Angeles, where I was teaching. In 2009, I saw a mariachi class perform on our campus and I was struck by the fact that we had mariachi in the music department. I reached out to the professor and asked if I could audit the class; she said absolutely.

And so I started this quest, this 10-year odyssey of learning about mariachi music and it was one of the most fulfilling experiences I've ever had. I have no musical talent in my body, but I really learned to appreciate the music and the culture of mariachi—and I had the privilege to rehearse and play with so many amazing people.

**ETR: In the play, Lucha is a forceful protagonist, whose name literally translates as "struggle" or "fight." Are any of the characters in the play inspired by strong women from your life?**

**JCG:** Absolutely. I was raised by strong women—my mother was 29 when she was widowed, with four little boys ages 10 and under. She and my grandmother took care of business. They made sure to set us straight, give us opportunities to think beyond our own world and look to the future. Coming from a little farm-working town on the central California coast, that's pretty exceptional. They taught us about determination, work ethic and pursuing dreams. This play not only honors my grandmother and my mother, but also my wife, my teachers and all the women who have helped shape me.

**ETR: *American Mariachi* takes place during the**



**heart of the women's liberation movement, forcing its characters and the audience to call into question mariachi's overwhelming masculinity. How do you think this is relevant to the political and social climate today?**

**JCG:** *American Mariachi* is very relevant to the climate across this country. We're telling a story about these young women who aspire to something better than the world they're from—to think bigger and deeper. It's not just about one person getting ahead, but about them going together. Their unity is their strength.

**ETR: Memory plays an important role in this play and is arguably the impetus for Lucha's decision to start a mariachi group. How did the theme of memory come about as you were writing? Why is it meaningful to you?**

**JCG:** Music plays an important role in memory by bringing the past into the present. Stacey Lopez, the first woman to major in mariachi at Cal State, Los Angeles, once told me about a gig where she played to a little old lady. When they got to this one song, the little old lady just came alive and she kept requesting it over and over again. So Stacey and the band played that one song over and over for about an hour and, every time, the older lady would just light up. That was a seed for me when I began thinking about *American Mariachi*, trying to understand how music can help memory. Plus, now my mother is battling dementia, and I know that when I bring her music, it just sort of awakens her in a really beautiful way.

**ETR: Looking at the women in the band, in which character do you see yourself the most?**

**JCG:** I see all aspects of myself in those women. I know what it feels like to be a horrible musician! They're all me, because I've gone through all of their experiences in one way or another or have seen them in my mother. Watching her, a young woman trying to move the world forward while raising a family, deeply affected me. But yes, those elements of myself are there—trying to play an instrument, trying to sing, hoping that it's going to work but most of the time falling on my face. I always tell my students, "you have to dare to suck."

**ETR: You've worked with SCR in a variety of capacities,**

**from the Hispanic Playwrights Project to the Dialogue/Diálogos project and now this. How has your relationship with SCR evolved over the years?**

**JCG:** SCR was my first introduction to the world of professional theatre—it's where I grew up professionally. I had the privilege of working in the literary office, where I found myself completely taken by the stories being told. It also got my imagination going: could we do this with Latinx playwrights? Ultimately, I pitched the idea of the Hispanic Playwrights Project, which we started in the 1985-86 season. That year, we received 109 plays from writers across the country and HPP blossomed into something really remarkable. I'm proud to say that the program lasted 19 years and launched many careers. So,

of course, it was wonderful to be invited back to SCR to do the Dialogue/*Diálogos* project, looking at our neighbors in Santa Ana. Community-based work is unlike anything else—you're working with people who want to tell their stories, but may not know how. At SCR, we engage with so many people and it's really beautiful to be back now with *American Mariachi*.

**ETR: What's next for you?**

**JCG:** I have a new play called *Under a Baseball Sky*, commissioned by The Old Globe, and a new play for families called *Forever Poppy* that was developed at The Kennedy Center for the Performing Arts and will premiere at Childsplay in Tempe, Ariz. I'm also working on a new play for young people called *Itzel the Pirate Queen*, which was developed at New York University this past summer.

**ETR: Do you have a favorite song?**

**JCG:** I love a lot of mariachi music—I'm always listening to it. But I would say that one song would be "La Negra," which is sort of like the national anthem of mariachi. It's what they call a *son*, which is a fast-paced, rhythmic type of music that a lot of people recognize as mariachi. We open *American Mariachi* with "La Negra" and it really complements the play. It goes like gangbusters with the rhythm and the counter-rhythm patterns, and captures the soul of mariachi in a really deep and beautiful way. If you play it anywhere, you'll just have audiences throwing *gritos*—the sound, it just comes out of their bodies because that song gets them so fired up.

"This music was born from the ashes of *La Conquista*. Mariachi has been played for hundreds of years, filling ordinary people's lives from birth to baptism, from marriage to death. Music is memory."  
—Playwright José Cruz González

# Behind the Music

## *Women in Mariachi*

by Kat Zukaitis

For the 2008 Olympic Games in Beijing, the Chinese Olympic Committee selected five musical groups to perform during the Parade of Nations—one from each of the five continents represented by the Olympic rings. The choice to represent the entirety of the Americas was Mariachi Mujer 2000, a Los Angeles-based, all-female mariachi group.

