



53rd Season • 503rd Production  
SEGERSTROM STAGE / OCTOBER 14 - NOVEMBER 13, 2016

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

in a co-production with Goodman Theatre presents

# DESTINY OF DESIRE

by Karen Zacarías

François-Pierre Couture  
SCENIC DESIGN

Julie Weiss  
COSTUME DESIGN

Pablo Santiago  
LIGHTING DESIGN

John Zalewski  
SOUND DESIGN

Rosino Serrano  
COMPOSER/MUSIC DIRECTOR

Robert Barry Fleming  
CHOREOGRAPHY

Joshua Marchesi  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
Adam Belcuore, CSA  
CASTING

Bree Sherry\*  
STAGE MANAGER

directed by  
**José Luis Valenzuela**

Sandy Segerstrom Daniels  
Honorary Producer

Socorro and Ernesto Vasquez  
Honorary Producers

Originally Commissioned and Produced by Arena Stage, Washington, D.C.  
Molly Smith, Artistic Director; Edgar Dobie, Executive Producer

## CAST OF CHARACTERS

Pilar Esperanza Castillo/Nurse 2	<i>Esperanza America*</i>
Hortencia del Rio	<i>Elisa Bocanegra*</i>
Sebastián Jose Castillo/Paramedic 1/Cop 1	<i>Eduardo Enriquez*</i>
Sister Sonia	<i>Evelina Fernández*</i>
Dr. Diego Mendoza/Paramedic 2/Cop 2	<i>Fidel Gomez*</i>
Armando Castillo	<i>Cástulo Guerra*</i>
Doctor Jorge Ramiro Mendoza/Casino Dealer/Cop	<i>Ricardo Gutierrez*</i>
Fabiola Castillo	<i>Ruth Livier*</i>
Ernesto del Rio	<i>Mauricio Mendoza*</i>
Victoria Maria del Rio/Nurse 1	<i>Ella Saldana North*</i>
Agustin Lara, Jr.	<i>Rosino Serrano</i>

## PRODUCTION STAFF

Dramaturg	<i>Andy Knight</i>
Assistant Stage Manager	<i>Lilly Deerwater*</i>
Assistant to the Director	<i>Tory Davidson</i>
Fight Consultant	<i>Richard Soto</i>
Assistant Scenic Designer	<i>Ji Young Lee</i>
Costume Design Assistants	<i>Kate Poppen, Adriana Lambarri</i>
Assistant/Associate/Assistant to the Sound Designer	<i>Jordan Tani</i>
Stage Management Intern	<i>Jennifer Franco</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Board Operator	<i>Danielle Kisner</i>
Sound A2	<i>Vincent Quan</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dresser	<i>Rebecca Clayton</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig and Hair Stylist	<i>Melanie Hincee</i>
Wig Build Crew	<i>Jessyca Harper, Christine Stahl Steinkamp, Derrick "Cosmo" J. West</i>
Additional Costume Staff	<i>Lauren Gardner, Lalena Hutton, Alexis Riggs Marlene Solis, Sarah Timm, J. Wendy Wallace</i>

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



THE CAST: (l. to r.) Mauricio Mendoza, Elisa Bocanegra, Rosino Serrano, Ella Saldana North, Fidel Gomez, Eduardo Enrikez, Evelina Fernández, Esperanza America, Ruth Livier, Ricardo Gutierrez and Cástulo Guerra.

### SETTING

*An abandoned theatre in Orange County, California.*

### LENGTH

*Approximately 2 hours, including one 15-minute intermission.*

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

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

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

*Smoking is not permitted anywhere in the theatre.*

# The Territory of the Telenovela

by Andy Knight

In the early summer of 2016, residents of Rio de Janeiro, host city of the then-upcoming Olympic Games, braced themselves for disruptions to all aspects of their daily lives in the months ahead.

One thing, however, would remain essentially unchanged during the international sporting event: the city's primetime television schedule. Instead of broadcasting the games on weeknights, Rede Globo, Brazil's premier television network, promised to air its regularly scheduled telenovelas throughout August. After all, the nighttime programs are simply too popular to put on hiatus. Without telenovelas "the country would stop," Monica Albuquerque, Globo's head of artistic development, told *The New York Times* in June 2016. "It's cultural. It's part of life. I can't imagine Brazil without its soaps."

In this regard, Brazil is no exception to the rest of Latin America, where telenovelas are, by far, the leading form of entertainment. Each night, millions of viewers

across Mexico, Central and South America, Cuba, Puerto Rico and the Dominican Republic tune in to watch these serial dramas. While the style and content of telenovelas differ based upon their country of origin, the genre is defined by its approach to storytelling, which is rooted in the conventions of 19th-century melodramatic literature and theatre. Telenovelas have fast-moving plots that rely on an abundance of twists and turns; they draw a clear line between the moral and the immoral; and their characters experience grand, unrestrained emotions—like love, lust, betrayal and jealousy—that appeal to the emotions of an audience.

The telenovela's more modern ancestor, however, is the radio soap opera that American companies like Colgate-Palmolive and Procter & Gamble brought to pre-Castro Cuba in the late 1930s. Over the decade that followed, radionovelas spread across Latin America and then, like the radio soaps in the United States, jumped to the small screen in the 1950s.

