



44th Season • 424th Production
JULIANNE ARGYROS STAGE / MARCH 16 - APRIL 6, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

CULTURE CLASH IN AMERICCA

CREATED, WRITTEN AND PERFORMED BY **Culture Clash**
(Richard Montoya, Ric Salinas and Herbert Siguenza)

Angela Balogh Calin
SCENIC/COSTUME CONSULTANT

Lonnie Rafael Alcaraz
LIGHTING DESIGN

BC Keller
SOUND CONSULTANT

Jeff Gifford
PRODUCTION MANAGER

Conwell Worthington III*
STAGE MANAGER

DIRECTED BY
David Emmes

Socorro and Ernesto Vasquez
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

Ensemble *Richard Montoya**
Ensemble *Ric Salinas**
Ensemble *Herbert Siguenza**

SETTING

AmeriCCa.

LENGTH

Approximately one hour and 45 minutes including one 15-minute intermission.

PRODUCTION STAFF

Dramaturg *John Glore*
Production Assistant *Jennifer Sherman*
Videographer *Victor Mouledoux*
Stage Management Intern *Wendy Leef*
Assistant Lighting Designer *Adam Levine*
Dresser *Tara Shucart, Bich Vu*

ACKNOWLEDGEMENT

Culture Clash wishes to thank Gustavo "Ask a Mexican" Arellano, OC Weekly, Wylie Aitken, Chris Anderson, The Office of Loretta Sanchez, David and Martin ("The Boys"), John Glore, Paula Tomei, Circuit Network, Lonnie Alcaraz, B.C. Keller, Angela Balogh Calin, Nakita and Tara, Dr. & Mrs. Pablo Prietto, Social Distortion, Gwen Stefani, Libreria Martinez Books, Arenas Entertainment, day laborers and all the people from across the country who agreed to talk with us about their lives.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

OCWEEKLY

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True Stories. Real People.

Culture Clash Covers the Country

Then came Culture Clash ... Though they chose to occupy the codified space of American “comedy,” they were also playwrights, spoken-word poets, visual artists, filmmakers and activists. Humor was their main strategy, true; but they were too serious, troubled and strange to be considered mere “comedians” ... They turned the much-touted “Latino boom” upside down and made fun of our then still untouchable cultural heroes, both the real ones and the prefabricated ones ...

In the past seven years, their project “Culture Clash in AmeriCCa” has attempted to measure the temperature of various cities in the U.S., places where Latino culture protagonizes its most formidable battles and epic dilemmas. From the U.S.-Mexico border to Manhattan, and from San Francisco to Washington, D.C., the Clasheros have now become reverse anthropologists and social detectives, researching the trepidatious terrain of interracial relations ...

– Guillermo Gómez-Peña
from his preface to
Culture Clash in AmeriCCa: Four Plays

[Wanting] to create a body of material that more fully captured that vast and complex phenomena called “the modern American consciousness” ... the

Clash embarked upon a ten-year artistic journey that focused on interviews conducted with hundreds of people from every walk of American life. From Miami to L.A., from New York to San Francisco, from Seattle to D.C., they scoured ghetto streets and city halls, back alley bars and suburban tract homes, RV parks and high-rise offices. They spoke

with people of every race, creed and color: the young and the old, the rich and the poor, with those whose families had lived in this country for generations to recently arrived immigrants ... the collection of stories is remarkable for its variety and style ...

The fact that the material is presented in such a creative and funny manner, as well as being serious and complex, is a testament to the collective talent, intelligence and confidence of Culture Clash.

– Tony Taccone
from his introduction to
Culture Clash in AmeriCCa: Four Plays

One evening after a performance at San Diego Repertory Theatre, Culture Clash was hosting a very opinionated, funny and divisive “talk back” with the audience. I noticed a very blond woman in the back row struggling to raise her hand through the tears that were pouring down her face. When I asked her why she was crying, through her tears she blurted



out, "Because I never knew that this place I live in is so damn interesting!"