It was a remarkable moment in the spotlight for Mariachi Mujer 2000. The relatively new group was founded in 1999 by Marisa Orduño, a skilled guitarrón player who was determined to take mariachi to a new level of musicality—and to do so with an all-female ensemble, still a relative rarity. Orduño teamed up with violinist Laura Sobrino, a fellow alumna of the Mariachi Reyna de Los Angeles, another prominent all-female ensemble, to scour the country for talented young women with classical music training. They put together a powerhouse team that has performed for former President Barack Obama and Oprah Winfrey, and at the prestigious Teatro Delgollado in Guadalajara, celebrated as the regional birthplace of mariachi music.

Although women have been performing mariachi music for more than a century, the field is traditionally male-dominated. When it originated in the mid-19th century in the western states of Mexico, most mariacheros were untrained musicians

Playwright José Cruz González on Mariachi Vargas: "The mariachi that we now hold up as the world's best mariachi, as well as the oldest professional group—I guess you could say they did for mariachi what The Beatles did for rock—is Mariachi Vargas. They were responsible for innovations in the instrumentation and for improving the professionalism and performance level of mariachi. What they do still serves as a model for what you will see today, in the virtuosity of the musicianship, the vocal strength and the quality of the work."

who traveled from rural village to rural village, playing at weddings, fiestas and funerals. Most played stringed instruments—violin, guitar, guitarra de golpe, vihuela, guitarrón and harp—but wind instruments were occasionally added to the mix. Each region developed a unique sound, but they all drew on the blend of Spanish, Mesoamerican and African influences that shaped the broader Mexican culture.



Members of Mariachi Vargas (1932).

The most famous ensemble, Mariachi Vargas de Tecalitlán, was founded in 1898 in the western state of Jalisco. In the years that followed, the Mexican Revolution (1910-20) displaced millions of people and brought waves of people to the cities. Post-revolutionary Mexico was hungry to embrace a new national identity and turned to agrarian culture staples like the *jarabe tapatío*, known in English as the Mexican hat dance (which was declared Mexico's national dance in 1924) and mariachi music, which political elites embraced as a symbol of pride and patriotism. The Plaza Garibaldi in Mexico City—and the Tenampa Bar, serving Jalisco specialties—became the new hub of the mariachi movement.



By the 1930s, mariachi had made the leap from regional tradition to professional discipline. The advent of radio allowed it to reach into households across Mexico and the music began to become standardized; and cinema only increased its popularity. Urban musicians now trained diligently to reproduce the untaught sounds of early rural mariachi. The first talking movie made in Mexico, *Santa* (1931), featured another well-known group, Mariachi Cocolense, beginning a trend that would come to define both the movies and the music. The *comedia*



**Top: Mariachi Cocolense (1926). Bottom: Mariachi Nuevo San José, featuring American Mariachi music director Cynthia Reifler Flores (far left), as well as violinists Barbara Perez-Diaz and Patty Petit, in the mid-1980s.**

"I grew up in a little town on the central coast of California. Ironically, it turns out that one of the pioneers of women's mariachi in the United States, Laura Sobrino Cano, also grew up there. She was one of the first women to start playing with men and she's someone I interviewed. She has passed on now, about three years ago. If you look at the dedication on the script of *American Mariachi*, you'll see her name there."



—Playwright José Cruz González

*ranchera* (western comedy) and *charro cantor* (singing cowboy) genres blossomed during the Golden Age of Mexican cinema (1933-64), giving a platform for popular mariachi groups. Mariachi Vargas eventually would appear in more than 200 films. Although cinema superstars such as Pedro Infante and Jorge Negrete were not mariachis as such, many of their best-known roles featured them wearing the iconic *trajes de charro* and singing, which cemented the image of the mariachi as a national cultural icon.

Mariachi musicians mostly embraced the proudly masculine reputation of the genre, upholding the tradition of all-male groups. But over the years, women have succeeded in raising their voices (and their violins) and

*"Cynthia Reifler Flores, our music director for South Coast Repertory's production of **American Mariachi**, is another classically trained violinist who fell in love with mariachi. She came from Rochester, New York, all the way to Santa Cruz to attend university, to play violin—and then, like Laura (Sobrino), she discovered mariachi. And those two would eventually play together. It's a small world, really, for these women, an amazing world of unsung heroes."*

*—Playwright José Cruz González*

joining the music. As early as 1903, a 13-year-old named Rosa Quirino was performing as a mariachi in the western Mexican state of Nayarit. She eventually led her own mariachi group—although she remained the sole woman in the ensemble and reportedly carried a gun to protect herself from audience members who objected to a woman onstage. The first all-female mariachi group in Mexico City, Adelita y Su Mariachi de Muchachas, formed in 1948. They were joined in the early 1950s by several other *mariachis femeniles*, all-female mariachi groups who performed on the radio, on the silver screen and on tour.