But despite their shared lineage, telenovelas and U.S. soap operas have evolved into distinct genres in



*"Direito de Nascer" ("Right to Be Born") was a popular Brazilian radionovela in the early 1950s.*

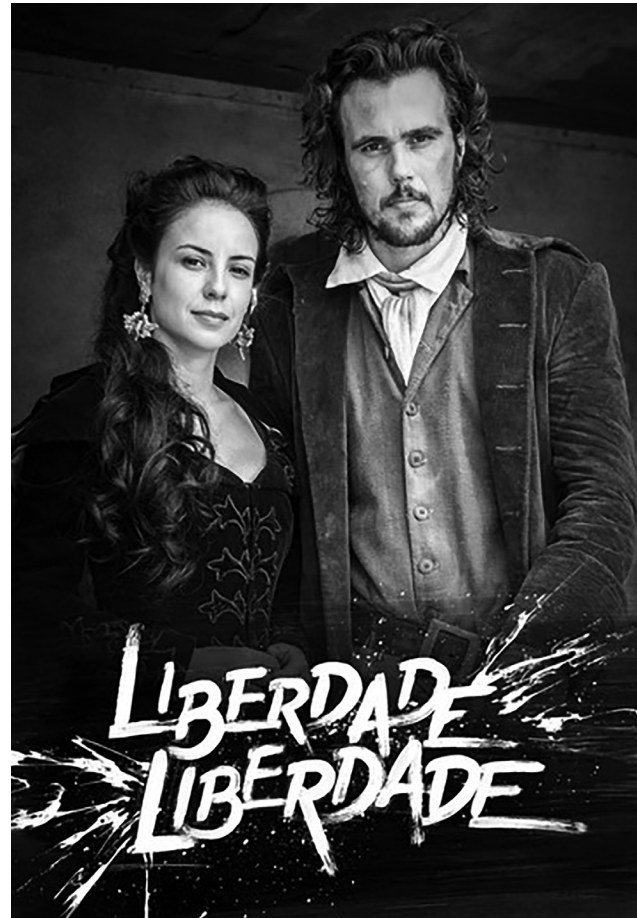




**“La Reina del Sur” (“The Queen of the South”), produced by the American Telemundo network, in association with Spain’s Antena 3 and Colombia’s RTI Producciones, premiered in 2011 and was enormously popular. During its run, it dominated the 10 p.m. time slot, often beating out English-language programming on other major U.S. networks. “La Reina” starred Kate del Castillo as Teresa Mendoza, a woman who flees Mexico after her boyfriend is killed and she goes on to become a powerful drug trafficker in Spain. The telenovela was based upon Spanish author Arturo Pérez-Reverte’s novel of the same name.**

both form and appeal. Soap operas can run for decades, while telenovelas usually span only 180-200 episodes (known as “chapters”). This allows telenovelas to have a clear story arc and a definitive ending, while soap operas often eschew narrative closure—by introducing a variety of plots and subplots—to serve their longevity. Telenovelas are primetime television: they appeal to a broad audience and the performers are national stars. Soap operas are daytime television: they have a smaller, more specific demographic, and the actors don’t have the star caliber of their primetime or film counterparts.

Their popularity and primetime status make telenovelas highly profitable. Most air five or six nights a week, a boon for local and national advertisers. They are lucrative exports, as well, a trend that began in the 1970s and has grown steadily. Today, countries in Latin America export their programs to nations across the globe, including the U.S., Great Britain, Spain, France, China, Russia and Serbia. Networks also remake foreign telenovelas for their national audiences. Colombia’s “Yo Soy Betty, la Fea,” for example, first aired in 1999 and has since inspired 17 different adaptations,



**“Liberdade, Liberdade” (“Freedom, Freedom”) is a fictional account of life in Brazil during and after the Minas Conspiracy of 1789, an independence movement that ultimately failed. The telenovela aired on Rede Globo from April to August 2016 and, like many of Brazil’s recent serials, spoke to the country’s current political turmoil.**



**“Yo Soy Betty, la Fea” (“I Am Betty, the Ugly One”) tells the story of Betty, a bright woman whose unattractive appearance has held her back professionally. But once Betty secures a job as a secretary at a fashion company, she quickly proves to her boss that she’s indispensable—and eventually captures his heart. “Betty, la Fea” first aired on Colombia’s RCN Televisión from October 1999 to May 2001 and has become one of Latin America’s most famous telenovelas.**

including the American comedy-drama “Ugly Betty.” In recent years, the telenovela’s influence on American primetime television has only increased. The sitcoms “Jane the Virgin” and “Devious Maids” are both loose adaptations of telenovelas from Venezuela and Mexico, respectively. And in 2016, the USA Network premiered “Queen of the South,” an adaptation of “La Reina del Sur,” a popular series produced by Telemundo, the U.S. Spanish-language network.

But the international appeal of telenovelas should not overshadow their national significance. Although the serial dramas might have started as romantic diversions, their identity has evolved. Today, many set their personal stories against a political backdrop; they aim to reflect the current experience of their nations’ citizens and, by doing so, encourage change within their countries. Like their swift plots, they keep things moving forward. And so it’s no surprise that the telenovela—with its flexible aesthetic, but unmistakable identity—remains impressively popular across Latin America.



