



JULIANNE ARGYROS STAGE / MARCH 20 - APRIL 10, 2022 / 20 DE MZO. - 10 DE ABR. DE 2022

# South Coast Repertory

David Ivers

ARTISTIC DIRECTOR/DIRECTOR ARTÍSTICO

Paula Tomei

MANAGING DIRECTOR/DIRECTORA GENERAL

David Emmes & Martin Benson

FOUNDING ARTISTIC DIRECTORS/DIRECTORES ARTÍSTICOS FUNDADORES

presents/presenta

## CLEAN/ESPEJOS

by/escrita por Christine Quintana

Spanish translation & adaptation by/traducida y adaptada al español por

Paula Zelaya Cervantes

Directed by/Dirigida por

Brian Sidney Bembridge

SCENIC DESIGN  
DISEÑO ESCÉNICO

Danielle Nieves

COSTUME DESIGN  
DISEÑO DE VESTUARIO

Karyn D. Lawrence

LIGHTING DESIGN  
DISEÑO DE ILUMINACIÓN

Vincent Olivieri

ORIGINAL MUSIC & SOUND  
DESIGN  
MÚSICA ORIGINAL Y  
DISEÑO DE SONIDO

Yee Eun Nam

PROJECTION DESIGN  
PROYECCIONES

Lydia Garcia

DRAMATURG  
DRAMATURGISTA

Joanne DeNaut, CSA

CASTING  
CASTING

Deena Tovar

STAGE MANAGER  
DIRECTORA DE ESCENA

### Lisa Portes

Socorro & Ernesto Vasquez

LEAD HONORARY PRODUCERS/PRINCIPALES PRODUCTORES HONORARIOS

The Playwrights Circle/Círculo de Dramaturgos

Sandy Segerstrom Daniels • Julie & Robert F. Davey • David Emmes & Paula Tomei

Laurie Smits Staude • Julia Voce • Mickey & Nickie Williams

HONORARY PRODUCERS/PRODUCTORES HONORARIOS

CLEAN/ESPEJOS is a co-world premiere production with Neworld Theatre, Vancouver, BC

CLEAN/ESPEJOS es una producción de estreno mundial junto con Neworld Theatre, Vancouver, BC

CLEAN/ESPEJOS was developed and workshopped with the support of The Lab at South Coast Repertory (2021 Pacific Playwrights Festival), Neworld Theatre (Vancouver), Theatre Aspen (Solo Flights Festival), and Tarragon Theatre (Urjo Kareda Residency, Toronto), and received additional support from Aluna Theatre (Toronto), the Canada Council for the Arts and the BC Arts Council (Canada).

CLEAN/ESPEJOS fue desarrollada con el apoyo de The Lab en South Coast Repertory (2021 Pacific Playwrights Festival), Neworld Theatre (Vancouver), Theatre Aspen (Solo Flights Festival) y Tarragon Theatre (Urjo Kareda Residency, Toronto), y recibió apoyo adicional de Aluna Theatre (Toronto), Canada Council for the Arts y BC Arts Council (Canada).

## CAST OF CHARACTERS/REPARTO

Adriana ..... *Lorena Martinez*  
Sarah ..... *Nell Geisslinger*

## LENGTH/DURACIÓN

*Approximately two hours, including one 15-minute intermission.*  
*Aproximadamente dos horas, incluyendo un intermedio de 15 minutos.*

## PRODUCTION STAFF/PERSONAL DE PRODUCCIÓN

Assistant Stage Manager/Directora de Escena Asistente ..... *Andrea Felix-Cervantes*  
Production Assistant/Asistente de Producción ..... *Emperatriz Mejia*  
Assistant Director/ Asistente de Dirección ..... *Melanie Queponds*  
Costume Design Assistant/Asistente de Diseño de Vestuario ..... *Veronica Stark*  
Assistant Lighting Designer/Asistente de Diseño de Iluminación ..... *Jacqueline Malenke*  
Assistant Sound Designer/Asistente de Diseño de Sonido ..... *Meghan Roche*  
Light Board Operator/Operador de Consola de Iluminación ..... *Sean Deuel*  
Sound Board Operator/Operador de Consola de Sonido ..... *Cinthia Nava Palmer*  
Automation Operator/Operador de Automatización ..... *Ben Morrow*  
Deck Crew/ Tramoyista ..... *Steven McFann*  
Wardrobe Supervisor/Dresser/ Supervisión de Vestuario/Ayudante de Camerino .. *Kendall Dayton*  
Title Board Operator/Operador de Sobretítulos ..... *Adam Ramirez*

*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.*

*Los teléfonos celulares, las alarmas de sus relojes y otros dispositivos electrónicos  
deben apagarse o configurarse en modo silencioso durante la presentación.*  
*Por favor absténgase de desenvolver dulces o de hacer otros ruidos que puedan molestar a los espectadores que lo rodean.*

*Photos may be taken before and after the show, and during intermission, but not during the performance itself.*  
*Show your appreciation for the play by using the hashtag #CleanSCR.*  
*Smoking is not permitted anywhere in the theatre.*

*Se permite tomar fotos antes y después de la presentación y durante el intermedio, pero no durante la presentación.*  
*Muestre su aprecio por la obra usando el hashtag #EspejosSCR.*  
*No se permite fumar en ninguna parte del teatro.*

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Southern California Public Radio  
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# Five Questions with *Clean/Espejos* Playwright Christine Quintana

**What was the impetus for writing *Clean/Espejos*?**

A few years ago, my dad won a door prize at a staff party at the resort he and my aunt worked at in Cancún. The prize was a trip for two to their resort—he invited me, and I went. I entered the resort through the staff entrance, but stayed as a guest. The experience was so completely disorienting—we were in Mexico, but the version of Mexico constructed by American-owned companies on Mexican land. I was a guest, but continually dipped into the real(er) world of my father and aunt's lives outside the resort. It was a bizarre and beautiful trip, and when I came home to Canada, I wrote the play six weeks later. The feeling of disembodiment there felt so resonant with the experience of dissociation that comes out of trauma—the splitting of the self.

**In the past, you've said the play is a result of "stacking of different lenses." Without giving away too much, will you share what that means to you and how it influences the storytelling?**

Oh my gosh. Yeah there's a lot going on here. On the outside—there are naturally two lenses with which audiences experience *Clean/Espejos*. I wrote the text from my POV as a Mexican-American/Dutch-British Canadian person who hasn't lived in Latin America, and it was translated and adapted by Paula Zelaya Cervantes, who is a Mexican woman living in Mexico City. Those lenses are a big part of the work. And then within the play, the characters have cultural and linguistic differences, and lenses on the world that are also massively informed by the things they have survived. And finally—the audience will have different lenses on the characters, with their ethno-cultural and linguistic experiences, their own relationships to trauma and survival, and everything else they bring with them to the theatre. The big myth of Western theatre



has been that there can be some kind of 'universality' or neutral gaze as artist or audience. With this piece, we're trying to really explode all those things—the idea that we can possibly understand someone else's experience in a glance, when in fact we need to work so hard to truly see one another.

