



JULIANNE ARGYROS STAGE / DECEMBER 9 - 24, 2003

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## LA POSADA MÁGICA

written by Octavio Solis

music by Marcos Loya

SCENIC DESIGN  
Christopher Acebo

COSTUME DESIGN  
Shigeru Yaji

LIGHTING DESIGN  
Lonnie Alcaraz

MUSICAL DIRECTOR  
Marcos Loya

CHOREOGRAPHER  
Linda Kostalik

PRODUCTION MANAGER  
Jeff Gifford

STAGE MANAGER  
\*Richard Soto

DIRECTED BY  
Diane Rodriguez

HONORARY PRODUCERS  
Brian and Sadie Finnegan

*The Lila Wallace-Reader's Digest Fund has provided major support for the commissioning, workshop and production of La Posada Mágica through its New Works for Young Audiences Program.*

## CAST OF CHARACTERS

(In order of appearance)

Horacio .....	*Miguel Najera
Eli, Bones, Lauro .....	*Kevin Sifuentes
Gracie .....	*Tiffany Ellen Solano
Mom, Mariluz .....	*Elsa Martinez
Papi, Jose Cruz .....	*Mauricio Mendoza
Refugio, Buzzard .....	*Sol Castillo
Consuelo, Widow .....	*Denise Blasor
Caridad, Widow .....	*Carla Jimenez
Musicians, Ensemble .....	Marcos Loya, Lorenzo Martinez

## SETTING

*Christmas Eve. The present.*

## LENGTH

*Approximately two hours, including one 15-minute intermission.*

## PRODUCTION STAFF

Casting Director .....	Joanne DeNaut
Production Assistant .....	Chrissy Church
Costume Design Assistant .....	Julie Keen
Assistant to the Lighting Designer .....	Christina L. Munich
Stage Management Intern .....	Heather McClain
Additional Costume Staff .....	Merilee Ford
Dresser .....	Kelly Marshall
Deck Crew .....	Craig Brown

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The use of cameras and recorders in the theatre is prohibited.  
Smoking is not permitted anywhere in the theatre.*

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

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# The Gift of Grace

## *A Note from Playwright Octavio Solis*

When I was commissioned to write a family Christmas play for South Coast Repertory, I had no idea there would be deep synchronicities with my own life. I simply thought I would write another play for another theatre and that would be that. But while my talented collaborators (director José Cruz González and composer Marcos Loya) and I toiled away on our first draft of *Posada* at the Sundance Theatre Lab in Utah, I received a call from my wife Jeanne that she was pregnant with our daughter, and that changed everything.

The play suddenly revealed to me the essential universal sanctity of life, the glowing sense of hope and love that babies always suggest for the world. But the confluence of this play with my wife's news also transformed the holiday of Christmas for me. The

Graciela, or Gracie, for short. This stunned me because I had just settled on that name for my protagonist. How could she have known? She hadn't read the play, nor had I spoken of it to her. And yet here now, our daughter was not only coming into our house, she was filling our play.



adoration bestowed on the infant Jesus spoke more deeply and directly to my new status as a father. The Nativity be-

came a metaphor for the profound responsibility we all owe to the fragile innocent children we dare to bring into this brutal world.

Later that spring, as I continued to write *Posada* and Jeanne pored over all the books of baby names, she told me that she wanted to name our baby girl

**Gracie has been played by three actresses since its premiere in 1994: Ruth Livier (1994), left, Crissy Guerrero (1995-1998), top, and Tiffany Ellen Solano (1999-2003), with Mauricio Mendoza as Papi and Crissy Guerrero as Mom, last year.**

It seemed fitting.

Gracie was born on September 24, 1994, and the play itself was delivered three months later. We brought her for one of the first performances, and to this day, I can't help but feel that the wide brown eyes of the infant Graciela have shone their grace on *La Posada Mágica*.

# The Historical Procession of Las Posadas

The familiar story of Joseph and Mary's long-ago search for lodgings is related every year at Christmastime in churches and homes the world over. But in many Latin countries, it actually comes to life again each December, reenacted for nine consecutive nights in the festive ritual of Las Posadas, which means inns, or lodgings.

The idea of commemorating the Holy Family's journey to Bethlehem can be traced to St. Ignatius Loyola, in the 16th Century. He suggested a Christmas novena, special prayers to be said on nine successive days. In 1850, St. John of the Cross made a religious pageant out of the proceedings, and seven years later the nine-day remembrance was introduced to the Indians in Mexico by Spanish missionaries.