**“Velho Chico” (“Old Frank”) is a Brazilian telenovela that speaks to the country’s contemporary politics. The multigenerational saga—set in both the 1960s and present day—chronicles life on a family-owned cotton plantation near the São Francisco River (known as Velho Chico among locals) and touches on a variety of topics, including social class and environmental abuse. “Velho Chico” premiered in March 2016 and currently occupies Rede Globo’s 9:15 p.m. time slot on Mondays through Saturdays.**



# A Playwright's Destiny: An Interview with Karen Zacarías

## What was your inspiration behind writing *Destiny of Desire*?

So often, when a Latino dramatist writes a serious play, the jargon critics use to describe certain dramatic moments is “telenovela.” That always seems a way of dismissing high-caliber work. *Destiny of Desire* is an act of rebellion, it is an act of heritage, an act of joy in trying to write the best telenovela I could. Most telenovela’s last six months to a year. Could I pack a year’s worth of story into two hours? Plus, add live music and original songs? I wanted to take something that’s been created for television and transport it into a wildly theatrical experience on stage. And also give work to all these talented Latino theatre artists that don’t get to be on stage as often as they should. *Destiny of Desire* is

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Director José Luis Valenzuela and playwright Karen Zacarías on the first day of rehearsal for SCR’s production of *Destiny of Desire*.

an aesthetic, artistic and political endeavor. It also was a challenge to myself and to others on every level—and it’s been one of the most joyful experiences writing this play.

## How did the play start for you? Was it a character, or a particular scene, or the setting?

I had the idea four years ago and I must have started seven different versions of the play, but none of them grabbed traction. The stakes weren’t high enough. It wasn’t juicy enough. And then I woke up in the middle of the night and realized—this is Brechtian! It needed to be both Aristotelian theatre and Brechtian theatre.

The moment I had the idea that it was a theatre troupe putting on a telenovela as if it was Greek drama, suddenly the whole thing opened up for me. When I found the dramaturgical language of the play, that allowed the plot to come soaring in.

## What attracts you to telenovelas?

What I find interesting about telenovelas



is the ambivalence you feel at first. But you watch one scene and before you know it, you're hooked. As you stay longer you find yourself pulled in. *Destiny* plays with that energy. It starts out as funny, heightened situations, but by the end you care deeply about the fate of these characters.

Telenovelas are very sneaky because they're not cynical. They approach life with these strong heartfelt emotions. People equate them to soap operas, but that's not really correct. They're more like mini-series. They have a beginning, a middle and an end. You know there will be resolution. It might not be the resolution you want but these are not families you're going to be living with for 30 years. In six months, the telenovela will be over, in one year the telenovela will be over. And while it's on—if it's a good one—you know not to call people because everyone's watching it.

**Why was it important to you to have an all Latino cast?**

It was important because it's something that happens so rarely in the theatre. American audiences will see something with a very different aesthetic and plot than most of the other plays that are being offered. It will feel different and sound different. And it's so nice to get something exciting and new. It's playing with every expectation—from the casting, to the storytelling, to the music. I hope people will come and be deeply entertained, but also understand that there are so many messages about gender, class and race that are being said at the same time.

**Did you always hear live music in the writing?**

Always. In telenovelas, music is really important. There's always a

**THE CAST:** clockwise from top left, Cástulo Guerra, Fidel Gomez, Evelina Fernández, Esperanza America, Eduardo Enriquez, Mauricio Mendoza, Ricardo Gutierrez, Elisa Bocanegra, Ella Saldana North and Ruth Livier. Not pictured: Rosino Serrano.



**Director José Luis Valenzuela on *Destiny of Desire***

It is about women deciding their own destiny, taking it into their own hands. The women all make major decisions in the play, about what their life is going to be, and they succeed. The women succeed much more than the men. The men become the object. The women are the initiators.

We chose to use Brechtian elements from his (Bertolt Brecht's) "Epic Theatre," because telenovelas are Aristotelian in the way they're constructed. The difference in the epic theatre is that it is about how man can change his destiny. So it's very fitting for our play.

song that's a love song. Music is really the 12th character in the play. It helps ratchet up the tension, it helps bring the subtext to the foreground. Having a live grand piano adds a classical quality—this contemporary story has roots in classical storytelling.

**What does destiny mean to you?**

Destiny is different than fate. Destiny is what your life can be if you realize your potential, if you believe in your potential and you go for it. Destiny is not something that happens to you. It's something you have

to strive for. Unlike fate, which is something that's sealed and locked, destiny is fluid and can evolve. Who you were and who you can become is within your grasp but it also requires some kind of faith in the community.

*Excerpted from interviews by Linda Lombardi. Courtesy of Arena Stage.*



# Artist Biographies



## ESPERANZA AMERICA

*Pilar Esperanza Castillo/Nurse 2*

is making her SCR debut. She was born and raised in East Los Angeles and received her BA from the UCLA School of Theater, Film and Television. Her most recent theatre credits include *Destiny of Desire* at Arena Stage; *Habitat*; *The Vault: Bankrupt* and *The Vault: Unlocked* written by The Vault Ensemble; *Faith, Charity, Hope and Dementia* written by Evelina Fernández; and *Melancholia* at The Los Angeles Theatre Center and the Edinburgh Fringe Festival, directed by José Luis Valenzuela. Her television credits include “Southland,” “Single Ladies” and various television commercials. Her movie credits include *Cry Now*, directed by Alberto Barboza; *Gino’s Wife*, directed by Aaron Lee Lopez; *Kristen’s Christmas Past*, directed by Jim Fall; and, most recently *31*, directed by Rob Zombie, which premiered at the 2016 Sundance Film Festival.