***Clean/Espejos* is a bilingual play that is presented in English and Spanish. Will you talk a little bit about your collaboration with translator/adaptor Paula Zelaya Cervantes?**

Paula is an incredible theatre artist whom I first met at the University of British Columbia, where we both studied. She's now based in Mexico City,



where she is a celebrated director and playwright, as well as a sought-after translator. I knew I wanted to collaborate with Paula somehow after seeing her beautiful play *The Orbweaver* in Vancouver. Paula's voice as a theatremaker is feminist, contemporary and heartfelt, and she's been an invaluable collaborator in crafting Adriana's voice and situating her within all of the complex racial, class and gender strata of Mexican society. Translation is an art form, and Paula has done an incredible job riffing off the rhythms, images and humor of the English text and adapting it to make it truly Mexican and let it live in an authentic way. It was a huge task that she did with grace and integrity. I'm so, so grateful for our collaboration. It has brought me such joy to encounter delightful linguistic treats, such as how Paula's translation of "fresh as a f\*cking daisy" translates back into English to "fresh as f\*cking lettuce."

**You're a multihyphenate theatre artist whose career includes writing, performing and devising. In what ways do these disciplines influence your process as a playwright?**

I started my life in the theatre as an actor, and that will always be my first way in to anything. The foundations of my process as a playwright start with my foundational work as an actor, starting with the psychology, internal life and motivations of the characters, and moving outwards to form,

**Nell Geisslinger and Lorena Martinez in the 2021 Pacific Playwrights Festival reading of *Clean/Espejos* by Christine Quintana.**

story and structure. I'm also a producer, so I have the thoughts of like: who is this play meant for? Where could it be performed? What's the scale? Sometimes it's a nightmare to have so many different things in my head when I create, but I'm also really grateful to have a really holistic vision for where my work might go and what it might do.

**What inspires you? When you're writing a new piece, where do you turn for creative motivation?**

I am always inspired by stories of resilience, of healing, of kindness. There is so much wrong with how we live and how we treat each other these days, and I'm trying to build a body of work that imagines a way forward. I'm inspired, always, by the artmakers and thinkers that have been visioning utopias—Black and Indigenous artists, artists of color, queer and disabled artists—and asking myself, from my own intersections, how I can contribute to shifting the collective narrative. I'm always looking for opportunities to get people and stories on stage that aren't seen enough and pushing myself to embody the values I try to live by within my art. And at the same time as all of those things—I try not to take myself too seriously. My utopia includes plenty of jokes.

# Cinco preguntas con Christine Quintana, la dramaturga de *Clean/Espejos*

**¿Qué fue lo que la impulsó para escribir *Clean/Espejos*?**

Hace algunos años, mi padre se ganó un premio en un sorteo con el número de la entrada de una fiesta del personal en un complejo hotelero en Cancún, donde él y mi tía trabajaban. El premio fue un viaje para dos personas al mismo complejo hotelero. Me invitó y fui. Entré al complejo por la entrada del personal, pero me hospedé como huésped. Fue una experiencia completamente desorientadora; estábamos en México, pero en una versión de México construida por empresas estadounidenses en tierra mexicana. Yo era una huésped, pero me sumergía continuamente en el mundo (más) verdadero de la vida de mi padre y mi tía fuera del complejo. Fue un viaje extraño y hermoso. Cuando regresé a casa en Canadá, escribí la obra seis meses después. La sensación de separación del cuerpo que sentí allá resonó bastante con la experiencia de la disociación traumática—la separación de uno mismo.

**En el pasado, mencionó que la obra fue el resultado del “apilado de diferentes lentes”. Sin revelar demasiado, ¿podría compartir con nosotros lo que eso significa para usted y cómo influye en el relato de la historia?**

¡Cielos! Sí está sucediendo tanto aquí. Por fuera—la audiencia experimenta *Clean/Espejos* naturalmente a través de dos lentes. Escribí el manuscrito desde mi punto de vista mexicano-americano/holandés-británico-canadiense sin haber vivido en Latinoamérica y fue traducida por Paula Zelaya Cervantes, una mexicana que vive en la Ciudad de México. Estos lentes son gran parte de la obra. Y luego dentro de la obra, los personajes tienen diferencias culturales y lingüísticas y ven el mundo a través de lentes que son tremendamente informados por lo que sobrevivieron. Y finalmente—la audiencia tendrá diferentes lentes al ver los personajes, con sus experiencias etnoculturales y lingüísticas, sus propias relaciones con traumas y supervivencia y todo lo demás que traen al teatro. El gran mito del teatro occidental ha sido que puede haber una especie de “universalidad” o mirada neutra como artista o



audiencia. Estamos tratando de realmente dinamitar todas estas cosas con la obra—la idea que podemos entender de la experiencia de otra persona con solo una mirada, cuando en realidad tenemos que hacer un esfuerzo monumental para vernos verdaderamente.

***Clean/Espejos* es una obra de teatro bilingüe presentada en inglés y español. ¿Puede hablar un poquito acerca de su colaboración con la traductora/adaptadora Paula Zelaya Cervantes?**

Paula es una increíble artista de teatro que conocí inicialmente en la Universidad de British Columbia, donde ambas estudiamos. Ahora radica en la Ciudad de México donde es una directora y dramaturga célebre, así como también una traductora con mucha demanda. Yo sabía que quería colaborar con Paula de alguna manera después de ver su hermosa obra



*The Orbweaver* en Vancouver. La voz de Paula como creadora de teatro es feminista, contemporánea y conmovedora y ha sido una colaboradora invaluable en la creación de la voz de Adriana, situándola dentro de la compleja mezcla de raza, clase y género de la sociedad mexicana. La traducción es un arte y Paula ha hecho un trabajo increíble acompañando y armonizando con los ritmos, imágenes y humor del texto en inglés y adaptándolo para hacerlo realmente mexicano y para permitir vivirlo de una manera auténtica. Fue una enorme tarea que realizó con elegancia e integridad. Estoy muy agradecida por esta mutua colaboración. Me ha dado tanta alegría encontrar delicias lingüísticas, así como la traducción de Paula de “fresca como una piñe margarita” se traduce de vuelta al inglés como “fresca como una piñe lechuga”.

**Usted es una artista de teatro polifacética cuya carrera incluye escribir, actuar y la concepción y el diseño de obras. ¿De qué manera influyen estas disciplinas su proceso como dramaturga?**

Comencé mi vida como actriz de teatro y esa siempre será mi primera forma de llegar a cualquier cosa. Los cimientos de mi proceso como dramaturga comienzan con mi trabajo fundacional como actriz, empezando con la psicología, la vida interna y las motivaciones de los personajes, avanzando hacia el exterior, hacia la forma, la historia y la estructura. También soy productora, así que tengo pensamientos como: ¿Para quién está destinada esta obra? ¿Dónde se podría realizar?