But it wasn't until the women's liberation movement kicked off in the late 1960s that women's participation in mariachi became more widespread—especially in the United States. In 1968, Las Rancheritas, an all-female Texan group, visited U.S. troops in Vietnam, thus becoming the first mariachi group to travel to a war zone to perform. Several high schools started mariachi programs that were open to girls. A major breakthrough took place in the 1970s in Los Angeles, the U.S. capital of mariachi, when the talented violinists Rebecca Gonzales and Laura Sobrino joined prestigious all-male groups.

In 1994, Sobrino became the music director of a new group, Mariachi Reyna de Los Angeles, the first commercially successful all-female ensemble. Together with guitarrón player Marisa Orduño, she led Mariachi Mujer 2000, the group that represented the American continent at the 2008 Beijing Olympics. But, they're hardly the only success stories. Jazz-trained trumpeter Cindy Shea founded the Mariachi Divas de Los Angeles in 1999 and they've accumulated eight Grammy nominations and two wins. The New York-based group Mariachi Flor de Toloache recently won a Latin Grammy Award. Several dozen women's mariachi groups perform throughout the U.S. and, though most handle their own booking and publicity, it's a number that would have been unimaginable even a few generations ago.

*To learn more, check out Patricia Greathouse's excellent book **Mariachi and the work of Leonor Xóchitl Pérez**, the director and founder of the Women's Mariachi Festival.*



**The future of mariachi: Mariachi Herencia at SCR's *American Mariachi* Community Celebration.**



# Artist Biographies



**DIANA BURBANO**  
*Amalia Morales/Doña Lola*

is a Colombian immigrant, playwright, Equity actor and a teaching artist at South Coast Repertory and Breath of Fire Latina Theatre Ensemble. Her plays include *Ghosts of Bogota* (Rella Lossy

Award-winner, 2019, under commission with Alter Theatre), *Policarpa* (Living Room Series, The Blank Theatre, 2018; Oregon Shakespeare Festival, Black Swan Lab, 2017), *Fabulous Monsters* (Latinx Play Festival, San Diego Repertory Theatre, 2017), *Caliban's Island* (Headwaters New Play Festival, 2017) and *Linda* (English and Spanish), which has been performed around the globe. She is part of Oregon Shakespeare Festival's Latinx Play Project cohort and is currently in Center Theatre Group's Writers' Workshop. She is a member and ambassador of the Dramatists Guild. As an actor, she originated the roles of Holo-1 in *Labor of Hercules* (Laguna Playhouse) and Thumb in *Imagine* and Ana Guerrero in José Cruz González's *Long Road Today/El Largo Camino de Hoy* (South Coast Repertory). You can see her as Viv the punk in the cult musical film *The Isle of Lesbos*. dianaburbano.com



**GABRIELA CARRILLO**  
*Lucha Morales*

is *muy emocionada y agradecida* to be a part of South Coast Repertory's production of *American Mariachi*! Growing up as a first-generation Mexican-American in Chicago, she finds it so meaningful to be playing a proudly Mexican role. She is especially thrilled to be able to sing and play violin in mariachi style in this show. Violin was her first introduction to the world of music; she began learning with the Suzuki method at age 3. Her love affair with creating music never ended; Carrillo attended Berklee College of Music in Boston and, after graduating, moved to Los Angeles. Since relocating to Southern California, some of her favorite shows and roles have been Miriam in *The Prince of Egypt* (Tuacahn Amphitheatre), Florence in *Chess* (Coachella Valley Repertory Theatre) and Betty Spaghetti in *UMPO: A League of Their Own*

(Rockwell Table & Stage). When she isn't working in theatre, she is a songwriter, original music artist (find her online as Gabriela Francesca), a voiceover, film and television actor, and YouTuber specializing in astrology and dating advice, with more than 65,000 subscribers! She is a proud member of Actors' Equity Association. Follow Carrillo on social media @gfrancescamusic

(Rockwell Table & Stage). When she isn't working in theatre, she is a songwriter, original music artist (find her online as Gabriela Francesca), a voiceover, film and television actor, and YouTuber specializing in astrology and dating advice, with more than 65,000 subscribers! She is a proud member of Actors' Equity Association. Follow Carrillo on social media @gfrancescamusic



**SOL CASTILLO**  
*Mino Avila/Padre Flores*

returns to SCR where he previously appeared in *A Christmas Carol*, *The Night Fairy* and *The Hollow Lands*. You may have also seen him here as Refugio/Buzzard in his eight-season run in Octavio Solis' *La Posada Mágica*. He most recently appeared in Arizona Theatre Company's production of *American Mariachi*. His other credits include Solis' *Quixote Nuevo* at California Shakespeare Theater; Lord Chaac Ha in *The Realm of the Maya* at Plaza de La Raza; the Denver Center for the Performing Arts debut of *Sunsets and Margaritas*; *Of Mice and Men* at Pasadena Playhouse; and *Zoot Suit* at San Diego Repertory Theatre. He is proud of his portrayal of Medal of Honor recipient Eugene A. Obregon in the national tour of *Veteranos: A Legacy of Valor*. Follow him at Instagram and Twitter @elsolcastillo.