## ELISA BOCANEGRA

*Hortencia del Rio*

previously appeared at SCR in *The Motherf\*\*ker with the Hat*, *Sideways Stories from Wayside School*, *California Scenarios* and Hispanic Playwrights Project readings of *Yemaya’s Belly* and *Adventures of Barrio Grrrr!* by Quiara Alegría Hudes. Her other theatre credits include *The Milk Train Doesn’t Stop Here Anymore* (Roundabout Theatre Company with Olympia Dukakis), the Sundance Theatre Lab, Oregon Shakespeare Festival, Center Theatre Group, Hartford Stage, Huntington Theatre Company and the Williamstown Theatre Festival. Her film and television credits include “Easy to Assemble” with Ileana Douglas and Jeff Goldblum, *El Superstar* (produced by Norman Lear and George Lopez), Sundance-winner *Girlfight*, *Spun*, “Undeclared” by Judd Apatow and the “Gilmore Girls.” Bocanegra is artistic director of Hero Theatre in Los Angeles. Hero Theatre, which she founded with the help of her mentor Academy Award-winner Olympia Dukakis, is dedicated to building bridges between artists of different cultures. [herotheatre.org](http://herotheatre.org)



## EDUARDO ENRIKEZ

*Sebastián Jose Castillo/  
Paramedic 1/Cop 1*

is making his SCR debut. He was born in Mexico City, but began his professional career in London after graduating from The Royal Academy of Music in London’s West End. His theatre credits include *The Complete Works of William Shakespeare (Abridged)* at the Criterion Theatre and U.K. tour; Raoul in *Eating Raoul* at the Birdwell Theatre; Bottom in *A Midsummer Night’s Dream* at Courtyard Theatre; Chick and Georgie in *Time Square Angel* at Union Theatre; Monty and Frank Sr. in the Scandinavian tour of *Saturday Night Fever*; the European tour of *Hair*; Chris in *Miss Saigon* (Inland Empire Award best actor, *Broadway World* nomination) and Vittorio Vidal in *Sweet Charity* (Inland Empire Award best actor) at Candlelight Pavilion; Emcee in *Cabaret* (Garland Award nomination) at The Met Theatre; Mickey in *Blood Brothers* (Ada Award for best actor) and *Is This Anyway to Start a Marriage* at Whitefire Theatre; Houdini in *Ragtime* at The Hudson Theatre; Jitter in *The Musical of Musicals*, *The Musical!* and *Love Songs—A Musical* at Attic Theatre; Bat Boy in *Bat Boy the Musical* at Hudson Theatre; and *Hercules On Normandie* and *Schoolhouse Rock* at Greenway Court Theatre. His film credits include *Sin Frontera* (best actor award, Seattle Film Festival; best actor nomination, Beaufort International Film Festival), *Stigma*, *Emilio*, *Jornada al Norte* and *Dog Tags*. His television credits include “The Bridge,” “Locked up Abroad,” “Bluff,” “Destroy the Alpha Gammas” and “Disorganized Zone.” For more information: [twitter@eduardoenrikez](https://twitter.com/eduardoenrikez) and [eduardoenrikez.com](http://eduardoenrikez.com)



## EVELINA FERNÁNDEZ

*Sister Sonia*

appeared at SCR previously in the Hispanic Playwrights Project readings of *Once Removed* and *Electricidad*. Born and raised in East L.A., Fernández is a founding member of the Latino Theater Company and has performed in LTC’s productions of *A Mexican Trilogy: An American Story*, *Luminarias*,

*Dementia, Solitude, Faith: Part I of a Mexican Trilogy, Charity: Part III of a Mexican Trilogy, Premeditation, La Victima* and many more. She began her professional acting career in Luis Valdez's *Zoot Suit*, and her film and television credits include *Luminarias, Dementia, American Me, Go for Sisters*, "Roseanne," "NCIS: Los Angeles," "Judging Amy," "East Los High." She is a Theatre Communications Group-Fox Foundation Actor Fellow and has received several awards for her work as an actor including Best Actress for *Luminarias* at the Ibero-American Film Festival in Huelva, Spain; the Golden Eagle Award for her portrayal of Julie in *American Me*; the Alma Award for *Hollywood Confidential*; and numerous recognitions from Lifetime, Latina Business Women Association, *La Opinion's* Mujeres Destacadas Award, the Spirit Award from the Latino Legislative Caucus, the Community Coalition Award and many, many more. She is proudest of her 30 years working with her artistic family, the Latino Theater Company: Sal Lopez, Lucy Rodriguez, Geoffrey Rivas, Lupe Ontiveros (que en paz y poder descanse) and her loving husband, José Luis Valenzuela.



**FIDEL GOMEZ**

*Dr. Diego Mendoza/Paramedic 2/Cop 2*

is making his SCR debut. His theatre acting credits include *Destiny of Desire* (Arena Stage), *Just Like Us* (Denver Center for the Performing Arts), *Solitude* (The Los

Angeles Theatre Center, national tour), *PLACAS* (national tour), *Romeo and Juliet* and *The Merry Wives of Windsor* (The Shakespeare Center of Los Angeles) and *Macbeth* (The Pasadena Shakespeare Company). His film and television credits include "NCIS," "Grey's Anatomy," HBO's *Walkout*, "Undercovers," "7th Heaven," *Small Time* and *Waterborne* (SXSW winner for Best Ensemble Cast). He received his training at NYU Tisch School of the Arts, the L.A. County High School for the Arts (currently on staff), the American Academy of Dramatic Arts, Stella Adler Conservatory (New York), Stone-street Studios and the Royal Academy of Dramatic Art.