**Nell Geisslinger y Lorena Martínez en la lectura dramatizada de *Clean/Espejos* por Christine Quintana en el Pacific Playwrights Festival de 2021.**

¿Cuál es la escala? A veces es una pesadilla tener tantas diferentes cosas en mi mente cuando estoy creando, pero también estoy muy agradecida por tener una visión realmente holística de hacia dónde puede ir mi trabajo y qué podrá realizar.

**¿Qué la inspira? Cuando está escribiendo una obra nueva, ¿a dónde recurre para obtener motivación creativa?**

Siempre me inspiran las historias de resiliencia, de curación, de bondad. Hay tanto mal en la manera que vivimos y cómo nos tratamos uno al otro hoy en día y estoy tratando de construir un cuerpo de trabajo que imagine un camino a seguir. Siempre me inspiran los creadores de arte y los pensadores que han estado visualizando utopías—artistas negros e indígenas, artistas de color, artistas queer y discapacitados—preguntándome, desde mis propias intersecciones, cómo podría contribuir a cambiar la narrativa colectiva. Siempre estoy buscando oportunidades para presentar a personas e historias en los escenarios que no han sido representadas lo suficiente y me esfuerzo por ser un ejemplo de los valores por los que intento guiarme dentro de mi arte. Al mismo tiempo que todas esas cosas—intento no tomarme muy en serio. Mi utopía incluye muchas bromas.

# Artist Biographies



## NELL GEISSLINGER

Sarah

is honored to return to SCR with *Clean/Espejos*, having appeared in 2021's PPF reading of the same. Previously at SCR she played the Delivery Person in Allison Gregory's *Red Riding Hood*. Her regional appearances include *Tribes* (Berkeley Repertory Theatre), *Twelfth Night* and *Boeing Boeing* (Utah Shakespeare Festival), *The Foreigner* (Cincinnati Playhouse in the Park), *Mary's Wedding* (Actors Theatre of Louisville) and *Othello* (Los Angeles Women's Shakespeare Company). For more than a decade, she was a company member at the Oregon Shakespeare Festival, where her favorite roles include Kate in *The Taming of the Shrew*, Stella in *A Streetcar Named Desire*, Nina in *The Seagull*, Elma in *Bus Stop*, and Louison in *The Imaginary Invalid*. A founding member of The Meriwethers band, she's performed her original music in countless classrooms, coffee shops and gymnasiums across the West. She lives in Los Angeles with her beloved sister, four ancient canines and a brilliant archaeologist.



## LORENA MARTINEZ

Adriana

appeared at SCR previously in *Vanya and Sonia and Masha and Spike* and *Yoga Play*. She was last seen in "The Good Doctor" (ABC) and Kemp Powers' *Crista McAuliffe's Eyes Were Blue* at Center Theatre Group. Her regional theatre credits include *Up Here* and *Mr. Burns* at La Jolla Playhouse; *Olive Ostrovsky* in *The 25th Annual Putnam County Spelling Bee* (Mexico); *Into the Woods* (Mexico); and *Anchor Babies* for her New York University thesis. Other television and film credits include *Hotel Pennsylvania*, *How to Get Out of a Speeding Ticket*, *How to Change a Tire* ("Funny or Die"), *W.A.L.L.D.* and *Landing in Mumbai*. She holds a BFA from New York University and an MFA from UC San Diego. IG: loremtz

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**CHRISTINE QUINTANA** (*Playwright*) was born in Los Angeles to a Mexican-American father and a Dutch-British Canadian mother. Quintana is now a grateful visitor to the unceded lands of the Musqueam, Squamish, and Tsleil-Waututh people (Vancouver, BC). Creation highlights include *Never The Last* (co-created with Molly MacKinnon), recipient of five Jessie Richardson Theatre Award nominations and winner of Significant Artistic Achievement; *Selfie* (commissioned by Théâtre la Seizième in French, and Young People's Theatre in English, Governor General's Award nominee, winner of the Dora Mavor Moore Award for Outstanding TYA Play, the Sydney Risk Prize for Outstanding Script by an Emerging Playwright, and the Tom Hendry award for TYA); and *Good Things To Do* (rEvolver Festival and FoldA). As an actor, she has recently played in *Made In Canada* (rice & beans theatre), *Anywhere But Here* (Electric Company Theatre), *The Coyotes* (Caravan Farm Theatre), *Marine Life* (Ruby Slippers Theatre), *Yoga Play* (Gateway Theatre), *East Van Panto: The Wizard of Oz* (Theatre Replacement and The Cultch). She received the 2017 Siminovitch Protege Prize for Playwriting from Marcus Youssef, and is a proud co-founding member of the Canadian Latinx Theatre Artist Coalition. She holds a BFA in Acting from the University of British Columbia. christinequintana.ca

**PAULA ZELAYA CERVANTES** (*Translation and Adaptation*) is a Mexican playwright, screenwriter, director and translator who graduated from the University of British Columbia with a double major in theatre and honours English literature (2014). She wrote and directed *The Orbweaver* (Centro Cultural Helénico, 2018; Vancouver Fringe Festival, International Mainstage Selection, 2016); *Sasha & Spot*; *245 Acts of Unspeakable Evil*, co-written with Ana González Bello, which premiered off-Broadway in 2017 and will open in Mexico City in mid-May 2021. With Diego del Río, she co-wrote *Memoria*, commissioned by Mexico's National Theatre Company. She has directed, translated and adapted numerous plays including

Hannah Moscovitch's *Little One*, Nia Vardalos' *Tiny Beautiful Things* and Sam Steiner's *Lemons Lemons Lemons Lemons*. Her upcoming projects include directing *El Hámster del presidente* by Saúl Enríquez, and directing and translating Sarah De Lappe's *The Wolves*. Her play *245 Acts of Unspeakable Evil* won the 2018 Latino National Playwright Award (Arizona Theatre Company) and the 2019 Sharon Enkin Play for Young People Award (Playwright's Guild of Canada). In 2020, she was awarded a Young Creators grant from Mexico's National Fund for Arts and Culture (FONCA).

**LISA PORTES** (*Director*) is an award-winning director of new and contemporary American plays and musicals. Her work has been seen regionally at Cal Shakes, Denver Center for the Performing Arts, Cincinnati Playhouse in the Park, Guthrie Theater, Olney Theatre Center, Round House Theatre, and in Chicago at the Goodman Theatre, Northlight Theatre, Steppenwolf Theatre and Victory Gardens Theater. In New York she has directed projects for Soho Rep, Playwrights Horizons, The Public Theater, New York Theatre Workshop and The Flea Theater. She is a co-founder of the Latinx Theatre Commons, member of the Drama League Directors Circle and serves on the boards of the Theatre Communications Group and the Society of Stage Directors and Choreographers. In 2016, she was honored with the Zelda Fichandler Award for Directors. She heads the MFA directing program at The Theatre School at DePaul University and lives in Chicago with her husband, playwright Carlos Murillo, and their two teenagers, Eva Rose and Carlos Alejandro.