**SATYA JNANI CHAVEZ**  
*Hortensia "Boli" Perez*

makes her South Coast Repertory debut. Her regional credits include *American Mariachi* (Arizona Theatre Company); *Undesirables* (Eugene O'Neill Theater Center); *Life on Paper* (Jackalope Theatre Company); *New Faces* (Porchlight Music Theatre); *Evocation to Visible Appearance*, *A Christmas Carol*, *You Across From Me*, *Soul of the World* and *All This Togetherness* (Actors Theatre of Louisville); *Othello*, *Much Ado About Nothing* and *Twelfth Night* (Colorado Shakespeare Festival); *The Happiest Song Plays Last* (Curious Theatre); and *Jesus Christ Superstar* (The Arvada Center). Chavez is a Chicago-based actress, musician and composer and is proudly repre-

sented by Paonessa Talent Agency. Follow her on Instagram, @satyachachachale, or visit satyachavez.com.



**ALICIA COCA**  
*Isabel Campos*

is making her SCR debut. A 2018 theatre arts graduate of University of California, Davis, Coca is thrilled to be at SCR for its production of *American Mariachi*. At UC-Davis, she played several lead roles in shows such as *Pippin!* (directed by Mindy Cooper) and *Heathers The Musical*; and she was a founding ensemble member and participant in the university's inaugural Ground and Field Theatre Festival (2017). She was a featured singer in the 2018 Gramma-Rama Cabaret (hosted by Graham Sobelman) at Sacramento Capital Stage. In 2018, she performed in downtown Los Angeles as a lead Angel vocalist in the 16th annual performance of *La Virgen de Guadalupe: Dios Inantzin* (written by Evelina Fernandez and directed by José Luis Valenzuela). Coca made her Actors' Equity debut in March 2019 in *American Mariachi* at Arizona Theatre Company.



**MAURICIO MENDOZA**  
*Federico Morales/Chuy "Pepe" Bravo*

appeared at SCR previously in *Destiny of Desire* and *La Posada Mágica*. His selected theatre credits include *In the Heights*, *Water & Power*, *School of the Americas*, *Nine*, *Into the Woods*, *Zoot Suit*, *West Side Story*, *Man of La Mancha*, *Evita*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Romeo and Juliet* and *Cesar and Ruben*. He appeared for three seasons as a series regular on "Resurrection Blvd." (Showtime), as well as "Angeles," "Hacienda Heights" and "La Quinceañera." He can now be seen as a regular on the second season of "The Unknown Hitman" (Netflix). His other selected television and film credits include "Adam Ruins Everything," "The Last Man on Earth," "The Rookie," "Curb Your Enthusiasm," "Criminal Minds," "East Los High," "Hit the Floor," "Law & Order: LA," "The Nine Lives of Chloe King," "Judging Amy," "24," "King of Queens," "NCIS," "Lincoln Heights," "Cold Case," "Undercovers," "Days of Our Lives," "Everybody Hates Chris," *Zephyr Springs*, *Dawn Patrol*, *Seized*, *The Shifting*, *Quinto Piso*, *Blow*, *After School* and *Ladrones*. He owns a film production company, True Form Films, with his wife, actress/producer Yeniffer Behrens-Mendoza.



**MARLENE MONTES**  
*Soyla Reyna/Sister Manuela*

is overjoyed to be making her SCR debut! She previously played Soyla in Arizona Theatre Company's production of *American Mariachi*, the best-selling play in ATC's history. Her most recent notable credits include *In the Heights* (as Daniela, Moonlight Stage Productions, 2017 Craig Noel Award for Outstanding Resident Musical), *Legally Blonde* (as Paulette, New Village Arts Theatre) and *Gypsy* (as Mazeppa, Cygnet Theatre). Her other regional credits include *In the Heights* (Performance Riverside); *Cabaret* (Cygnet Theatre); *The World Goes 'Round*, *South Pacific*, *Tommy*, *Miss Saigon* (Moonlight Stage Productions); *The 1940's Radio Hour*, *The Return to the Forbidden Planet*, *The Full Monty* (New Village Arts Theatre); *The Marvelous Wonderettes* (The Music and Theatre Company); *8-Track: The Sounds of the 70s* (Derby Dinner Playhouse); and *The Pajama Game* (Starlight Theatre). Montes received her BFA in musical theatre from the University of Arizona and is a proud member of Actors' Equity Association. marlenemontes.com