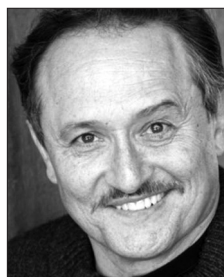


**CÁSTULO GUERRA**

*Armando Castillo*

is making his SCR debut. He returns to *Destiny of Desire* after its huge success at Washington, D.C.'s Arena Stage last fall. His professional career spans nearly four decades beginning with

*Othello* starring Raul Julia and Richard Dreyfuss and *Coriolanus* with Morgan Freeman and Denzel Washington, both at the Delacorte Theater in New York's Central Park. He did *Watch on the Rhine* and *Much Ado About Nothing* at Baltimore's Center Stage. At Washington, D.C.'s Arena Stage he performed in *Galileo, The Suicide, Animal Crackers* and *Undiscovered Country*. He was in JoAnn Akalaitis's *Greencard* at the Mark Taper Forum, and at La Jolla Playhouse, he was Prospero in *The Tempest*. He played in *La Olla*, adapted by Evelina Fernández from Plautus' *The Golden Pot*, both at Getty Villa and at Los Angeles Theatre Center. For 14 years, he has 'channeled' The Bishop in *The Virgin of Guadalupe*, a massive annual presentation at the Cathedral of Los Angeles, directed by José Luis Valenzuela. For television he most recently guest starred in "Jane the Virgin" opposite Rita Moreno. His memorable film credits include *Terminator II, The Usual Suspects, The Mexican, The Alamo, Beverly Hills Chihuahua II, Bless Me, Ultima* and *The Purge II*.



**RICARDO GUTIERREZ**

*Doctor Jorge Ramiro Mendoza/Casino Dealer/Cop*

is delighted to be making his SCR debut in *Destiny of Desire*. He most recently appeared in the world premieres of *Mother Road* by Octavio Solis, *The Upstairs*

*Concierge* by Kristoffer Diaz, *Song for the Disappeared* by Tanya Saracho and *Fish Men* by Cándido Tirado, all at Goodman Theatre. His other acting credits include *In the Heights* at Paramount Theatre in Chicago, the world premieres of *Ground* at the Humana Festival at the Actors Theatre of Louisville and *The House on Mango Street* at Steppenwolf Theatre. He has performed regionally at Denver Center Theatre, Goodman Theatre, Victory Gardens Theatre, Chicago Children's Theatre and Lookingglass Theatre. He has performed in numerous commercials, films and television shows including "Boss" on Starz network. He is the executive artistic director of Teatro Vista, the premiere Latino theatre company in the Midwest, where he leads an ensemble of actors, resident designers and playwrights. For Teatro Vista, he recently directed the world premiere of *Parachute Men* by Mando Alvarado. Gutierrez is the co-founder and director of the Alliance of Latinx Theater Artists of Chicago (ALTChicago), a service organization dedicated to promoting and fostering Latino/a theatre artists in Chicago.



**RUTH LIVIER**  
*Fabiola Castillo*

appeared at SCR previously in *Lovers and Executioners*, *La Posada Mágica* and *Neva*, which also was presented at the Kirk Douglas Theatre and La Jolla Playhouse. Her theatre credits include

the premiere production of Karen Zacarías' *Just Like Us* (Denver Theatre Center), *A Perfect Wedding* (world premiere at the Kirk Douglas Theatre), *Lost Angeles* (Elephant Theatre Company), *The Indian Queen* (Long Beach Opera), *Sexo, Pudor y Lagrimas* (The Met Theatre), *A Midsummer Night's Dream* and *Hedda Gabler* (East L.A. Classic Theatre), *Three Sisters* (L.A. Diversified Theater Group), *Latinologues* (Wiltern Theatre, tour) and *identity Crisis, The Three-penny Opera* (Friends and Artists Theatre Ensemble). Livier's extensive career spans television, film and voice work. She played Lolita opposite Val Kilmer's Zorro in the Grammy Award-nominated *The Mark of Zorro*. She has guest-starred and recurred in numerous television shows and starred in Showtime's groundbreaking "Resurrection Blvd." She worked with director Sam Raimi in *Drag Me to Hell*, has toured with Eugenio Derbez, and has been directed by the iconic Franco Zeffirelli. Her animation credits include "Elena of Avalor," "King of the Hill" and "Handy Manny." A digital media pioneer, Livier was featured on the cover of the Writers Guild of America's *Written By* magazine. She is the first writer to join that union via new media. She won the first web series award in Imagen Awards history. [LivierProductions.com/Ylse.net/@LivierProds](http://LivierProductions.com/Ylse.net/@LivierProds)



**MAURICIO MENDOZA**  
*Ernesto del Rio*

appeared at SCR previously in *La Posada Mágica*. His selected theatre credits include *In The Heights*, *Water & Power*, *School of the Americas*, *Nine*, *Into the Woods*, *Zoot Suit*, *West Side Story*,

*Man of La Mancha*, *Evita*, *Much Ado about Nothing*, *The Taming of the Shrew*, *Lalo Guerrero*, *Romeo and Juliet* and *Cesar and Ruben*. He appeared for three seasons as a series regular on Showtime's "Resurrection Blvd.," as well as one season on "Angeles" and "Hacienda Heights" and he just completed the series "La Quinceañera," playing Reynaldo Santos. His other selected television and film credits include "Criminal Minds," "East Los High," "Hit the Floor," "Law & Order: LA," "The Nine Lives of Chloe King,"

"Judging Amy," "24," "King of Queens," "NCIS," "Lincoln Heights," "Cold Case," "Undercovers," "Days of Our Lives," "Everybody Hates Chris," *Zephyr Springs*, *Dawn Patrol*, *The Shifting*, *Larceny*, *Quinto Piso*, *Por Tu Culpa*, *Blow*, *After School* and *Ladrones*. He serves as executive producer on a web series called "Encounters" and owns the film producing company True Form Films with his wife, actress/producer Yeniffer Behrens-Mendoza.