**BRIAN SIDNEY BEMBRIDGE** (*Scenic Design*) extensive design credits include works off-Broadway at The Public Theater, Second Stage Theatre, Jean Cocteau Repertory, Kids with Guns, and Theatre at St. Clements. Internationally, he designed at Theatre Royal Stratford East, London; Town Hall Theatre in Galway, Ireland; and Illawarra Performing Arts Centre and Platform Hip Hop Festival, Sydney, Australia, among others. Regionally, his work has been seen at Guthrie Theater, Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Second City, Lookingglass Theatre Company, ACT Theatre, Arden Theatre Company, Actors Theatre of Louisville, Alliance Theatre, Geffen Playhouse, ACT, Court Theatre, Writers Theatre, Victory Gardens Theater, Northlight Theatre, Drury Lane Theaters,

Ravinia Festival, Children's Theatre Company, Pittsburgh Public Theater, City Theatre, Circle X Theatre, TimeLine Theatre Company, Opera Omaha, Virginia Opera, Juneau Opera and Asolo, St. Louis, Milwaukee and Madison repertory theatres. He is the recipient of seven Jeff Awards, two Los Angeles Drama Critics Circle Awards, *LA Weekly* Theater Awards, three Garland Awards, two Gregory Awards and an Ovation Award. Bembridge represented the United States at the Prague Quadrennial in 2011. Film design credits include *Marie and Bruce*,  *Holding Out*,  *Stray Dogs*,  *Late for Church* and  *Muppets from Space*. For more information, visit [briansidneybembridge.com](http://briansidneybembridge.com).

**DANIELLE NIEVES** (*Costume Design*) (she/her) is honored to be making her South Coast Repertory debut. Her regional credits for costume design include *Beauty and the Beast* at The 5th Avenue Theatre; Public Works *The Winter's Tale* at Seattle Repertory; *American Mariachi* at Dallas Theater Center and Goodman Theatre; *Real Women Have Curves* at Dallas Theater Center; and *Behold the Dreamers* at Book-It Repertory Theatre. Off-Broadway, she designed *Pity in History*, *No End of Blame*, *Gertrude—The Cry*, and *Lovesong of the Electric Bear*. Nieves holds an MFA in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. [daniellenieves.com](http://daniellenieves.com)

**KARYN D. LAWRENCE** (*Lighting Design*) is an award-winning theatrical and entertainment lighting designer based in Los Angeles. She is thrilled to return to SCR after having recently designed *Red Riding Hood*, *Vanya Sonia Masha and Spike*, and more Theatre for Young Audiences productions over the years than she can count! Selected theater credits include Center Theatre Group, La Mirada Theater, Boston Court Pasadena, Ebony Repertory Theatre, The Wallis Annenberg Center for the Performing Arts, East West Players, International City Theatre, and Arizona Broadway Theatre. She is the resident lighting designer for the nearby New Swan Shakespeare Festival held in Orange County. In addition to theatre, she is Radiance Lightworks' lead lighting designer for Universal Studios' Halloween Horror Nights and is a professor of lighting design at Loyola Marymount University. [KDLightingDesign.com](http://KDLightingDesign.com)

**VINCENT OLIVIERI** (*Original Music & Sound Design*) is pleased to return to SCR for *Clean*. His pre-



vious projects include *Outside Mullingar*, *Sheepdog*, *Five Mile Lake*, *Jitney*, *Emilie—La Marquise Du Chatelet Defends Her Life at the Petit Theatre at Cirey Tonight*, *Feminine Ending* and *Noises Off*. His Broadway credits include the design and score for *High* and his off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* and *Fatal Attraction: A Greek Tragedy*. His New York City and regional credits include productions with The Geffen Playhouse (Ovation Award nominations), Woolly Mammoth Theatre, Cincinnati Playhouse in the Park (LCT Award), Portland Center Stage, Center Stage (Baltimore), Barrington Stage Company, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (Cincinnati Entertainment Award), Virginia Stage Company and Berkshire Theatre Festival. He has created designs for world-premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Lauren Gunderson, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Olivieri was the resident sound designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at University of California, Irvine. [soundandstage.net/sound](http://soundandstage.net/sound).

**YEE EUN NAM** (*Projection Design*) is a visual artist and a media designer for live performances who returns to SCR after designing *The Canadians*. Recent collaborations include Audible Theatre, Opera Saint Louis, Geffen Playhouse, San Francisco Symphony, Boston Lyric Opera, LA Opera On Now, Los Angeles Chamber Orchestra, BayStreet Theater, Ma-Yi Theater Company, SohoRep, Goodman Theatre, The Movement Theatre Company, LA Opera Connects, Kansas City Repertory Theatre, South Coast Repertory, Center Theatre Group, Pasadena Playhouse, Wallis Annenberg Center for the Performing Arts, New World Center, The Soraya, Perseverance Theatre, Fountain Theatre, Getty Villa, Latino Theater Company and many more. Nam has multiple nominations for LA Stage Alliance Ovation Award, Stage Raw and is a winner of LADCC Theatrical Excellence for CGI/Video in 2020. She is a member of United Scenic Artists, Local 829. She earned her MFA in Theater Design at UCLA and her

**SOCORRO & ERNESTO VASQUEZ** return as Lead Honorary Producers for *Clean/Espejos*. Since first becoming involved with SCR in the early 1990s, they have supported nine productions including *American Mariachi* (both at Outside SCR and on the Segerstrom Stage), *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. Ernesto is currently a member of the Board of Trustees and serves on the Major Gifts committee.

**THE PLAYWRIGHTS CIRCLE** consists of avid playwrights who collectively help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2002, The Playwrights Circle has underwritten works by writers including Kevin Artigue (*Sheepdog*), Kemp Powers (*Little Black Shadows*), Lucas Hnath (*A Doll's House, Part 2*), Rajiv Joseph (*Mr. Wolf*), Beau Willimon (*The Parisian Woman*), Lauren Gunderson (*Silent Sky*), Richard Greenberg (*A Naked Girl on the Appian Way* and *Our Mother's Brief Affair*), and Julia Cho (*The Language Archive*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

Sandy Segerstrom Daniels  
 Julie & Robert F. Davey  
 David Emmes & Paula Tomei  
 Laurie Smits Staude  
 Julia Voce  
 Mickey & Nickie Williams

BFA in Design and Metal Craft at SNU in Seoul, Korea. Portfolio: yeeeeunnam.com

**LYDIA GARCIA** (*Dramaturg*) is a dramaturg, educator, and facilitator, and the current Executive Director of Equity and Organization Culture at the Denver Center for the Performing Arts. She was a founding member of artEquity under Program Director Carmen Morgan, where she served as a core facilitator and the collective's Resident Dramaturg until 2019. She has served as the Literary Manager and Resident Dramaturg at Marin Theatre Company as well as the Resident Dramaturg at the Oregon Shakespeare Festival. Over ten years at OSF, she co-adapted and translated the bilingual *La Comedia of Errors* with then-Artistic Director Bill Rauch and dramaturged more than 25 productions, including the world premieres of Sean Graney's *The Yeomen of the Guard*, Alexa Junge's *Fingersmith*, Tracy Young and Oded Gross's *The Imaginary Invalid* and *The Servant of Two Masters*, and Octavio Solis's *Quixote*. Her dramaturgy and teaching work has appeared at Center Theatre Group, Native Voices at the Autry, the LTC Carnival of New Latinx Work, Play On Shakespeare, CalArts, Carnegie Mellon, and USC, among many others. She studied dramaturgy and dramatic criticism at the Yale School of Drama and English and American literature at Harvard University. Gender pronouns: she/her/hers/ella.