**LUZMA ORTIZ**  
*Gabby Orozco*

is thrilled to be making her debut on the Segerstrom Stage in this very special production of *American Mariachi*! Last year, she debuted on the Julianne Argyros Stage as Rosamond in *Nate the Great*, part of the Theatre for Young Audiences series. Some of her other favorite roles include Tracy Turnblad in *Hairspray* (Palos Verdes Performing Arts' Norris Theatre), Gladys/Bolero Singer in *In the Heights* (Musical Theatre West), understudy for Dora in *Dora the Explorer Live!* (Equity national tour), Fosca's Mother in *Passion* (directed by Kent Nicholson), Housekeeper in *Man of La Mancha* (Irvine Barclay Theatre), Eva Peron in *Evita* (Irvine Barclay Theatre), Cynthia in *Contra La Corriente* (Brown Bag Theatre Company), *The Scarlet Pimpernel* (Performance Riverside), Mrs. Castro in *The Goodbye Girl* (Robert Cohen Theatre, UC-Irvine), Emma Goldman in *Ragtime* (directed by Gary Krinke), Maria in *West Side Story* (directed by Denise Jacobs, Inland Theatre Award) and Dottie in *Noises Off* (directed by Chuck Ketter). Ortiz earned a BFA in musical theatre, with honors in acting and musical theatre, from the University of California, Irvine, and completed

the certificate program for musical theatre at the American Musical and Dramatic Academy (New York City). Dedicated to my parents, Luzmarina & Alfredo Rolando Ortiz for raising me with harp, love and music. Thanks to Peter, James, family and friends for your love and support. For more information/por mas información, visit/visita: LuzmaOrtiz.com and follow me/siga me on Instagram as LuzmaOrtizActress.



**ANDREW JOSEPH PEREZ**

*Mateo Campos/René/Rubén/Los Muchachos*

is elated to make his SCR debut with *American Mariachi*. He is an LA-based actor, singer, writer, fight choreographer, stunt performer and driver, educator, photo-

grapher, whip maker and Jack-of-All-Trades. His select theatre credits include *In the Heights* (Musical Theatre West), *Man of La Mancha* (A Noise Within), *The Behavior of Broadus* (Center Theatre Group/Sacred Fools Theater Company, Capital Stage), *Little Shop of Horrors* and *Romeo and Juliet* (Sacramento Theatre Company), *Red* (American Stage) and *Native Gardens* (Renaissance Theaterworks). He has appeared in episodes of “I (Almost) Got Away With It,” “Sex Sent Me to the E.R.” and “Answered Prayers” and feature films including *Megalodon* (SyFy) and *You Should Meet My Son 2!* He also voiced shows such as “Dragon Pilot” and “Living Without Permission” (Netflix), “Gundam Seed Destiny,” and video game titles including “Dynasty Warriors 9.” Find information about his advocacy work, hand-made whips, past projects and more at [andrewjosephperez.com](http://andrewjosephperez.com) and Instagram @andrewjosephperez.

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**JOSÉ CRUZ GONZÁLEZ** (*Playwright*) is the writer of numerous plays including *Under a Baseball Sky* (The Old Globe, commission), *American Mariachi* (South Coast Repertory, Dallas Theater Center, The Goodman Theatre, Arizona Theatre Company, Denver Center Theatre Company, The Old Globe), *Sunsets & Margaritas* (Denver Center Theatre Company, TheatreWorks), *September Shoes* (Geva Theatre, Denver Center Theatre Company), *The San Patricios* (PCPA), *Among the Darkest Shadows* (Wharton Center for Performing Arts), *The Long Road Today* (South Coast Repertory), *The Sun Serpent* (Childsplay). He has written for “Paz,” the Emmy Award-nominated television series produced by Discovery Kids for The Learning Channel. *The Astronaut Farmworker* (La

Jolla Playhouse) was a 2016 PEN Center USA Literary Award finalist. He is a member of the College of Fellows of the American Theatre (John F. Kennedy Center for the Performing Arts). A collection of his plays, *Nine Plays by José Cruz González: Magical Realism & Mature Themes in Theatre for Young Audiences*, was published in 2009 (University of Texas Press). He is a professor emeritus at California State University, Los Angeles, a member of The Dramatists Guild of America and Theatre for Young Audiences/USA.

**CHRISTOPHER ACEBO** (*Director*) returns to SCR for his directorial debut here; he previously designed sets at SCR for *Culture Clash (Still) in America*, *La Posada Mágica*, *The Beard of Avon*, *The Countess*, *My Wandering Boy*, *Hold Please*, *Habeus Corpus*, *California Scenarios* and *The Further Adventures of Hedda Gabler*. His directorial debut production of *American Mariachi* for Arizona Theatre Company was the biggest-selling production in ATC’s 50-year history. On Broadway, he designed *All the Way* (2014 Tony Award, Best Play). His regional design credits include Oregon Shakespeare Festival—where he was associate artistic director for 12 seasons—with world premieres of *All the Way*, *Equivocation*, *Head Over Heels*, *Fingersmith*, *Mojada* and more than 30 other productions; *The Clean House* (Lincoln Center Theatre); *Throne of Blood* (Brooklyn Academy of Music); *Zoot Suit*, *Electricidad*, *Chavez Ravine*, *Water & Power* and *Living Out* (Center Theatre Group); *West Side Story* (Guthrie Theater); and *The Year to Come* and *Zorro in Hell* (La Jolla Playhouse). Acebo has designed for Goodman Theatre, Yale Repertory Theatre, Berkeley Repertory Theatre, Denver Center Theatre, The Kennedy Center for the Performing Arts and Arizona Theatre Company, among others. He serves on the Oregon Arts Commission. Acebo earned his MFA from UC-San Diego. [acebocreative.com](http://acebocreative.com)