Solemn and deeply religious in feeling at first, the observances soon became imbued with a spirit of fun and, eventually, left the church and began to be celebrated in people's homes. The posadas have become community affairs with friends, relatives and neighbors sharing in the festivities and visiting a different house each evening.

The posada begins with a procession that sets off as soon as it gets dark. Often a child dressed as an angel goes first, followed by two more children carrying figures of Mary and Joseph on a small litter adorned with twigs. After more boys and girls come the lead figures, then come the grown-ups and last of all the musicians. Singing or chanting special posada songs, they all walk slowly along, each person carrying a lighted candle. When the procession reaches the house chosen for that evening, it divides into two groups, one representing the holy pilgrims, the other the innkeepers.

The pilgrims line up behind the angel and the children bearing the figures of the Holy Family, and they file through the house until they arrive at a closed door, be-

hind which the innkeepers have stationed themselves. The pilgrims knock on the door and call out in song, asking for shelter. A chorus of voices on the other side asks: "Who knocks at my door so late in the night?"

The pilgrims respond. "In the name of Heaven I beg you for lodging – my beloved wife can no longer travel, and she is weary." But the response is a stony, hardhearted refusal. "This is no inn. Go away!" After repeated requests for shelter, the pilgrims explain who they are and that Mary will soon give

birth to the Son of God. The innkeepers relent and welcome the exhausted travelers: "Enter, holy pilgrims. Come into our humble dwelling and into our hearts. The night is one of joy, for here beneath our roof we shelter the Mother of God."

Everyone enters the room and kneels in prayer, after which the party moves out to the patio for fireworks and fun. Small baskets of sweets, called *colaciones*, are offered along with sandwiches, cookies and a fruited punch – and then it's time for the most exciting moment of all – the breaking of the fancifully decorated candy and nut-filled piñata. Sometimes there are separate parties for different age

groups – one for teenagers and another for the younger children. In Mexico City, especially, so many posadas are held that active partygoers can manage to attend four or five in one evening ... and the festivities often go on until dawn.

Over time, posadas have been tailored by their respective communities, so that a remarkable variety of posada styles can be found throughout Mexico and the Southwestern United States.

**A MUSICAL FAMILY PORTRAIT.** The 2002 cast of 'La Posada Mágica' featured clockwise from top left: Lorenzo Martinez, Carla Jimenez, Miguel Najera, Tiffany Ellen Solano, Crissy Guerrero, Marcos Loya, Mauricio Mendoza, Kevin Sifuentes, Denise Blasor and Sol Castillo.





**DENISE BLASOR**  
*Consuelo/Widow*



**SOL CASTILLO**  
*Refugio/Buzzard*



**CARLA JIMENEZ**  
*Caridad/Widow*

## Artist Biographies

**\*DENISE BLASOR** (*Consuelo/Widow*) returns to SCR for her eighth appearance in *La Posada Mágica*. She most recently appeared in *Ten Tiny Love Stories* directed by Luis Alfaro and written by Rodrigo Garcia. She performed and directed *The Wide, Wide Sea* at Bilingual Foundation of the Arts and NoHo Festival and *Cooking* at the A Theatre. She appeared at the Los Angeles Theatre Center as the Bride in *Blood Wedding*, directed by Margarita Galban, as Yerma in *Yerma* and as Martirio in *House of Bernarda Alba* with Carmen Zapata. She played Jenny in *The Three-penny Opera* directed by Angelina Reaux and was part of Ron Sossi's new adaptation of *Faust*. She is Artistic Director of Los Angeles Diversified Theater Company, where she performed and adapted *The Three Sisters*; appeared in the Ovation Award-nominated production of *He Who Gets Slapped* with Bud

Cort, directed by Dan Shor and performed and produced the original musical production of *Caderas*. Other stage credits include leading roles in the world premieres of *House of the Spirits* at LATC; *Cervantes' Interludes* at Stages, directed by Florinel Fatulescu; *Made in Lanus* directed by Lillian Garrett at Old Globe Theatre; and *Accelerando* by Lisa Loomer. She played Juana in *The False Chronicle of Juana La Loca* at the Festival Cervantino in Mexico. Film credits include *The Disappearance of Garcia Lorca* with Andy Garcia; *Univert's l* directed by Ana Nicholas; *Noriega, God's Favorite* with Bob Hoskins, directed by Roger Spottiswoode; and the soon-to-be-released *Happy Feet* with Robin Williams.

