



JULIANNE ARGYROS STAGE / DECEMBER 13 - 24, 2002

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

Corporate Producer

AMERICAN EXPRESS COMPANY

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	*Crissy Guerrero
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	Christi Vadovic
Costume Design Assistant	Julie Keen
Assistant to the Lighting Designer	Christina Munich
Stage Management Intern	Heather McLain
Additional Costume Staff	Judith Bennett, Bronwen Burton, Tracy Gray, Diane Lucas, M.K. Steeves

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 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

Gracie has been played by three actresses since its premiere in 1994: Ruth Livier (1994), above left, Crissy Guerrero (1995-1998), top right, and Tiffany Ellen Solano (1999-2002), with Richard Coca as Lauro, right.

baby names, she told me that she wanted to name our baby girl 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. 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, behind 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.



DOOR OF PERCEPTION. The 2000 cast of 'La Posada Mágica' featured clockwise from top left: Lorenzo Martínez, Marcos Loya, Benito Martínez, Carla Jiménez, Denise Blasor, Sol Castillo, Tiffany Ellen Solano, Teresa Velarde, Sal Lopez and Armando Duran.



DENISE BLASOR
Consuelo/Widow



SOL CASTILLO
Refugio/Buzzard



CRISSY GUERRERO
Mom/Mariluz

Artist Biographies

***DENISE BLASOR** (*Consuelo/Widow*) returns to SCR this season for her seventh year in *La Posada Mágica*. She was last seen as Circe in *Cooking* (which she also directed at the A theatre), Jenny in *The Three Penny Opera*, directed by Angelina Reaux, and *Lorca's Women* at The Bilingual Foundation of the Arts. Other credits include the new adaptation of *Faust* parts one and two at the Odyssey Theatre, directed by Ron Sossi. She appeared at Los Angeles Theatre Center as the Bride in *Blood Wedding*, directed by Margarita Galban, which the *Los Angeles Times* named one of the year's top productions. She is Artistic Director of Los Angeles Diversified Theater Company, where she adapted and performed in *The Three Sisters* and appeared in the Ovation Award-nominated production of *He Who Gets Slapped*, directed by Dan Shor. She also

performed with the original musical production of *Caderas* at LATC. Other stage credits include leading roles in the world premiere of *House of the Spirits* at LATC; *Yerma*, *Lorca* and *Women Without Men* for Bilingual Foundation of the Arts; *Cervantes' Interludes* at Stages, directed by Florinel Fatulescu; *The Good Woman of Setzuan* at the Odyssey Theatre, directed by Ron Sossi; *Made in Lanus*, directed by Lillian Garrett at the Old Globe Theatre; and *Accelerando*, *Puntilla & Matti* and *The Bacchae* at the Odyssey Theatre. She played Juana in *The False Chronicle of Juana La Loca* at the Festival Cervantino De Guanajuato in Mexico and has performed in Spain and Puerto Rico. Her film credits include *The Disappearance of Garcia Lorca* with Andy Garcia; *Univers'l* directed by Ana Nicholas; and *Noriega, God's Favorite* with Bob Hoskins, direct-

ed by Roger Spottiswoode. In January she will be directing the English translation of *The Wide Sea* at The Bilingual Foundation of the Arts.

***SOL CASTILLO** (*Refugio/Buzzard*) is proud to return to SCR for his third season of *La Posada Mágica*. He was seen in the SCR world premiere *The Hollow Lands* and the Pacific Playwrights Festival workshop of *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 last seen in Showtime's *Resurrection Blvd.* and will be seen in Valor Productions' feature film *Who's James Cagney?* He dedicates his performance to his



CARLA JIMENEZ
Caridad/Widow



MARCOS LOYA
Musician/Ensemble



LORENZO MARTINEZ
Musician/Ensemble

family, and is grateful for their love and support.