**EFREN DELGADILLO JR.** (*Scenic Design*) returns after making his SCR design debut last season with *Kings*. His New York credits include *The Three Musketeers* (The Acting Company) and *Mycenaean* (Brooklyn Academy of Music). His regional work includes *Indecent* (Denver Center for the Performing Arts); *American Mariachi* (Arizona Theatre Company), *BLKS* (Woolly Mammoth Theatre Company), *Bordertown Now* (Pasadena Playhouse), *Romeo and Juliet* (Oregon Shakespeare Festival), *Smart People* (Denver Center for the Performing Arts), *Othello* (Hartford Stage), *Mojada: A Medea in Los Angeles* (The Getty Villa, Boston Court Pasadena), *Prometheus Bound* (The Getty Villa/Center for New Performance), *Shelter* (Center for New Performance) and *The Sweet-*

# Mariachi



**ESTEBAN MONTOYA DAGNINO**  
*Trumpet*

began playing mariachi in 2009 with Mariachi Los Changuitos Feos de Tucson and continued until his senior year of high school, under the direction of Salvador Gallegos. From 2012-16, he also played in Mariachi Rayos Del Sol de Tucson High School, under the direction of Alberto Ranjel III and Justin Enriquez. He currently plays with Mariachi Tierra Azteca de Phoenix (Arizona), under the direction of Fidel Amador Jr.



**SAYRA MICHELLE HARO**  
*Violin/Tía Carmen*

started mariachi at the age of 14 with Mariachi Juvenil De Mi Tierra in Nampa, Idaho, which is where she began to learn violin by ear and got started singing. At the age of 15, she joined Mariachi Sol de Acapulco, recognized as “the best mariachi in Idaho,” where she worked until the age of 18. She returned to Juvenil De Mi Tierra, where a smaller child group was formed, and was taught by the older members; the group changed their name to Mariachi De Mi Tierra, which is still one of the most popular mariachis in Idaho. In August 2018, she contacted maestro Juan José Almaguer and was given the opportunity to work with El Mariachi Monumental de América. By September 2018, she made the move to Los Angeles and started working with Almaguer in order to expand her knowledge of mariachi and work toward becoming a stronger musician. She continues to work alongside Almaguer and el Monumental de América.



**ANTONIO A. PRÓ**  
*Guitarrón*

is making his SCR debut. Born and raised in Tucson, Ariz., Pró has performed professionally as a mariachi musician for 30 years. His musical journey began in 1989, at the age of 12, with the youth group Mariachi Los Changuitos Feos de Tuc-

son. During his career, he has appeared on national and international television programs, most notably, “The Jimmy Kimmel Show” and on Spanish-speaking programs such as “¡Despierta America!” and “Sábado Gigante.” He has also performed and recorded with the Tucson-based rock group, Calexico, with whom he has toured Europe, Canada and the U.S. His performances include the Montreal Jazz Festival and the Reading and Leeds Festivals in England. Pró also takes part in the Tucson International Mariachi Conference, where he has been an instructor for nearly 20 years. He takes pride in sharing his knowledge of and his love for mariachi music with the new generation.



**ALI PIZARRO**  
*Vibuela*

is making his SCR debut. Originally from Los Angeles, Pizarro began his mariachi career in 2004. Having worked with artists such as Ana Bárbara, Paquita la del Barrio, Ángela Aguilar, Pedro Fernández and many others, he has been inspired to continue spreading the beautiful culture of Mexico through mariachi music.



**ADAM RAMIREZ**  
*Violin*

is making his SCR debut. He began studying violin at age 5, beginning at the East Los Angeles School of the Arts. Later, he studied with Gilda Mazzamti of the San Jose Symphony Orchestra, and with maestro Joseph Hardin. He had the opportunity to play with both the San Jose Youth Symphony Orchestra and the California Youth Symphony directed by Lauren Jakey. Beginning at age of 15, he began playing mariachi music and has played with various groups including, Mariachi Los Galeros, Mariachi Sol de Mexico and Mariachi Internacional de Mexico, performing at various venues such as The Hollywood Bowl. Ramirez began formally studying the art of acting six years ago with acting coach Bernard Hiller. He has been both a commercial actor for four years and done work in television and film.

*heart Deal* (Los Angeles Theatre Center). He is a company member of Poor Dog Group and an assistant professor of scenic design at California State University, Northridge. He earned his MFA at California Institute of the Arts and his BFA at the University of California, Irvine.