**\*SOL CASTILLO** (*Refugio/Buzzard*) returns to SCR for his fourth season in *La Posada Mágica*. He was also seen in the world premiere of *The*

*Hollow Lands* and the Pacific Playwrights Festival workshops of *Sea of Tranquillity* and *References to Salvador Dali Make Me Hot*. At San Diego Repertory he appeared in *Zoot Suit*, *The Imaginary Invalid* and *Barrio Hollywood*. Other theatre credits include the national tour of *Veteranos: A Tribute*, *West Side Story*, *Bye Bye Birdie* and *Talking to Yellow Roses*. Mr. Castillo was seen in Showtime's "Resurrection Blvd." and Valor Production's *Who's James Cagney*. Mr. Castillo dedicates his performance to the terrific audience and his family for their love and support.

**\*CARLA JIMENEZ** (*Caridad/Widow*) returns for her fourth season in *La Posada Mágica*. She also just appeared in SCR's first Theatre for Young Audiences production of *The Emperor's New Clothes*. Her theatre credits include *The Lalo Project* (A Mark Taper Forum pre-

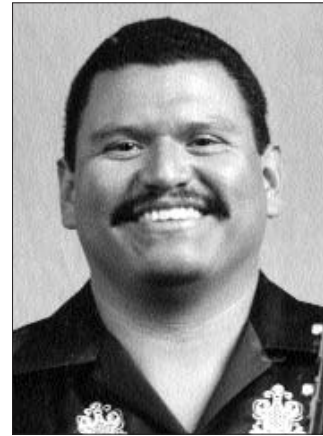




**MARCOS LOYA**  
*Musician/Ensemble*



**ELSA MARTINEZ**  
*Mom/Mariluz*



**LORENZO MARTINEZ**  
*Musician/Ensemble*

sentation at the Actor's Gang, directed and written by Diane Rodriguez); *Godspell* at the Knightsbridge Theatre; *Black Butterfly*, *Jaguar Girl*, *Piñata Woman* and *Other Super Hero Girls Like Me* (Mark Taper Forum at Actor's Gang); and the national tour of *The Mikado* among others. She has appeared on "The District" and has had a recurring role on "Strong Medicine" and "E.R." She can also be seen in commercials. Ms. Jimenez thanks amazing directors like Diane Rodriguez and Luis Alfaro, as well as her family, for believing in her.

**MARCOS LOYA** (*Composer/Musical Director/Ensemble*) is an accomplished musician and composer and a master of acoustic guitar. He is also adept on *requinto*, *jarrana*,

*cuatro*, 12-string, mandolin, electric guitar and various indigenous folk instruments. His debut CD, *Love is the Reason*, garnered an Independent Contemporary Jazz Album of the Year nomination. In 1996 he composed the score for the "American Playhouse" film adaptation of Tomas Rivera's *and the earth did not swallow him* (*y no selo trago la tierra*). His film music is featured in director Robert Rodriguez' *Once Upon a Time in Mexico* as well as *Deep Cover*, *The Waterdance*, *A Million to Juan*, *Old Gringo*, *Vibes*, *Stand and Deliver*, *Born in East LA*, *Hold Me*, *Kiss Me*, *Thrill Me* and *Kiss Me a Killer* (for which he received a nomination for the Independent Spirit Award). He scored and/or composed music for several plays, including the Los Angeles Theater Center produc-

tions of *La Victima*, August 29 (*Drama-Logue Award*, Best Original Music), *Stone Wedding* (Los Angeles Drama Critics Circle Award nomination), and most recently the southwestern tour of *Veteranos* (*A legacy of valor*). His television work includes the musical scores for the PBS productions "Dreams of Flying," "Elders," "Between Friends" and "Los Pinateros." His music can be heard in the "Mangas" episode of the PBS series "Foto Novela" for which he also composed the theme. He served as musical director for Univision's long-running "El Show de Paul Rodriguez," the Buenavista/Disney "Navidad en las Americas" special, the ABC special "Latin Nights" and NBC's "Vida Awards." Mr. Loya has performed and/or toured with

*Artist bios continued on page 8*



# LIVE THEATRE

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# Sing Along with the Posada

## *'Vamos A Pie'*

Vamos a pie caminando  
Caminando, caminando  
Una posada Buscando  
Buscando para El.