**ELLA SALDANA NORTH**  
*Victoria Maria del Rio/Nurse 1*

is thrilled to be back at South Coast Repertory. Last year, she originated the role of Victoria in the world premiere of *Destiny of Desire* at Arena Stage in Washington, D.C., and this summer,

she again was directed by José Luis Valenzuela in the epic *A Mexican Trilogy: An American Story* with the Latino Theater Company. Her past SCR credits include *Ivy + Bean, the Musical* (Bean); *Jane of the Jungle* (Kayla); and *Anastasia Krupnik* (Elisa). Her other regional credits include *The Anatomy of Gazel-las* (Alex) with Playwrights' Arena; *Buddy: The Buddy Holly Story* (María Elena) with Theatre League; and *Family Planning* (Jilly) at Chalk Repertory, for which she received an Ovation Award nomination for Best Featured Actress. She also has worked with Pasadena Playhouse, Denver Center for the Performing Arts, Theatre of NOTE and the National Theatre for Children, among others. Her television credits include "Jane the Virgin," "Criminal Minds," "The Cleveland Show" and "The Lebrons." Her film credits include *Street Level*, *Cry Now* and *Dulce*. She received her BA in theatre from UC, San Diego. [ella-north.com](http://ella-north.com)



**ROSINO SERRANO**  
*Agustin Lara Jr./Pianist*

is making his SCR debut. Born in Spain, Serrano has been part of the musical scene of Mexico since the early '80s and, for the last two decades, he has shared his professional life between New

York, Los Angeles and Mexico City. He has served as a composer and musical director for a large number of theatrical productions including credits with Thalia Spanish Theatre and Central Park SummerStage in New York City; Arena Stage in Washington, D.C.; and Mexico's Organización Secreta and Compañía Nacional de Teatro. Since 2012, he has been a regular collaborator with the Latino Theater Company in L.A.



where, most recently, he was the musical director for *A Mexican Trilogy: An American Story*, directed by José Luis Valenzuela. A renowned film composer, Serrano has scored iconic features such as the Oscar-nominated *The Crime of Father Amaro*, *Santitos* and *Walkout*, directed by Edward James Olmos. As a pianist, musical director, composer, arranger, orchestrator, conductor or producer, he has worked alongside some of the most prominent artists in the Hispanic arena, including Eugenia León, Armando Manzanero, Santana, Ivan Lins, Camila, Tania Libertad and many others. He has produced more than 30 albums for both independent and major labels. A graduate of Manhattan School of Music, he currently is a faculty member at ITESM in Mexico City and an artistic member of Sistema Nacional de Creadores de Arte. [rosinoserrano.com](http://rosinoserrano.com)

### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**KAREN ZACARIAS** (*Playwright*) was recently hailed as one of the top 10 produced playwrights by *American Theatre Magazine* and by the National Endowment for the Arts as the most produced Latina playwright in the country. She had five world premieres in the 2016 season: *Destiny of Desire* at Arena Stage; *Native Gardens* at Cincinnati Playhouse in the Park; *Olivério: A Brazilian Twist* at the John F. Kennedy Center for the Performing Arts; *Ella Enchanted: The Musical* at First Stage and *Into the Beautiful North* at Milagro Theater. Her other award-winning plays include *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, the adaptations of *Just Like Us* and *How the Garcia Girls Lost Their Accents* and many more. She collaborated on the libretto for *Sleepy Hollow* and *Hemingway: The Sun Also Rises* for the Washington Ballet and has written 10 theatre for young audiences musicals with composer Deborah Wicks La Puma. She is an inaugural resident playwright at Arena Stage and is a core founder of the Latino Theatre Commons.

She is the founder of Young Playwrights' Theater, an award-winning theatre company that teaches playwriting in local public schools in Washington, D.C. Zacarias lives in D.C. with her husband and three children.

**JOSÉ LUIS VALENZUELA** (*Director*) is the artistic director of the Latino Theater Company (LTC), and The Los Angeles Theatre Center (LATC) and is also a distinguished professor and head of the MFA directing program at UCLA's School of Theater, Film and Television. Valenzuela is an award-winning theatre director and has been a visionary and an advocate for Chicano/Latino theatre for more than 30 years. He has directed critically acclaimed productions at major theatres, both internationally and nationally, including LATC where he created the Latino Theatre Lab in 1985 and the Mark Taper Forum where he established the Latino Theatre Initiative in 1991. Most recently, he directed Evelina Fernández's *A Mexican Trilogy: An American Story* for the Latino Theater Company at LATC. Nationally, he has directed *Destiny of Desire* at Arena Stage in Washington, D.C., and will be directing it at the Goodman Theatre in Chicago later this season. His other international directing credits include *Peer Gynt* at the Ibsen Theater in Norway and Manuel Puig's *Kiss of the Spider Woman* at the National Theatre of Norway.