**KISH FINNEGAN** (*Costume Design*) is making her SCR design debut. She makes her home in Tucson, Ariz., where she is the resident costume designer for Arizona Theatre Company. Her recent ATC design credits include *American Mariachi*, *Erma Bombeck: At Wit's End*, *Outside Mullingar*, *Chapter Two*, *Low Down Dirty Blues*, *King Charles III*, *An Act of God*, *Hair* and *Romeo and Juliet*. Her other credits include the world premieres of *The Kite Runner* with The San Jose Repertory Theatre and *The Tutor* at Village Theatre in Washington, as well as *The Yellow Boat*; *Go Dog Go*; *Junie B. in Jingle Bells*, *Batman Smells*; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; *Seussical*; and *NeverEnding Story* with Phoenix-based Childsplay. Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong and Australia.

**LONNIE RAFAEL ALCARAZ** (*Lighting Design*) is a professor at the University of California, Irvine, where he is the head of the lighting design program. He has designed for various regional theatres such as Oregon Shakespeare Festival, Repertory Theatre of St. Louis, Syracuse Stage, Great River Shakespeare Festival and Utah Shakespeare Festival. Among the productions he has designed at SCR are *The Whipping Man*, *Long Road Today/El Largo Camino de Hoy*, *4,000 Miles*, *Three Days of Rain*, *La Posada Mágica*, *Ordinary Days*, *Saturn Returns*, *Goldfish*, *Culture Clash in AmeriCCa*, *Doubt* and *My Wandering Boy*. His recent designs include *Opera Festival on Ice* for Bietak Production (Muscat, Oman); *Macbeth*,

*Cymbeline* and *No Child* at Great River Shakespeare Festival; *Mojada* at Oregon Shakespeare Festival and Portland Center Stage; *Murder for Two* at Cincinnati Playhouse in the Park and Center REPeritory Company (Walnut Creek, Calif.); *Manifest Destinitis* and *Oedipus El Rey* at San Diego Repertory Theatre; *Hamlet* at Repertory Theatre of St. Louis; and *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist. He was a designer for Universal Studios Japan. He is a member of the United Scenic Artists, Local 829/International Alliance of Theatrical Stage Employees. His complete design portfolio can be found at [lradesigns.com](http://lradesigns.com).

**REBECCA KESSIN** (*Sound Design*) is delighted to make her SCR debut with *American Mariachi*. Originally from New York, she earned her MFA at CalArts and immediately began to work in her adopted home of Los Angeles. She also teaches sound design at the college and graduate level at California State University, Fullerton. Her selected credits include *Dancing Lessons* (Ensemble Theatre Company of Santa Barbara), *Good People* (Coachella Valley Repertory Theatre), *Tigers Be Still* (Chance Theatre), *Born to Win*, *Priscilla Queen of the Desert* (Broadway World LA Region Award nomination), *Dream Boy* (Los Angeles Drama Critics Circle nomination), *Bootycandy*, *Peter Pan: The Boy Who Hated Mothers* (Celebration Theatre), *Die, Mommie, Die!* (Center Theatre Group's Block Party), *Laughter on the 23rd Floor* (Garry Marshall Theatre), *This Land* (world premiere, Company of Angels), *Out of Our Father's House* (Red Compass Productions), *A Singular They*, *The Why* (The Blank Theatre), *Niagara Falls* (world premiere, Theatre of Note), *Object of Her Affection* (world premiere, Automata/REDCAT) and *Stranger* (Garland Award nomination, Bootleg Theatre) Learn more: [rebecakessin.com](http://rebecakessin.com).

**CYNTHIA REIFLER FLORES** (*Music Director*) began as a classical violinist, but has played with mariachis rang-



Hal London Jr. & the cast of A Christmas Carol

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# Honorary Producers

**YVONNE & DAMIEN JORDAN** began attending SCR in the early 1980s. In the late 1990s, they became First Nights subscribers on both stages and have immersed themselves in the life of the theatre ever since. They are generous Gala underwriters and major donors to SCR's Next Stage and Legacy Endowment campaigns. Damien joined the SCR Board of Trustees in 2007 and led the Board for two years as President (2012-14). Yvonne played a leading role in 2013 as a Vice Chair of SCR's 50th Season Gala Ball and was one of the community advisors for *Dialogue/Dialogos*. In the fall 2015, the Jordans partnered with David Yurman to host a successful event to benefit SCR in conjunction with the 2015 Gala, "Encore!" This is Yvonne and Damien's fifth consecutive season as Individual Honorary Producers; four of the plays have been world premieres. In 2013, the couple helped underwrite David Henry Hwang's *Chinglish*, in partnership with Betty and SL Huang, and traveled with the show to the Hong Kong Arts Festival. From 2009-18, the Jordans served as Honorary Producers of SCR's Pacific Playwrights Festival. They sum up why they chose this production: "With *American Mariachi*, all of the stars have aligned: José Cruz Gonzalez's amazing work, David Ivers' first production of his first season at SCR, being able to join our longtime friends, Socie and Ernie Vasquez, as Honorary Producers, and the title song, *Mi Rosa Como Ninguna*, in memory of Yvonne's Tia Rosie!"