– Sam Woodhouse
Artistic Director of
San Diego Repertory Theatre

I went to a Social Distortion show at the House of Blues in Anaheim a few months back, and swirling in that mosh pit were all the complexities of the OC that most TV shows get wrong. White and brown kids banging up to each other at mach speed. Mike Ness, tattooed front man, guitar hero, was giving the kids and old school rockabilly punks more straight dope, more direction with his thoughtful lyrics than any OC sheriff could. What a place, where the greasers are more honest than the cops! That is the OC in all her complex glory!

– Richard Montoya/
Culture Clash

Culture Clash in AmeriCCa is a reminder of many things — of race and class, of misplaced values — but also of the human spirit: that need in all of us to be heard. Not just the powerful, but the quiet voices folded deep in the nation's margins. We are happy to be back at South Coast Rep and we invite you to ride along with us and meet some of the real people we have encountered in our 23-year journey across America and now the OC. For this is what we offer; this is what we do: urban excavations, oral interpretations. True stories. Real people.

– Ric Salinas/Culture Clash

Clockwise from top left, Richard Montoya (left) and Ric Salinas play Northern California lesbians; Montoya as a Muslim immigrant; Herbert Siguenza as Florida dude Todd and Salinas as his Cubana wife Francis; and Siguenza as Adelita, a San Franciscan transgender sex therapist in the Huntington Theatre Company's 2005 production of *Culture Clash in AmeriCCa*. Photos by T. Charles Erickson. Previous page: artwork by Harry Gamboa Jr.



Artist Biographies



CULTURE CLASH

Herbert Siguenza, Ric Salinas and Richard Montoya

Founded on May 5th, 1984 (Cinco de Mayo) in San Francisco's Mission District, Culture Clash is Richard Montoya, Ric Salinas and Herbert Siguenza. Hailed as "the Marx Brothers meet the Rolling Stones" by *American Theatre* magazine, these acclaimed cultural anthropologists have been digging deep into the psyche of America's evolving melting pot, creating memorable new plays and characters. They have become the most prominent Chicano/Latino performance troupe in the country with work ranging from an adaptation of Aristophanes, to the critically acclaimed full-length plays *Chavez Ravine* and *Water & Power*, to co-writing Frank Loesser's long lost musical *Señor Discretion*

Himself based on a story by the legendary Bud Schulberg.

For the last 15 years, Culture Clash has focused on site-specific theatre, weaving personal narratives culled from interviews into an ongoing dramatic tapestry. Theatre companies in Miami, San Diego, New York, Houston, Boston and San Francisco, among others, have commissioned Culture Clash to create performance pieces specifically for their cities. Their work gives immediate dramatic voice and expression to people in a certain time and place.

Their work has been produced by the nation's leading theatres including Mark Taper Forum, Lincoln Center, The Kennedy Center, La Jolla Playhouse, Berkeley Repertory Theatre, The Huntington Theatre Company, The Alley Theatre, Seattle Repertory Theatre, Goodman Theatre, among others. They have also toured and lectured at major universities and colleges including Syracuse University, Yale University, Stanford University and campuses of the University of California and Cal State. Culture Clash's theatrical work includes *The Mission*, *A Bowl of Beings*, *S.O.S.-Comedy for These Urgent Times*, *Unplugged*, *Carpa Clash*, *Radio Mambo: Culture Clash Invades Miami*, *Bordertown*, *The Birds*, *Nuyorican Stories*, *Anthology*, *Mission Magic Mystery Tour*, *Anthems: Culture Clash in the District*, *Chavez Ravine*, *Señor Discretion Himself*, *Culture Clash in America*, *Zorro in Hell* and *Water and Power*.

Additionally, in 1992, their play *Bowl of Beings* was nationally shown on the PBS Great Performance series. In 1993, Culture Clash made television history with the first-ever Chicano/Latino sketch TV show, "Culture Clash," which aired on several Fox syndication markets.