**DEENA TOVAR** (*Stage Manager*) was born and raised in Los Angeles and has spent many years stage-managing a wide variety of productions in the area, working with companies that include Circle X (2016), Open Fist (2017), The Fountain Theatre (2018, 2021), as well as at The Wallis Annenberg (2019). She earned her BA in Theatre Arts at UC Santa Cruz. She is thrilled to return to South Coast Repertory and to be part of the team that brings *Clean/Espejos* to the stage!

**ANDREA FELIX-CERVANTES** (*Assistant Stage Manager*) is a Mexican-American artist and stage manager who born and raised in the Central Coast area. She graduated from California State University, Long Beach with her BA in Technical Theatre Arts and minor in Film (2021). For the past seven years, she has worked as a stage manager with many companies, including Warner Brothers/Rail Events (2021), The Western Stage (2015-22), and Lime

Arts Productions (2021-22). This is her first production at South Coast Repertory.

**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed here, and he directed *She Loves Me* (2020), and the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh. In 2015, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. 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 for the Performing Arts 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 Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has 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 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 and serves on the Dean's

Leadership Society Executive Committee for the School of Social Sciences at UCI. 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. In 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration.

**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.

## THE PLAYWRIGHT WOULD LIKE TO THANK

*Colin Rivers and Marquis Entertainment. The artists who took part in the development of Clean/Espejos: Genevieve Fleming, Marilo Nuñez, Esther Jun, AJ Simmons, Ximena Huizi, Sindy Angel, Meaghan Chenosky, Alexandra Lainfiesta, Manuela Sosa, Lisa Portes, Lorena Martinez, Nell Geisslinger, Melissa Crespo, Emma Ramos, Kate Abbruzzese, Daniela Atiencia, Chelsea Haberlin, and Dra. Cristina Oebmichen and Roxanne Quintana for research assistance. People who read and gave their thoughts on the script: Joanna Falck, Carmen Aguirre, Marcus Youssef, Jiv Parasram, Carmen Alatorre, and José Teodoro.*

**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 Stage Directors and Choreographers Society, a national theatrical labor union.

# Biografías de artistas



## NELL GEISSLINGER

Sarah

se siente honrada de regresar a SCR con *Clean/Espejos*, tras haber aparecido en la lectura dramatizada de la misma obra en el Pacific Playwrights Festival de 2021. Anteriormente, interpretó la mensajera en la obra *Red Riding Hood* por Allison Gregory. Sus apariciones regionales incluyen *Tribes* (Berkeley Repertory Theatre), *Twelfth Night* y *Boeing Boeing* (Utah Shakespeare Festival), *The Foreigner* (Cincinnati Playhouse in the Park), *Mary's Wedding* (Actors Theatre of Louisville) y *Othello* (Los Angeles Women's Shakespeare Company). Durante más de una década, fue miembro de la compañía en el Oregon Shakespeare Festival, donde sus papeles favoritos incluyen Kate en *The Taming of the Shrew*, Stella en *A Streetcar Named Desire*, Nina en *The Seagull*, Elma en *Bus Stop* y Louison en *The Imaginary Invalid*. Como miembro fundadora de la banda The Meriwethers, ha interpretado su música original en innumerables aulas, cafeterías y gimnasios por todo el oeste. Vive en Los Ángeles con su hermana, cuatro caninos ancianos y un brillante arqueólogo.



## LORENA MARTINEZ

Adriana

apareció anteriormente en las producciones de SCR de *Vanya and Sonia and Masha and Spike* y *Yoga Play*. Apareció recientemente en "The Good Doctor" (ABC) y *Crista McAuliffe's Eyes Were Blue* por Kemp Powers en Center Theatre Group. Sus créditos teatrales regionales incluyen *Up Here* y *Mr. Burns* en La Jolla Playhouse; Olive Ostrovsky en *El 25to concurso de spelling bee* (México); *Dentro del bosque* (México); y *Anchor Babies* para su tesis en la Universidad de Nueva York. Otros créditos televisivos y cinematográficos incluyen *Hotel Pennsylvania*, *How to Get Out of a Speeding Ticket*, *How to Change a Tire* ("Funny or Die"), *W.A.L.L.D.* y *Landing in Mumbai*. Recibió una licenciatura en bellas artes de New York University y

una maestría en bellas artes de UC San Diego. IG: loremtz

## DRAMATURGA, DIRECTORA Y DISEÑADORES

**CHRISTINE QUINTANA** (*dramaturga*) nació en Los Ángeles de padre mexicano-estadounidense y madre holandesa-británica-canadiense. Ahora Quintana es una visitante agradecida de las tierras no cedidas de los pueblos Musqueam, Squamish y Tsleil-Waututh (Vancouver, BC). Sus creaciones más destacadas incluyen *Never The Last* (co-creada con Molly MacKinnon), ganadora de cinco nominaciones al Premio Jessie Richardson Theatre y ganadora de Logro Artístico Significativo; *Selfie* (encargada por Théâtre la Seizième en francés y Young People's Theatre en inglés, nominada al Premio del Gobernador General, ganadora del Premio Dora Mavor Moore a la Obra Destacada de Teatro para Audiencias Juveniles, el Premio Sydney Risk al Guión Destacado de un Dramaturgo Emergente y el Premio Tom Hendry al Teatro para Audiencias Juveniles); y *Good Things To Do* (rEvolver Festival y FoldA). Como actriz, ha actuado recientemente en *Made In Canada* (rice & beans theatre), *Anywhere But Here* (Electric Company Theatre), *The Coyotes* (Caravan Farm Theatre), *Marine Life* (Ruby Slippers Theatre), *Yoga Play* (Gateway Theatre) y en *East Van Panto: The Wizard of Oz* (Theatre Replacement y The Cultch). Recibió el Premio Siminovitch Protege de Dramaturgia de 2017 de Marcus Youssef y es una orgullosa miembro cofundadora de la Coalición de Artistas de Teatro Latinx de Canadá. Tiene una licenciatura en bellas artes en actuación de University of British Columbia. christinequintana.ca