***CRISSY GUERRERO** (*Mom/Mariluz*) is happy to be returning home to *La Posada Mágica* (after a three year hiatus) as an adult. She was last seen at SCR in the role of Gracie for four seasons. She has spent the last seven years touring the world singing and dancing as Priscillita with *El Vez*, the Mexican Elvis. She has also been seen on "Late Night with Conan O'Brien," HBO's U.S. Comedy Arts Festival, The Toyota Comedy Festival and at Largo and the Roxy starring in the critically acclaimed musical *White Trash Wins Lotto*. Most recently, she appeared as Jasmine in *Black Butterfly, Jaguar Girl, Piñata Woman and Other Superhero Girls Like Me* at the Mark Taper Forum. Concurrently, she worked as First As-

sistant Editor and Producer of bonus materials on the Kids in the Hall documentary *Same Guys, New Dresses* and as Associate Producer and co-star of Dave Foley's *The True Meaning of Christmas Specials* which will air this season in Canada and next season in the U.S.

***CARLA JIMENEZ** (*Caridad/Widow*) returns for her third season in *La Posada Mágica*. Her theatre credits include *The Lalo Project* (A Mark Taper Forum presentation 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 also has a recurring role on

"Strong Medicine" and 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, jarana, 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 music is featured in

Artist bios continued on page 8

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.

Words by Octavio Solis; music by Marcos Loya



The cast of the 2001 production of 'La Posada Mágica' clockwise from left, are Lorenzo Martinez, Geoffrey Rivas, Marcos Loya, Richard Coca, Sol Castillo, Denise Blasor, Carla Jimenez, Tiffany Ellen Solano, Danny Bolero and Teresa Velarde.



MAURICIO MENDOZA
Papi/Jose Cruz



MIGUEL NAJERA
Horacio



KEVIN SIFUENTES
Eli/Bones/Lauro

the films *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) and will be featured in Director Robert Rodriguez' sequel to *Desperado*, entitled *Once Upon a Time in Mexico*. He scored and/or composed music for several plays, including the Los Angeles Theater Center productions 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 Buena Vista/Disney "Navidad en las Americas" special; the ABC special "Latin Nights;" and NBC's "Vida Awards."

Mr. Loya has performed and/or toured with a variety of performers including Placido 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.

LORENZO MARTINEZ (*Musician/Ensemble*) was raised with the rich, culturally diverse music of Los Angeles and has traveled and performed throughout the Southwest. Recently 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 cancion*, *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 Beltran and Miguel Aceves Mejia. 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



TIFFANY ELLEN SOLANO
Gracie

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.

***MAURICIO MENDOZA** (*Papi/Jose Cruz*) is making his SCR debut. 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 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 a new musical *Latin Twist* conceived by his brother Carlos Mendoza.

***MIGUEL NAJERA** (*Horacio*) is the founder of Ce Acatl Productions, an independent film production company. A multi-talented artist, he is an actor, writer, director and producer. He 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* in 2003, which he co-wrote with writer/producer Carolyn Pistone. His acting career in the industry has spanned more than 25 years in film, television and theatre. He 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*) is making his SCR debut.

Theatre credits include *The Yellow Boat* and *Bocon!* at the Mark Taper Forum; *The Grapevine* at the Los Angeles Theatre Center; *Burning Patience* at San Jose Repertory; *Token*, *Alien* with Cornerstone Theatre Co.; *Leonce and Lena* at Stages Theatre; *By the Hand of the Father* with About Prod.; and *Wheels - A One-Man Show* with InterActive Prod. Film credits include *29 Palms*, *Independence Day*, *Steel*, *Street Corner Justice*, *Rosarita Kid*, *My Girl II*, *And the Earth*, and *Hearts of Stone*. Television credits include recurring roles on "Resurrection Blvd.," "The New Rockford Files," "Gunsmoke - The Last Apache," "China Beach" and "Grand Slam."