Culture Clash has two books of compilations: *Culture Clash: Life, Death and Revolutionary Comedy* and *Culture Clash in America*, both for TCG Books. Their third book of plays is due out later this year: *Oh, Wild West! Three New Plays*.

DIRECTOR AND DESIGNERS

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *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*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

ANGELA BALOGH CALIN (*Costume Design*) designed *Doubt, a parable* earlier this season and the Theatre for Young Audiences production of *The BFG (Big Friendly Giant)*. Her previous SCR

credits include costume designs for *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within, where her costume designs include *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *The Constant Wife* at the Pasadena Playhouse, *The Ice Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Dialogues* at Tiffany Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatres, such as Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival and Utah Shakespearean Festival. In addition to his

twelve seasons with *La Posada Mágica*, productions at SCR include *Doubt, a parable, My Wandering Boy, The Prince and the Pauper, Blue Door, Man from Nebraska, Bunnacula, The Hoboken Chicken Emergency, Play Strindberg, Dimly Perceived Threats to the System, Sidney Bechet Killed a Man* (for which he received a *Drama-Logue Award*), *BAFO, Later Life* and *Three Viewings*. He designed *Culture Clash's The Birds* at both SCR and Berkeley Repertory Theatre, along with their national touring show, *Radio Mambo*. Recent design experience includes *Romeo & Juliet* at Alabama Shakespeare Festival and *A Holtville Night's Dream, Warriors Don't Cry, LETHE, I Ask You, Farewell to Manzanar* and *Waking Up In Lost Hills* with Cornerstone Theater Company, where he is an Associate Artist. He was also a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2 in 3D* and *Monster Makeup*, the attractions *Jurassic Park the Ride* and *Snoopy Studios*, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

B.C. KELLER (*Sound Design Consultant*) is in his 11th season as Audio Engineer for SCR. While on staff here, he has designed many shows on all three stages. Mr. Keller has been nominated for three awards for two shows in two regions. Originally from NY, his work has been heard all across the country, from New England to Florida, the Midwest to California. His work has been heard in other theatres in the area, as well as theme parks, television and film. Mr. Keller has a BA from Elizabethtown College in Pennsylvania, and a MFA from Ohio University.

CONWELL WORTHINGTON III (*Stage Manager*) is thrilled to be working at SCR for the first time.

SOCORRO AND ERNESTO VASQUEZ (*Honorary Producers*), South Coast Repertory supporters through the years, have added another role to their SCR portfolio — Honorary Producers of *Culture Clash in AmeriCCa*.

“Ernie and I are delighted to support *Culture Clash in AmeriCCa*,” Socorro said. “They have such a talent for poking fun at life and stirring up some thoughtful debate. Over the years, we’ve attended their performances at various venues throughout California, and they always keep audiences in stitches. We’re looking forward to having them back at SCR for another *tour de force*.”

Socorro and Ernie are community leaders, well known throughout Los Angeles and Orange County for their philanthropy. Since 1993, they have been passionate supporters of SCR as annual Gala underwriters, Platinum Circle members and major donors to the Next Stage Campaign. 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.”

Most recently he served as Stage Manager on *Driving Miss Daisy* with McCoy Rigby Entertainment. He also recently returned home from the international touring company of Billy Crystal’s *700 Sundays*, where he served as Assistant Stage Manager. In the last year he also served as Assistant Stage Manager at Pasadena Playhouse on the world premieres of *Ray Charles Live* and *Sister*

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Act: The Musical, and also stage managed *Fences* with Laurence Fishburne and Angela Basset. He has stage managed at Laguna Playhouse, Coconut Grove Playhouse, Geffen Playhouse, Goodman Theatre, Actor's Studio, Musical Theatre West, The Blank Theatre Company, The Colony Theatre Company, La Mirada Theatre for the Performing Arts and many more. He received his BA in Drama from UC Irvine. Proud Member of Actor's Equity since 2001.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab*, *Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also

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

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; has been a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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



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



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