Velas prendidas alumbran  
La noche más santa de Dios  
Este camino termina  
En oración.

Vamos con fe caminando  
Caminando, caminando  
Los angeles saben cuando  
Saben cuando llegará.

A la posada más linda  
Llena de luz y amor  
En esta noche veremos  
Al Redentor.

Vamos a pie caminando  
Caminando, caminando  
Una posada buscando  
Buscando buscando.

## *'Este Canto Mio'*

Este canto mío canto con pasión  
Por el Niño Dios quien es mi salvación  
Si mi voz al cielo no alcanza  
Es porque le falta esperanza

Gloria gloria gloria al Señor  
Eschuchame y hazme el favor  
Quiero ver el Rey de la humanidad  
En la Noche Buena de la Navidad.

Mucho gusto siento en mi corazón  
Cada vez que canto, santa es mi canción  
Ya se acerca el momento de  
El Nacimiento de la Nueva Fe.

Gloria gloria gloria al Señor  
Eschuchame y hazme el favor  
Quiero ver el Rey de la humanidad  
En la Noche Buena de la Navidad.

## *'We go on foot'*

We go on foot  
Walking, walking  
Searching for a posada  
Searching for Him

Burning candles shine on  
God's holiest night  
This path ends  
With a prayer

We walk along in faith  
Walking, walking  
The angels know when  
They know when He will arrive

To the most beautiful posada  
Filled with light and love  
On this night we will see  
The savior

We go on foot  
Walking, walking  
Searching for a posada  
Searching, searching

## *'My Song'*

I sing my song with passion  
For baby Jesus, my salvation  
If my voice won't reach heaven  
It is because it lacks hope

Glory, glory, glory to the Lord  
Listen to me, do me a favor  
I want to see the King of humanity  
On Christmas' holy night

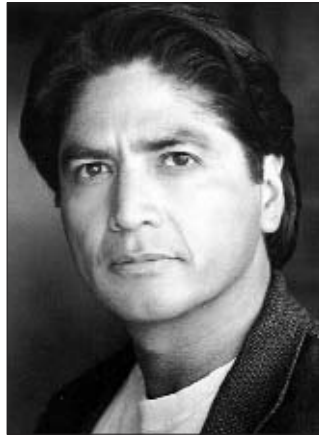
I feel pleasure in my heart  
Every time I sing, holy is my song  
The moment is near  
The birth of a new faith

Glory, glory, glory to the Lord  
Listen to me, do me a favor  
I want to see the King of humanity  
On Christmas' holy night

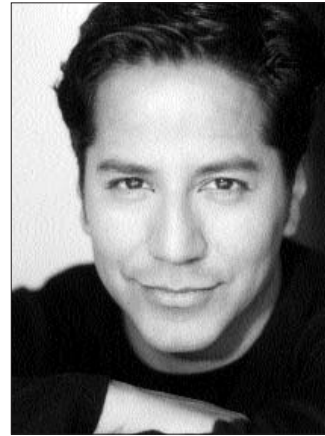
Words by Octavio Solis; music by Marcos Loya  
Translation by Santiago Uceda



**MAURICIO MENDOZA**  
*Papi/Jose Cruz*



**MIGUEL NAJERA**  
*Horacio*



**KEVIN SIFUENTES**  
*Eli/Bones/Lauro*

a variety of performers including Plácido Domingo, Linda Ronstadt (with the Houston Symphony Orchestra), Celia Cruz, Tito Puente, Lalo Guerrero, Chick Corea, Chaka Khan, Gerald Albright, Hugh Masekela, Keiko Matsui, Phillip Bailey, Stephen Stills, Vicki Carr, Luis Enrique and Jose Feliciano. With Madonna, he recorded “La Isla Bonita” and appeared in the video. Mr. Loya’s most recent project is the acoustic group Trio Los 5, which offers a fascinating look at the political/folk music of the Americas. The group, which includes current *La Posada Mágica* ensemble member Lorenzo Martinez and past member Mundo Armijo, looks for ways to express their Chicano heritage to contemporary audiences. He dedicates his performance to his mother Bertha Loya and the memory of his father, Arthur Loya, whose courage and love remain a constant source of inspiration. Mr. Loya would like to extend his thanks to Jack for the accordion and to recognize the generous sponsorship of Tacoma Guitars, whose fine instruments are featured in this production.