**FRANÇOIS-PIERRE COUTURE** (*Scenic Design*) is originally from Montreal, but has had the privilege of working in Los Angeles and throughout the United States for the last decade as a scenic, lighting and projection designer. His multifaceted and dynamic approach to his craft has given him the opportunity to work across multiple environments and venues and it is with very great enthusiasm that he returns to SCR this season. Some of his designs include *James and the Giant Peach*, *Pinocchio* and *The Light Princess* at SCR; *Destiny of Desire* at Arena Stage; *The Mexican Trilogy: an American History*



Moby Dick at Lookingglass Theatre Company in Chicago. (Photo by Liz Lauren)

Lookingglass Theatre Company's

# MOBY DICK

adapted and directed by David Catlin  
from the novel by Herman Melville

Jan. 20 – Feb. 19, 2017



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at the Los Angeles Theatre Center; *Médée and Teseo* for the Chicago Opera Theatre; *A Picasso* at Geffen Playhouse; *Beethoven as I Knew Him* at Geffen Playhouse, The Old Globe in San Diego and the Water Tower in Chicago; *Wood Boy Dog Fish* with the Rogue Artist Ensemble; *Everything You Touch* for Rattlestick productions at the Cherry Lane Theatre and The Theatre @ Boston Court; *The Year of Magical Thinking* at Laguna Playhouse; *Death of a Salesgirl* at Bootleg Theater; *The Children* at The Theatre @ Boston Court; and *Metamorphoses* and *Woyzeck* at the Santa Barbara Ensemble Theatre. For more information: [fpcouture.com](http://fpcouture.com)

**JULIE WEISS** (*Costume Design*) is making her SCR design debut. Her Broadway credits include *The Elephant Man* (Tony nomination), *Piaf*, *Macbeth* and *Cat on a Hot Tin Roof* with Scarlett Johansson. Her extensive regional theatre credits include work at the Mark Taper Forum and Cleveland Play House, among many others. She won Emmy Awards for *The Dollmaker* and *A Woman of Independent Means*, and her work was Emmy-nominated for *Mrs. Harris*, *Evergreen*, *Little Gloria Happy at Last* and *Liza Minelli: Radio City*. She received Oscar nominations for *Frida* and *12 Monkeys* and won the Costume Designer Guild Award for *American Beauty* and *Blades of Glory*. Her other films include *Bastards*, *Fear and Loathing in Las Vegas*, *Searching for Bobby Fischer*, *Get Low*, *The Freshman*, *Steel Magnolias*, *The Ring*, *Hitchcock* and the soon-to-be-released *November Criminals*. She designed pilots for Steve Zaillan's "The Night Of" and "Criminal Justice" and Sam Raimi's "Rake," and the past three Academy Award ceremonies. She recently received the Costume Designers Guild's Career Achievement Award. She attended UC Berkeley, where she is a member of Phi Beta Kappa and received her masters from Brandeis University. She also has been on the faculty of Stanford University and was a visiting professor at UCLA.

**PABLO SANTIAGO** (*Lighting Design*) is the winner of the *StageRaw* Award 2015 and has been nominated for the Ovation Award and for the *LA Weekly* Award. His designs have been seen at Arena Stage in Washington, D.C., Disney Hall in Los Angeles, Paramount Theatre in Boston, San Francisco Symphony, The Broad museum, Ensemble Theatre Company of Santa Barbara, The Geffen Contemporary at MOCA, Getty Villa, REDCAT, The Broad Theater, Opera Santa Barbara, Soundbox in San Francisco, The Annenberg Space for Photography, Su Teatro in Denver, ODC in SF, among others. Recent highlights include *Breaking The Waves* (opera) at the Perelman Theater for OperaPhila and for Prototype at the Skirball Center for the Performing Arts in NYC, *Das Klagende Lied* by Mahler at San Francisco Symphony, *Summer Happenings* at The Broad museum and *The Mexican Trilogy: An American Story* at The Los Angeles Theatre Center. His upcoming projects include *Destiny of Desire* at Goodman Theatre in Chicago and *Flight* at Opera Omaha. Santiago has designed for theatre, music, dance and film throughout Southern California for the past 15 years. Follow him on Instagram: @pablosdesign

**JOHN ZALEWSKI** (*Sound Design*) has been designing for live performance since his experience with the late Reza Abdoh in the early 1990s. His work has been seen at Arena Stage, Guthrie Theater, Portland Center Stage, Alliance Theater, SCR, Humana Festival of New American Plays, Los Angeles Theatre Center, Wallis Annenberg Center for the Performing Arts, Getty Villa, Disney Hall, Geffen Playhouse, Center Theatre Group, Evidence Room, The Theatre @ Boston Court, Padua Playwrights and Rattlestick Playwrights Theater. He has received seven LA Stage Alliance Ovation awards and 26 nominations, seven *LA Weekly* Awards (including Career Achievement), two *StageRaw* awards, three Los Angeles Drama Critics Circle Awards and 10 *Backstage* Garland awards. He recently designed *The Mexican Trilogy*:



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An American Story with Latino Theater Company and composed and designed *The Day Shall Declare It*, an immersive performance with This is the Wilderness in London and Los Angeles. He's happy to be back with his Latino Theater/SCR collaborators for this version of *Destiny of Desire*.

**ROSINO SERRANO** (*Composer/Music Director*) see bio on page 11.

**ROBERT BARRY FLEMING** (*Choreography*) is the associate artistic director at Cleveland Play House. Formerly the director of artistic programming at Arena Stage, he has worked as a director, choreographer and actor in many of the leading resident theatres across the country (including The Public Theater, Mark Taper Forum, Guthrie Theater, La Jolla Playhouse and The Old Globe). His work has been represented on Broadway (*Stand-Up Tragedy*, *Ragtime*) and in television and film, including the Oscar-winner, *L.A. Confidential*. He was an associate producer for the NYC revival of Tennessee Williams' *The Two-Character Play* starring Amanda Plummer and Brad Dourif. He served as associate professor and chair of the Theatre Arts and Performance Studies Department at the University of San Diego. He also has taught in The Old Globe/University of San Diego Graduate Acting MFA Program. Fleming was a Stage Directors and Choreographers Foundation Charles Abbott Directing Fellow, San Diego Critics Circle Craig Noel Award winner, is a two-time honoree of the Bay Area Critics Circle Award for Outstanding Direction of a Musical and is a Helen Hayes Award nominee for his work on Karen Zacarias' *Destiny of Desire* at Arena Stage.