***TIFFANY ELLEN SOLANO** (*Gracie*) is happy to return to SCR for her fourth year with this production. She has spent more than half her life on stage, beginning in musical theatre, and later performing in straight plays and Shakespeare. Ms. Solano 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, this multi-talented young artist 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 (especially “SAS”sy Girl and “Cute Boy”) and encourages you to keep supporting the wonderful art of theatre.

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* and *Dreamlandia* 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* written for Shadowlight Theatre Company, a shadow puppet work 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 a new project 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 third 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 work of playwrights Nilo Cruz, Oliver Mayer, Jessica Goldberg, 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 Actors Theatre of Phoenix in Arizona, among others. She was the recipient of the prestigious NEA/TCG Career Development

award for Directors from 1998-2000. This season she will act in Lisa Loomer's *Living Out* at the Mark Taper Forum where she is a resident artist and Co-Director of the Mark Taper Forum's Latino Theatre Initiative, one of the largest Latino play development programs in the country.

CHRISTOPHER ACEBO (*Scenic Design*) recently designed the world premieres of *The Beard of Avon*, *Hold Please* and *California Scenarios* and the West Coast premiere of *The Countess* at SCR. Upcoming productions include the world premiere of *Living Out* at the Mark Taper Forum. Other regional design work includes productions for Portland Center Stage, Mark Taper Forum, Pasadena Playhouse, La Jolla Playhouse, The Goodman Theatre, Cornerstone Theater Company, Missouri Rep, Great Lakes Theatre Festival, Children's Theatre Company of Minneapolis, The Kennedy Center, San Diego Repertory Theatre, The Western Stage, The Magic Theatre, Actors Theatre of Phoenix, ASK Common Ground Festival, Taper Too, The Venture Theatre in Philadelphia, Sledgehammer Theatre, among others. Mr. Acebo is an ensemble member of the nationally acclaimed Cornerstone Theater Company in Los Angeles. He received his MFA in design at the University of California, San Diego and is a past recipient of the prestigious NEA/TCG fellowship for designers.

SHIGERU YAJI (*Costume Design*) is very pleased to enter his 21st 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 Asst. Professor at the University of California, 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 DC, and the Utah Shakespeare Festival. In addition to his eight 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. Further design experience includes the Utah Shakespearean Festival's 2002 summer season of shows, *Man of La Mancha*, *Harvey* and *Hay Fever*. He recently completed work on Universal 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 at CSULA 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 38 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, the Goodman and the International City Theatre. This year she will direct the Bobby Rodriguez *A Latin Jazz Christmas* show and she will be choreographing a "Bebop" retro with award-winning videographer Alan Bloom. This year it is especially

good to be working with the SCR family. The happiest of holidays to everyone!

RICHARD SOTO (*Stage Manager*) appeared on the SCR Mainstage for 11 years as young Ebenezer in *A Christmas Carol*. He has participated in several of SCR's Hispanic Playwrights Projects, most recently stage managing this summer's *California Scenarios*. He has also performed in or stage managed ten Educational Touring Productions at SCR. Mr. Soto is a Resident Artist of the highly acclaimed theatre company A Noise Within, where he has appeared in over 25 productions, including *Romeo and Juliet*, *A Midsummer Night's Dream*, *What the Butler Saw*, and *So It Is!* (*Drama-Logue Award*). Other theatres include The Globe Theatres, San Diego Rep, and the Grove Shakespeare Festival. Mr. Soto is a member of Palabras Writers Lab, where he has just completed *Danny and the Masked Avenger*, a children's theatre piece. His film and television credits include "The West Wing," "Three Fourty," "All Through the Night," *Firebirds* with Nicolas Cage, *Third Degree Burn* for HBO, "General Hospital," "Days of Our Lives," as well as numerous commercials and industrial films.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for pro-

ductions he has directed during SCR's 38-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 *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 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 board of the California Theatre Council, 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 (*Director/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 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, 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*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. 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 *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, 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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two 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 the day-to-day operations of SCR. A member of the 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 Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC 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.