**\*ELSA MARTINEZ** (*Mom/Mariluz*) is making her SCR debut. Theatre

credits include *Zoot Suit*, *Death of a Salesman*, *Culture Clash Anthology 2000*, Luis Valdez’ *Bandido* and *Mummified Deer* at San Diego Repertory Theater. Other credits include the national tour of *Selena Forever*, *Adoration of the Old Woman* at La Jolla Playhouse, *Phantom* at Downey Civic Light Opera and *La Pastorela Divina* at Teatro Mascara Magica. Film and television credits include *It’s a Miracle*, *Deejays at Large* and “Gabriella.” Ms. Martinez has a B.M. in Vocal Performance from UC Irvine.

**LORENZO MARTINEZ** (*Musician/Ensemble*) was raised with the rich, culturally diverse music of Los Angeles and has traveled and performed throughout the Southwest. He represented Chicano music in Paris with Lalo Guerrero and Flaco Jimenez. His education includes Music Theory and Instrumental Studies at Cerritos College and UCLA’s Ethno Musicology program with emphasis in Mariachi music. His vast musical experience includes Tex-Mex, *conjuntos*, *orquesta* styles, mariachi, zydeco, jump blues, jazz, *jarocho*, *huasteco*, *nueva canción*, *trio romantico*, early California and Chicano

*movimiento* music. Other groups Mr. Martinez has performed with include Hermanos Baca and Lil Joe y La Familia. He was part of the Mariachi concert *Las Tres Voces de Oro*, backing Lucha Villa, Lola Beltrán and Miguel Aceves Mejía. He performed with the UCLA Mariachi under the direction of Nati Cano of Los Comperos, and in the Universal film *Who Will Sing the Songs* starring Freddie Fender and Vicki Carr. He performed and recorded with Los Perros del Pueblo Nuevo and Trio Los Cinco with Marcos Loya, Mundo Armijo and Ray Islas. The group performed *Día de Los Muertos* and *La Virgen del Tepeyac* by Luis Valdez at the Japan Theatre, the opening ceremony of Luis Valdez’ *Bandido* at the Mark Taper Forum and with Culture Clash in *La Carpa* at the Mark Taper Forum. Most recently he toured with The Four Brown Hats theatre production of *Veteranos, A Legacy of Valor*.

**\*MAURICIO MENDOZA** (*Papi/Jose Cruz*) returns for his second season of *La Posada Mágica*. Theatre credits include *Much Ado about Nothing* at the John Anson Ford Amphitheater; *Castro and the Pitcher* at the Hollywood Court Theatre; *Zorro, Live* at Theatrical





**TIFFANY ELLEN SOLANO**  
*Gracie*

Arts International; *The Imaginary Invalid*, *Zoot Suit* and *A Christmas Carol* at San Diego Repertory; *Three Sisters* at LATC; *House of the Spirits* at BFA Theatre; *He Who Gets Slapped* at Hudson Backstage; and *Ballad of the Blacksmith*, *Twelfth Night*, *King Lear*, *Arms and the Man*, *Taming of the Shrew* and *As You Like It* at the Globe Theatres. Film credits include *Blow*, *Rhapsody on Rails*, *Malasangre*, *Un Tiempo Atras*, *Wing Commander IV*, *Under Covers* and *Never Trust a Serial Killer*. Television credits include series regular roles on “Resurrection Blvd.” as Miguel Santiago and “Angeles;” and co-starring roles on “King of Queens,” “Days of Our Lives,” “Babylon 5” and “Judging Amy.” He is co-producer of the new musical revue *Latin Gems*.

**\*MIGUEL NAJERA** (*Horacio*) is the founder of Ce Acatl Productions; an independent film production company. Najera is an actor, writer, director, and producer. He just completed a documentary for the Association of American Indian Physicians dealing with HIV/AIDS and American Indian youth and is currently working on another documentary funded by the Jicarilla Apache Tribe. He also wrote and directed Ce Acatl’s award-winning short film, *Libertad*, which screened to critical acclaim on WGBH Boston as part of their Latino film series. Mr. Najera is also poised to direct his first feature film *Spiritual Runner*, which he co-wrote with writer/producer Carolyn Pistone. His acting career in the industry has spanned over 25 years in film, television and theatre and he currently has a recurring role on the hit TV series “24” with Keifer Sutherland. Mr. Najera holds an MFA in Film/Theatre Directing from the California Institute of the Arts, attended the American Conservatory Theatre in San Francisco, and received his BA in Drama from San Francisco State University.