**BREE SHERRY** (*Stage Manager*) has previously worked off-Broadway on *These Paper Bullets!* (Atlantic Theater Company), Fringe Festival 2010, *Magic Mouth* (Kraine Theatre) and New York productions of *American Gypsy* (Abingdon Theatre with LXP Productions)

and *My Sweet Charlie*. Her regional theatre credits include *These Paper Bullets!* (The Geffen Playhouse); *Kiss Me Kate* (Pasadena Playhouse); *Princess & Pirates*, *A Sing-a-long Concert* (Kirk Douglas Theatre with Lythgoe Family Panto), *The Reduced History of Comedy Abridged*, *Talley's Folly*, *Equally Divided*, *Stella & Lou*, *Devil's Music* and *Mrs. Mannerly* (Merrimack Repertory Theatre); *Nutcracker* and *The Sun Also Rises* (2012 The Washington Ballet); *Bad Jews*, *The Motherf\*\*ker with the Hat* (Studio Theatre); *A Christmas Carol* (2011), *A Doll House*, *Dial "M" for Murder*, *Masquerade*, *Steel Magnolias* and *The Sunset Limited* (Triad Stage); and *The Servant of Two Masters* and *Rough Crossing* (Yale Repertory Theatre). She also is the Operations Manager for the International Festival of Arts and Ideas, touring stage manager with the Reduced Shakespeare Company and has served as the production manager for UC Santa Barbara's theatre and dance departments. She has worked on the Latin Grammy Awards and the Drama Desk Awards. She earned her BA in technical production and design from Elon University and her MFA in stage management from Yale University, School of Drama.

**LILLY DEERWATER** (*Assistant Stage Manager*) is excited to return to South Coast Repertory, where she previously worked on *Tartuffe*, *Reunion*, *Trudy & Max in Love* and *4000 Miles*. Her theatre credits include the off-Broadway productions of *Turn Me Loose* (Westside Theatre), *The Qualms*, *Placebo* and *Grand Concourse* (Playwrights Horizons), *Titus Andronicus* (The Humanist Project), *Double Falsehood* (Letter of Marque), *Empire Travel Agency* (Woodshed Collective) and *Everything is Here* (Clubbed Thumb). Her regional credits include *Design for Living*, *Benefactors*, *Same Time Next Year* and *Lion in Winter* (Berkshire Theatre Group).

**MARC MASTERSON** (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world pre-

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mieres including CrossRoads commissions with plays *Vietgone* and *Orange* and the Dialogos project in Santa Ana. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Shakespeare Theatre. His recent directing credits include *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eu-*

*rydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numer-

## Honorary Producers

**SANDY SEGERSTROM DANIELS** is a lifelong and passionate supporter of the arts. Having enjoyed her debut involvement last season as an individual Honorary Producer of *Amadeus*, Sandy is thrilled to help underwrite two productions this season, starting with *Destiny of Desire* and continuing in January with *Moby Dick*. Sandy has been a First Nights subscriber since the 1980s, a Platinum Circle donor since 2001 and a frequent Gala underwriter, including the landmark 50th Season Gala. Over the past three seasons, as a member of The Playwrights Circle, she has helped underwrite three world-premiere productions featured in the Pacific Playwrights Festival. She is a member of the Segerstrom family—philanthropic leaders in Orange County, whose gift of land in the 1970s made it possible for SCR to relocate and build on its present site.

**SOCORRO AND ERNESTO VASQUEZ** first became involved in the early 1990s as underwriters of *Una Noche de Teatro*, supporting the Hispanic Playwrights Project. Since then, they've been actively involved in every aspect of the theatre. Socorro

served on the SCR Board of Trustees from 1996 through 2005—a very active year, during which she chaired both the Platinum Circle and the Gala Ball, *Encantar... As if by Magic*. She subsequently was elected an Emeritus trustee in recognition of her distinguished service. She and Ernesto were donors to the Next Stage Campaign and are major annual Gala underwriters and members of Platinum Circle. Last season, Socorro chaired the successful 2015 Gala, *Encore!* Over the summer, Ernesto's architectural firm, SVA Architects, provided invaluable pro bono expertise to help with the design and installation of the interior and exterior handrails, which have been a welcome addition for our playgoers. This is the couple's third time to serve as Honorary Producers; previously they helped underwrite *Culture Clash in AmeriCCA* and *La Posada Mágica*. Socorro said "Es nuestro placer—It is our privilege and honor to belong to the SCR family for all these years. It never ceases to amaze us of the talent and energy that this theatre captures to produce such wonderful, innovative and award-winning storytelling on our beloved stages. It is not only our pleasure, but a self-fulfilling duty to help nourish the Hispanic stories that capture our imagination and transport us to a world beyond our familiar realm."



*It's never too late to shake things up*

# THE ROOMMATE

by Jen Silverman  
directed by Martin Benson

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ous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**PAULA TOMEI** (*Managing Director*) is responsible for leading 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; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. 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.

**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 L.A. 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 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*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale and Rest* (world premiere); and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

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



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



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



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