**PAULA ZELAYA CERVANTES** (*traducción y adaptación*) es una dramaturga, guionista, directora y traductora mexicana que se graduó de la Universidad de British Columbia con una doble especialización en teatro y literatura inglesa con honores (2014). Escribió y dirigió *The Orbweaver* (Centro Cultural Helénico, 2018; Vancouver Fringe Festival, Selección internacional para el escenario principal, 2016); *Sasha & Spot*; *245 Actos de Maldad Extraordinaria*, coescrita con Ana González Bello, que se estrenó en el circuito de teatro off-Broadway en 2017 y en la Ciudad de México a mediados de mayo de 2021. Junto a Diego del Río,

coescribió *Memoria*, comisionada por la Compañía Nacional de Teatro de México. Ha dirigido, traducido y adaptado numerosas obras de teatro, entre ellas *Little One* por *Hannah Moscovitch*, *Tiny Beautiful Things* por *Nia Vardalos* y *Lemons Lemons Lemons Lemons* por *Sam Steiner*. Sus próximos proyectos incluyen la dirección de *El Hámster del presidente* por *Saúl Enríquez* y la dirección y traducción de *The Wolves* por *Sarah De Lappe*. Su obra *Actos de Maldad Extraordinaria* ganó el Premio Latino National Playwright 2018 (Arizona Theatre Company) y el Premio Sharon Enkin Play for Young People 2019 (Playwright's Guild of Canada). En 2020 recibió una beca para Jóvenes Creadores del Fondo Nacional para la Cultura y las Artes (FONCA) de México.

**LISA PORTES** (*directora*) es una galardonada directora de obras de teatro y musicales estadounidenses nuevos y contemporáneos. Su trabajo se ha visto a nivel regional en Cal Shakes, Denver Center for the Performing Arts, Cincinnati Playhouse in the Park, Guthrie Theatre, Olney Theatre Center, Round House Theatre y en Chicago en Goodman Theatre, Northlight Theatre, Steppenwolf Theatre y Victory Gardens Theater. En Nueva York ha dirigido proyectos para Soho Rep, Playwrights Horizons, The Public Theater, New York Theatre Workshop y The Flea Theatre. Es cofundadora de Latinx Theatre Commons, miembro de Drama League Directors Circle y es miembro de las juntas directivas de Theatre Communications Group y Society of Stage Directors and Choreographers. En 2016, fue honrada con el Premio Zelda Fichandler para Directores. Dirige el programa de maestría en bellas artes en dirección de teatro en The Theatre School of DePaul University y vive en Chicago con su esposo, el dramaturgo Carlos Murillo, y su hija e hijo adolescentes, Eva Rose y Carlos Alejandro.

**BRIAN SIDNEY BEMBRIDGE** (*diseño escénico*) Sus extensos créditos de diseño incluyen obras en los teatros del circuito Off-Broadway en The Public Theatre, Second Stage Theatre, Jean Cocteau Repertory, Kids with Guns y Theatre at St. Clements. A nivel internacional, diseñó en Theatre Royal Stratford East, Londres; Town Hall Theatre en Galway, Irlanda; y Illawarra Performing Arts Centre y Platform Hip Hop Festival en Sydney, Australia, entre otros. A nivel regional, su trabajo se ha visto en Guthrie Theater, Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Second City, Lookingglass Theatre Company, ACT Theatre, Arden

Theatre Company, Actors Theatre of Louisville, Alliance Theatre, Geffen Playhouse, ACT, Court Theatre, Writers Theatre, Victory Gardens Theater, Northlight Theatre, Drury Lane Theaters, Ravinia Festival, Children's Theatre Company, Pittsburgh Public Theater, City Theatre, Circle X Theatre, TimeLine Theatre Company, Opera Omaha, Virginia Opera, Juneau Opera, Asolo Repertory Theatre, Repertory Theatre of St. Louis, Milwaukee Repertory Theater y Madison Repertory Theatre. Ha recibido siete Premios Jeff, dos Premios del Círculo de Críticos de Drama de Los Ángeles, Premios de Teatro de LA Weekly, tres Premios Garland, dos Premios Gregory y un Premio Ovation. Bembridge representó a los Estados Unidos en la Cuadrienal de Praga en 2011. Sus créditos de diseño de películas incluyen *Marie and Bruce*,  *Holding Out*,  *Stray Dogs*,  *Late for Church* y  *Muppets from Space*. Para mayores informes, visite [briansidneybembridge.com](http://briansidneybembridge.com).

**DANIELLE NIEVES** (*diseño de vestuario*) (ella) se siente honrada de hacer su debut en South Coast Repertory. Sus créditos regionales en diseño de vestuario incluyen *Beauty and the Beast* en The 5th Avenue Theatre; *The Winter's Tale* del Public Works en Seattle Repertory; *American Mariachi* en Dallas Theater Center y Goodman Theatre; *Real Women Have Curves* en Dallas Theater Center; y *Behold the Dreamers* en Book-It Repertory Theatre. En el circuito teatral del Off-Broadway, diseñó *Pity in History*, *No End of Blame*, *Gertrude-The Cry*, y *Lovesong of the Electric Bear*. Nieves recibió una maestría en bellas artes en diseño de vestuario de University of California Irvine y una certificación curatorial en vestuario japonés y occidental del Kyoto Costume Institute. [daniellenieves.com](http://daniellenieves.com)

**KARYN D. LAWRENCE** (*diseño de iluminación*) es una diseñadora premiada de iluminación teatral y de entretenimiento con sede en Los Ángeles. ¡Está encantada de regresar a SCR después de haber recientemente diseñado *Red Riding Hood*, *Vanya Sonia Masha and Spike* y más producciones de Teatro para Audiencias Juveniles a lo largo de los años de las que puede contar! Sus créditos teatrales seleccionados incluyen Center Theatre Group, La Mirada Theatre, Boston Court Pasadena, Ebony Repertory Theatre, The Wallis Annenberg Center for the Performing Arts, East West Players, International City Theatre y Arizona Broadway Theatre. Ella es la diseñadora de iluminación residente para el cercano Swan Shakespeare Festival que se lleva a cabo en el Condado de Orange. Además del teatro, es la diseñadora principal de iluminación de Radiance Light-

works para Halloween Horror Nights de Universal Studios y es profesora de diseño de iluminación en Loyola Marymount University. [KDLightingDesign.com](http://KDLightingDesign.com)

**VINCENT OLIVIERI** (*música original y diseño de sonido*) se complace en regresar a SCR para *Clean/Espejos*. Sus proyectos anteriores incluyen *Outside Mullingar*, *Sheepdog*, *Five Mile Lake*, *Jitney*, *Emilie—La Marquise Du Chatelet Defends Her Life at the Petit Theatre at Cirey Tonight*, *Feminine Ending* y *Noises Off*. Sus créditos en Broadway incluyen el diseño y la banda sonora de *High* y sus créditos de diseño del off-Broadway incluyen *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* y *Fatal Attraction: A Greek Tragedy*. Sus créditos regionales y en la ciudad de Nueva York incluyen producciones con The Geffen Playhouse (nominaciones al Premio Ovation), Woolly Mammoth Theatre, Cincinnati Playhouse in the Park (Premio LCT), Portland Center Stage, Center Stage (Baltimore), Barrington Stage Company, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (Premio Cincinnati Entertainment), Virginia Stage Company y Berkshire Theatre Festival. Ha creado diseños para producciones de estreno mundial de Roberto Aguirre-Sacasa, Kirsten Greenidge, Lauren Gunderson, Charles L. Mee, Adam Rapp, Theresa Rebeck y August Wilson. Durante tres años, Olivieri fue el diseñador de sonido residente en Actors Theatre of Louisville y Humana Festival of New American Plays. Se graduó de Yale School of Drama y es miembro de la facultad de University of California, Irvine. [soundandstage.net/sound](http://soundandstage.net/sound).