**\*KEVIN SIFUENTES** (*Eli/Bones/Lauro*) returns to SCR for his second season of *La Posada Mágica*. He has just wrapped up the 2003 National Tour of the critically acclaimed *By The Hand Of The Father*, which also was aired last spring on PBS’ Austin City Limits. Theatre credits include *The Yellow*

*Boat* and *Bocon!* with the Mark Taper Forum; *The Grapevine* at the Los Angeles Theatre Center; *Burning Patience* at San Jose Repertory; *Token*, *Alien* with Cornerstone Theatre Co.; and *Leonce and Lena* at Stages Theatre. He currently performs in the one man show *Wheels* produced by NCCJ. Film credits include *29 Palms*, *Independence Day*, *Steel*, *Street Corner Justice*, ... *And the Earth Did Not Swallow Him* and *Hearts of Stone*. His numerous television credits include “ER” and recurring roles on “Resurrection Blvd.” and “The New Rockford Files.” Mr. Sifuentes gives special thanks to his family and friends for their love, support, insight and funny stories.

**\*TIFFANY ELLEN SOLANO** (*Gracie*) is thrilled to be a part of SCR’s 10th Anniversary of this production. *La Posada* is very dear to her heart and it means a great deal to her to be rejoining this talented cast and crew once again. Ms. Solano has spent more than half her life on stage, beginning in musical theatre, and later performing in straight plays and Shakespeare. She portrayed Ginya in *Nine Armenians* at the Mark Taper Forum and Denver Center Theatre, played Miranda in *The Tempest* at the Los Angeles Theatre Center and received critical acclaim for her depiction of Anne in *The Diary of Anne Frank*. Other performances include lead roles in *David and Lisa*, *Brighton Beach Memoirs*, *West Side Story*, *Fiddler on the Roof* and *Under the Gaslight*.

In 2001, the Young Artists Organization awarded her the prestigious honor of "Most Outstanding Young Performer in Live Theatre" for her portrayal of Gracie in previous productions of *La Posada Mágica*. Though her heart is truly in the theatre, she also enjoys film and music work. She is a proud member of AEA, SAG and AFTRA. Film credits include commercials, television guest spots, industrials, interactive videos and independent films. Ms. Solano has also recently been pursuing a recording contract. She sends her love to all of her family and friends and hopes that Gracie's spirit touches your heart half as deeply as it has hers.

#### PLAYWRIGHT, DIRECTOR & DESIGNERS

**OCTAVIO SOLIS** (*Playwright*) is a playwright and director living in San Francisco. His works *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos*, *La Posada Mágica*, *El Otro*, *Dreamlandia*, and *Bethlehem* have been mounted at theatres nationwide. *Burning Dreams*, co-written with Julie Hebert and Gina Leishman, was produced by San Diego Repertory; and his collaborative project with Erik Ehn, *Shiner*, was mounted by Undermain Theatre in Dallas. His most recent project was *The Seven Visions of Encarnacion* a shadow puppet work, written for Shadowlight Theatre Company

and performed in San Francisco. Solis has received an NEA Playwriting Fellowship, two playwriting grants from The Kennedy Center, the Will Glickman Playwright Award, the 1998 TCG/NEA Theatre Artists in Residence Grant, the 1998 McKnight Fellowship grant from the Playwrights Center in Minneapolis and the 2000-2001 National Theatre Artists Residency Grant from TCG. He is the recipient of a grant from the Pew Charitable Trust for *Gibraltar*, a new play with the Oregon Shakespeare Festival. Solis is a member of the Dramatists Guild and New Dramatists.

**MARCOS LOYA** (*Composer/Musical Director/Ensemble*) See biography on page P-6.

**DIANE RODRIGUEZ** (*Director*) returns for her fourth season of *La Posada Mágica*. She also appeared at SCR in *Latins Anonymous*, which she co-wrote. She has participated in seven of SCR's Hispanic Playwrights Projects. She has directed the new work of playwrights Nilo Cruz, Oliver Mayer, Jessica Goldberg, Migdalia Cruz, Kirsten Greenidge, Cherrie Moraga, Roy Conboy, Octavio Solis, Derek Nguyen, and Polly Penn at SCR, San Jose Repertory, the Mark Taper Forum, Hartford Stage, Cornerstone Theatre, Mixed Blood Theatre in Minneapolis, the Strasberg Theatre, Borderlands Theatre, Phoenix Theatre and Ac-

tors Theatre of Phoenix in Arizona, among others. This past summer she directed Lynn Nottage's new play *Fabulation* at the Sundance Theatre Lab. She was the recipient of the NEA/TCG Career Development award for Directors from 1998-2000. In the 2002-03 season at the Mark Taper Forum she originated the roles of Zoila in Lisa Loomer's *Living Out* and Minerva in Luis Alfaro's *Breakfast, Lunch and Dinner*. She is an associate artist of Cornerstone Theatre and at the Mark Taper Forum she is a resident artist and the Director of the Latino Theatre Initiative, one of the largest Latino play development programs in the country.