**SOCORRO & ERNESTO VASQUEZ** are underwriting their seventh production since first becoming involved with SCR in the early 1990s. Their support of *American Mariachi* represents their fourth consecutive season as Honorary Producers, having most recently sponsored last year's *Culture Clash (Still) in America* and the Theatre for Young Audiences production of

*Ella Enchanted: The Musical* and *Destiny of Desire* (both 2016). In addition to their leadership support as Honorary Producers, the Vasquezes are current members of Platinum Circle, were donors to the Next Stage Campaign and have been major underwriters of many SCR Galas including "Encantar: As if by Magic" and "Encore!," both of which Socorro chaired. In recognition of her distinguished service to SCR, Socorro is an Emeritus Trustee of the theatre. "It is our immense honor to be a part of the SCR family and support the talent and diversity that SCR offers to our community. Orange County is fortunate to have this award-winning theatre in our midst and we are committed to see that this important work continues," says Socorro.

**U.S. BANK** adds *American Mariachi* to its impressive history of supporting SCR's season-opening productions, which includes last year's *Sense and Sensibility* and, in previous seasons, *Once, All the Way*, *One Man, Two Guvnors*, *The Tempest*, *Death of a Salesman*, *Absurd Person Singular*, *Pride and Prejudice*, *Misalliance* and the Stephen Sondheim classic, *A Little Night Music*. U.S. Bank also supported the Theatre for Young Audiences production of *The Stinky Cheese Man* and the 30th anniversary production of *A Christmas Carol*. U.S. Bancorp, with 74,000 employees and \$482 billion in assets as of June 30, 2019, is the parent company of U.S. Bank, the fifth-largest commercial bank in the United States. The Minneapolis-based bank blends its relationship teams, branches and ATM network with mobile and online tools that allow customers to bank how, when and where they prefer. U.S. Bank is committed to serving its millions of retail, business, wealth management, payment, commercial and corporate, and investment services customers across the country and around the world as a trusted financial partner, a commitment recognized by the Ethisphere Institute naming the bank a 2019 World's Most Ethical Company. Visit U.S. Bank at [usbank.com](http://usbank.com) or follow on social media to stay up to date with company news.

# Aubergine

by Julia Cho  
directed by Lisa Peterson

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ing from bar bands to the Grammy Award-winning Mariachi Divas. She is best known for her 10-year role as the leader of Mariachi Reyna de Los Angeles, the first all-female mariachi of international import. Flores directs the mariachi programs at University of California, Riverside, and California State University, Los Angeles, where she earned her MA in Latin American studies; her thesis was entitled, “Origins and Continuance of Women’s Participation in Mariachi and the Cultural and Transnational Implications: California.” She has performed as musical director, arranger and performer on other works by José Cruz González including a joint production of *American Mariachi* for Denver Center Theatre and The Old Globe Theatre (San Diego), as well as the recent Arizona Theatre Company production of the play. She lives in California with her son, Bruce, her husband, Pedro Flores, a renowned mariachi musician, and an enthusiastic dog.

**MOIRA GLEASON** (*Stage Manager*) is excited to return for her third production at SCR. Last season, she was production stage manager on *M. Butterfly* and *Vanya and Sonia and Masha and Spike*. She previously stage-managed *Julius Caesar*, *The River Bride*, *Long Day’s Journey into Night*, *The Count of Monte Cristo*, *Water by the Spoonful*, *The Two Gentlemen of Verona*, *King Lear*, *Romeo and Juliet* (Oregon Shakespeare Festival); *Alive and Well*, *Since Africa* and *Back, Back, Back*; *Adoption Project: Triad* at (Mo’olelo Performing Arts Company) and *Miss Witherspoon* (San Diego Repertory Theatre). She assistant stage-managed *UniSon*, *Twelfth Night*, *Cymbeline* and *As You Like It* (Oregon Shakespeare Festival); and *King Lear*, *The Madness of King George III*, *The Taming of the Shrew*, *Whisper House*, *Cyrano De Bergerac*, *Coriolanus*, *Twelfth Night*, *All’s Well That Ends Well*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *Sea of Tranquility*, *Hamlet*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Sisters Rosensweig*, *The Constant Wife*, *How the Grinch*

*Stole Christmas*, *Chita Rivera: The Dancer’s Life*, *The Comedy of Errors* and *The Winter’s Tale* and *Macbeth* (The Old Globe Theatre).

**KATHRYN DAVIES** (*Assistant Stage Manager*) previously stage-managed *The Velveteen Rabbit*, *Poor Yella Rednecks*, *Sugar Plum Fairy*, *Orange*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *The Motherf\*\*ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother’s Brief Affair* and *The Injured Party*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Les Contes D’Hoffmann* at Hawaii Opera Theatre; *Of Mice and Men* at Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre; and *The Designated Mourner* at the Edinburgh Fringe Festival. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles Film festivals.

**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR this past March and the 2019-20 season is the first that he has programmed here. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation’s leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Port-

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land Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non-profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In 2018 she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. Most recently, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration in May, 2019.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also

accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red, New England, Arcadia, The Importance of Being Earnest, Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.