**YEE EUN NAM** (*diseño de proyección*) es una artista visual y diseñadora de medios para presentaciones en vivo. Sus colaboradores recientes incluyen Audible Theatre, Opera Saint Louis, Geffen Playhouse, San Francisco Symphony, Boston Lyric Opera, LA Opera On Now, Los Angeles Chamber Orchestra, BayStreet Theatre, Ma-Yi Theatre Company, SohoRep, Goodman Theatre, The Movement Theatre Company, LA Opera Connects, Kansas City Repertory Theatre, South Coast Repertory, Center Theatre Group, Pasadena Playhouse, Wallis Annenberg Center for the Performing Arts, New World Center, The Soraya, Perseverance Theatre, Fountain Theatre, Getty Villa, Latino Theatre Company y muchos más. Nam tiene múltiples nominaciones para los Premios LA Stage Alliance Ovation y Stage Raw y recibió el Premio LADCC de Excelencia Teatral al CGI/Video de 2020. Es miembro de United Scenic Artists, Local 829. Obtuvo su mae-

stría en bellas artes en diseño teatral en UCLA y su licenciatura en bellas artes en diseño y artesanía de metal en SNU en Seúl, Corea. [Portfolio: yeeunnam.com](http://Portfolio:yeeunnam.com)

**LYDIA GARCIA** (*dramaturgista*) es una dramaturgista, educadora y facilitadora, y la actual directora ejecutiva de Equidad y Cultura Organizacional en Denver Center for the Performing Arts. Fue miembro fundadora de artEquity bajo la directora del programa Carmen Morgan, donde se desempeñó como facilitadora central y dramaturgista residente del colectivo hasta 2019. Se ha desempeñado como gerente literaria y dramaturgista residente en Marin Theatre Company, así como dramaturgista residente en Oregon Shakespeare Festival. Durante diez años en OSF, coadaptó y tradujo *La Comedia of Errors* bilingüe con el entonces director artístico Bill Rauch y dramatizó más de 25 producciones, incluyendo los estrenos mundiales de *The Yeomen of the Guard* por Sean Graney, *Fingersmith* por Alexa Junge, *The Imaginary Invalid* y *The Servant of Two Masters* por Tracy Young y Oded Gross y *Quixote* por Octavio Solís. Su trabajo de dramaturgista y enseñanza ha aparecido en Center Theatre Group, Native Voices at the Autry, LTC Carnaval of New Latinx Work, Play On Shakespeare, CalArts, Carnegie Mellon y USC, entre muchos otros. Estudió la carrera de dramaturgista y crítica teatral en Yale School of Drama y literatura inglesa y estadounidense en Harvard University. Pronombre de género: ella.

**DEENA TOVAR** (*directora de escena*) nació y se crió en Los Ángeles y ha pasado muchos años dirigiendo una amplia variedad de producciones en el área, trabajando con compañías que incluyen Circle X (2016), Open Fist (2017), The Fountain Theatre (2018, 2021), así como en The Wallis Annenberg (2019). Obtuvo su licenciatura en artes teatrales en UC Santa Cruz. ¡Está emocionada de regresar a South Coast Repertory y de ser parte del equipo que trae *Clean/Espejos* al escenario!

**ANDREA FELIX-CERVANTES** (*directora de escena asistente*) es una artista y directora de escena mexicanoamericana que nació y se crió en el área de la costa central. Se graduó de California State University, Long Beach con una licenciatura en artes teatrales técnicas y una especialización en cine (2021). Durante los últimos siete años, ha trabajado como directora de escena con muchas compañías, incluyendo Warner Brothers/Rail Events (2021), The Western Stage (2015-22) y Lime Arts Productions (2021-22). Ésta

es su primera producción en South Coast Repertory.

**DAVID IVERS** (*director artístico*) está a cargo del funcionamiento artístico general del teatro. La temporada 2019-20 fue la primera que programó aquí y dirigió *She Loves Me* (2020) y la lectura dramatizada del Pacific Playwrights Festival de 2021 de *Coleman '72* por Charlie Oh. En 2015, dirigió la coproducción SCR-Berkeley Repertory Theatre de *One Man, Two Guvnors*. Antes de SCR, fue director artístico de Arizona Theatre Company y antes de eso se desempeñó durante más de 20 años como actor y director en el Utah Shakespeare Festival y los últimos seis como director artístico. Fue artista residente en Denver Center for the Performing Arts durante una década, actuando y/o dirigiendo más de 40 obras y ha dirigido producciones en muchos de los teatros regionales más destacados del país, incluyendo Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre y SCR. Su carrera inicial incluyó servir como director artístico asociado de Portland Repertory Theatre y aparecer en producciones en algunos de los teatros regionales más destacados del país, incluyendo Portland Center Stage y los festivales de Shakespeare de Oregon, Idaho y Alabama. Ha enseñado en University of Michigan, University of Minnesota, Southern Utah University y Southern Oregon University. Obtuvo su licenciatura en humanidades de Southern Oregon University y su maestría en bellas artes de University of Minnesota.

**PAULA TOMEI** (*directora general*) está a cargo de la administración general de SCR. Ha sido directora general de SCR desde 1994 y miembro del personal desde 1979. Fue presidenta de la junta directiva de Theatre Communications Group (TCG), la organización de servicio nacional para el teatro. Además, se desempeñó como tesorera de TCG, vicepresidenta de la Liga de Teatros Residentes (LORT) y como miembro del Comité Negociador de la LORT para acuerdos sindicales en toda la industria. Ella representa a SCR en conferencias nacionales de TCG y LORT y se desempeñó como panelista y enviada para el National Endowment for the Arts y el California Arts Council. Su experiencia docente incluye una clase de posgrado en administración

**SOCORRO & ERNESTO VASQUEZ** regresan como Principales Productores Honorarios de *Clean/Espejos*. Desde que se involucraron por primera vez con SCR a principios de la década de 1990, han apoyado nueve producciones que incluyen *American Mariachi* (tanto en Outside SCR como en Segerstrom Stage), *Culture Clash (Still) in America* y la producción de Teatro para Audiencias Juveniles de *Ella Enchanted: The Musical* y *Destiny of Desire* (ambas en 2016). Además de su apoyo de liderazgo como Productores Honorarios, los Vásquez son miembros actuales del Círculo Platino, fueron donantes de la Campaña Next Stage y han sido patrocinadores principales de muchas Galas de SCR, incluyendo “Encantar: As if by Magic” y “Encore!”, ambas presididas por Socorro. En reconocimiento a su distinguido servicio a SCR, Socorro es Fideicomisaria Emérita del teatro. “Es un inmenso honor ser parte de la familia SCR y apoyar el talento y la diversidad que SCR ofrece a nuestra comunidad. El Condado de Orange es afortunado de tener este teatro galardonado entre nosotros y estamos comprometidos a ver que este importante trabajo continúe”, dice Socorro. Ernesto es actualmente miembro de la Junta de Síndicos del comité de Donaciones Mayores.