**SHIGERU YAJI** (*Costume Design*) is very pleased to enter his 22nd season at SCR with more than 45 productions including most recently productions of *Major Barbara* and *The School for Wives*. Over more than 20 years, he has designed for 25 theatres on the West Coast, creating costumes for more than 110 productions. He is the recipient of numerous awards and recognitions, including five Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in Japan, and the A&E broadcast of Cathy Rigby's *Peter Pan*, for which he received a 2000-01

Emmy Award nomination following the production's Broadway engagement and national tour. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

**LONNIE ALCARAZ** (*Lighting Design*) is an Assistant Professor at UC Irvine and a professional Lighting Designer. He has designed at various regional theatre houses, such as SCR, Berkeley Repertory, Sierra Repertory, The Arena Stage in Washington DC, and the Utah Shakespearean Festival. In addition to his nine seasons with *La Posada Mágica*, shows at SCR include *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a Drama-Logue Award), *BAFO*, *Later Life* and *Three Viewings*. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory, along with their national touring show, *Radio Mambo*, which has been seen in Los Angeles, San Diego, San Francisco, Arizona, New York, Seattle and Washington DC. Recent design experience includes *The Philosophy of the World*, a new musical at the Ford Anson Theatre in Los Angeles; the Utah Shakespearean Festival's 2003 summer and fall seasons of shows; *1776*, *Born Yesterday*, *The Servant of Two Masters*, *Little Shop of Horrors*, *Comedy of Errors* and *The Importance of Being Earnest*. He also recently completed work on Univer-

sal Studios, Japan where he designed the live shows Terminator 2 in 3D, and Monster Makeup, the attractions Jurassic Park the Ride and Snoopy Studios, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

**LINDA KOSTALIK** (*Choreographer*) is a Professor in the Theatre Arts and Dance Department at California State University Los Angeles and works for the award-winning Los Angeles County High School of the Arts as choreographer for their Musical Theatre Ensemble. Her career as dancer, choreographer and educator has spanned 39 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, the Goodman Theatre, the International City Theatre and others. "Professor K" has directed Grammy nominee Bobby Rodriguez: *A Latin Jazz Christmas Show* for the past three years and continues work in videography and design. As always, it is a pleasure to be back with the SCR family. The happiest holidays to everyone!

**\*RICHARD SOTO** (*Stage Manager*) is very excited to be back for his third year with *La Posada Mágica*. He has been involved with South Coast Repertory both as an actor and stage manager since 1990. As an actor he appeared in the role of

young Ebenezer in *A Christmas Carol* for 11 years. He has participated in several Hispanic Playwrights Projects, most recently stage managing the popular *California Scenarios*. He has performed in or stage managed eleven Educational Touring Productions at SCR, and is stage managing two of the productions included in the new Theatre for Young Audiences series on the Argyros Stage: *The Emperor's New Clothes* and *The Wind In The Willows*. Mr. Soto is a Resident Artist of the highly acclaimed classical theatre company A Noise Within, where he has performed in over 30 productions, including *Romeo and Juliet*, *A Midsummer Night's Dream*, *Coriolanus*, *All My Sons*, *The Misanthrope*, *The Cherry Orchard*, *What the Butler Saw* and *So It Is!* (*Drama-Logue Award*). Other theatres include The Old Globe Theatre, San Diego Repertory and the Grove Shakespeare Festival. Mr. Soto has completed his first play, *Danny and the Masked Avenger*. His film and television credits include "The West Wing," *The Reptile Rangers*, *All Through the Night*, *Three Forty*, *Firebirds*, *Third Degree Burn*, "General Hospital," "Days of Our Lives," as well as numerous commercials and industrial films.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has re-

ceived numerous awards for productions he has directed during SCR's 39-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *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 premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of his *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Dramatologue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*,

Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.