**THE PLAYWRIGHTS CIRCLE** está formado por ávidos espectadores de teatro que ayudan colectivamente a financiar una producción de estreno mundial cada primavera. Sus miembros individuales incluyen suscriptores de larga data, donantes principales de fondos anuales, patrocinadores de dotaciones y fideicomisarios. Desde sus inicios en 2002, The Playwrights Circle ha patrocinado obras de escritores como Kevin Artigue (*Sheepdog*), Kemp Powers (*Little Black Shadows*), Lucas Hnath (*A Doll's House, Part 2*), Rajiv Joseph (*Mr. Wolf*), Beau Willimon (*The Parisian Woman*), Lauren Gunderson (*Silent Sky*), Richard Greenberg (*A Naked Girl on the Appian Way* y *Our Mother's Brief Affair*) y Julia Cho (*The Language Archive*). SCR está especialmente agradecido con The Playwrights Circle por su liderazgo y dedicación para ayudar a traer nuevas obras al público del Condado de Orange—y al teatro estadounidense.

Sandy Segerstrom Daniels  
Julie & Robert F. Davey  
David Emmes & Paula Tomei  
Laurie Smits Staude  
Julia Voce  
Mickey & Nickie Williams

de empresas sin fines de lucro en UC Irvine (UCI) y como profesora invitada en la escuela de posgrado en negocios de Stanford. Fue nombrada por el canciller para el Consejo de Artes Comunitarias de UCI y es miembro del Comité Ejecutivo de la Sociedad de Liderazgo del Decano para la Facultad de Ciencias Sociales de UCI. También forma parte de la junta directiva de Arts Orange County, el consejo de artes de todo el condado y la junta directiva de Nicholas Endowment. Se graduó de UCI con una licenciatura en economía y siguió un curso adicional de estudio en teatro y danza. En marzo de 2017, recibió el Premio del Alcalde de la Ciudad de Costa Mesa por sus contribuciones a la comunidad artística. En 2018, recibió el premio Helena Modjeska Cultural Legacy de Arts Orange County. En 2019, fue galardonada como Alumna Distinguida de la Facultad de Ciencias Sociales de UCI en la Celebración de Lauds & Laurels.

**MARTIN BENSON** (*director artístico fundador*), cofundador de SCR, ha dirigido casi una cuarta parte de las producciones de SCR. En 2008, él y David Emmes recibieron el Premio Margo Jones por su compromiso de por vida con la excelencia teatral y el fomento del arte y oficio de la dramaturgia estadounidense. En nombre de SCR, también aceptaron el Premio Tony de 1988 al Teatro Profesional Residente Más Destacado y ganaron el Premio Theatre LA Ovation de 1995 a la Brillante Trayectoria. Benson recibió el Premio Los Angeles Drama Critics Circle al Logro Distinguido en Dirección siete veces sin paralelo por sus producciones de *Major Barbara*, *Misalliance* y *Heartbreak House* por George Bernard Shaw; *Playboy of the Western World* por John Millington Synge; *The Crucible* por Arthur Miller; *Holy Days* por Sally Nemeth; y el estreno mundial de *Wit* por Margaret Edson, ganadora del Premio Pulitzer, que también dirigió en Seattle Repertory Theatre y en Alley Theatre de Houston. Ha dirigido clásicos estadounidenses como *A Streetcar Named Desire* y se ha distinguido al montar obras de teatro contemporáneas, incluyendo el estreno en California de *Shadowlands* por William Nicholson que fue aclamada por la crítica. Dirigió reposiciones de *Abundance* por Beth Henley y *The Trip to Bountiful* por Horton Foote; y *The Whale* y *Rest* por Samuel D. Hunter (estreno

## LA DRAMATURGA DESEA AGRADECER A

*Colin Rivers y Marquis Entertainment. Los artistas que participaron en el desarrollo de Clean/Espejos: Genevieve Fleming, Marilo Nuñez, Esther Jun, AJ Simmons, Ximena Huizi, Sindy Angel, Meaghan Chenosky, Alexandra Lainfiesta, Manuela Sosa, Lisa Portes, Lorena Martinez, Nell Geisslinger, Melissa Crespo, Emma Ramos, Kate Abbruzzese, Daniela Atienza, Chelsea Haberlin y Dra. Cristina Oehmichen y Roxanne Quintana por su asistencia en la investigación. Personas que leyeron y opinaron sobre el guión: Joanna Falck, Carmen Aguirre, Marcus Youssef, Jiv Parasram, Carmen Alatorre y José Teodoro.*

mundial); *The Whipping Man* por Matthew Lopez; y *The Roommate* por Jen Silverman (estreno en la costa oeste). Benson recibió su licenciatura en teatro de San Francisco State University.

**DAVID EMMES** (*director artístico fundador*) es cofundador de SCR. Recibió el Premio Margo Jones por su compromiso de por vida con la excelencia teatral y el fomento del arte de la dramaturgia estadounidense. Además, ha recibido numerosos premios por las producciones que ha dirigido durante su carrera en SCR. Dirigió los estrenos mundiales de *Safe in Hell*, *The Beard of Avon* y *Freedomland* por Amy Freed; *Great Day in the Morning* por Thomas Babe; *Rum and Coke* y *But Not for Me* por Keith Reddin; y *Cold Sweat* por Neal Bell; los estrenos estadounidenses de *Unsuitable for Adults* por Terry Johnson; y *Dumb Show* por Joe Penhall; y el estreno en el sur de California de *Top Girls* (en SCR y Westwood Playhouse). Otras producciones que ha dirigido incluyen *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* y *You Never Can Tell*, que volvió a montar para el Festival de las Artes de Singapur. Se ha desempeñado como panelista de teatro y evaluador in situ para National Endowment for the Arts, así como panelista del California Arts Council. Después de asistir a Orange Coast College, recibió su licenciatura y maestría de San Francisco State University y su doctorado de USC.



Los actores y directores de escena empleados en esta producción son miembros de Actors' Equity Association, el Sindicato de Actores y Directores de Escena Profesionales de los Estados Unidos.



Los Diseñadores Escénicos, de Vestuario, de Iluminación y de Sonido en los teatros LORT están representados por United Scenic Artists Local USA-829, IATSE.



La Directora es miembro de Stage Directors and Choreographers Society, un sindicato nacional de trabajadores teatrales.