

PLAYBILL®

Open Fist Theatre Company
Los Angeles, CA



OpenFist
theatre company
3519 CASTROS AVE., LOS ANGELES 90001

A PLAY BY **JOSÉ RIVERA**
DIRECTED BY **AMANDA WEIER**

SHOWING
9/12-10/24
TICKETS & TIMES
openfist.org



Open Fist Theatre Company
PRESENTS

MARISOL

by

José Rivera

with

**Barbara Lee Bragg
Matthew Goodrich
Taylor Scott**

**Jade Santana
April-Star Collins
Carmella Jenkins
Mara Michelle
Jack Sharpe**

**Hutchins Foster
Chima Rok
Grace Soens**

Sound Design
Christopher Moscatiello

Set Design
Brad Bentz

Props Design
Bruce Dickinson & Anna Krause

Lighting Design
Matt Richter

Costume Design
Myllette Nora

Social Media Design
Grace Soens

Graphic Design
D. Morris

Choreography
Yusuf Nasir

PR
Lucy Pollak

Fight Choreography
Tambrie Allsup

Production Stage Manager
John Dimitri
Directed by
Amanda Weier

Associate Producer
Saskia Young

Producing Artistic Director
Martha Demson

MARISOL is presented by arrangement with Concord Theatricals on behalf of
Dramatists Play Service.

www.concordtheatricals.com

PRODUCTION CREDITS:

Original New York production by The New York Shakespeare Festival.
Originally commissioned and developed by INTAR Hispanic American Arts Center
through a grant from the Rockefeller Foundation.

World Premiere in the 1992 Humana Festival of New American Plays at Actors
Theatre of Louisville.

Subsequently produced by La Jolla Playhouse and Hartford Stage Company.

CAST

Cast Members

Angel	Taylor Scott
Marisol	Jade Santana
Young Woman + Ensemble	Mara Michelle
Man With Ice Cream + Ensemble	Chima Rok
Sandy + Ensemble	Carmella Jenkins
Man With Golf Club + Ensemble	Matthew Goodrich
Man With Scar Tissue + Ensemble	Hutchins Foster
June	Grace Soens
Lenny	Jack Sharpe
Woman With Furs	Barbara Lee Bragg
Ensemble Swing	April-Star Collins

Production / Creative

Playwright	José Rivera
Director	Amanda Weier
Associate Producer	Saskia Young
Set Design	Brad Bentz
Lighting Design	Matt Richter
Sound Design	Christopher Moscatiello
Costume Design	Myllette Nora
Props	Bruce Dickinson & Anna Krause
Choreographer	Yusuf Nasir
Fight Choreographer	Tambrie Allsup
Stage Manager	John Dimitri
Public Relations	Lucy Pollak

DIRECTOR'S NOTE

Why *Marisol*?

In a handful of interviews about our production I've been asked some variation of the question "Why *Marisol*?" Why is 2026 the right time to revisit a play that was written decades ago, back when we were on the precipice of the new millenium? If you were alive back then you might remember low-rise jeans & baby tees (they're back btw), and you might also recall there was some panic around the possibility society would collapse unless billions of dollars were spent assuring that the computers we'd put in charge of running, well, everything, were taught not to confuse the year 2000 with the year 1900. Good times...

But in answer to the "why" question, I've wanted to direct this play since I first read it, eons ago. The premise of badass guardian angels abandoning their charges in order to fight the-powers-that-be immediately spoke to my clumsily Catholic, Gen X heart. I say "clumsily Catholic" because the nun who taught my CCD class referenced *Amityville Horror* & *The Exorcist* more than she ever referenced the Bible; the God I learned to love was (is?) perpetually at war with some shape-shifting version of Satan, and so horror and religion - their own forms of magical realism, really - have long been intertwined in my mind. I also like my black box theatre as hyper-theatrical as possible, and the images Rivera conjures are riveting and poetic, funny and accessible.

As to why *now* feels like the right time to revisit *Marisol*, I feel like in so many ways we are living out conditions described in the play - we've got homelessness and fires, we've got racist factions terrorizing communities of color and leaders who've lost a step, crippling debt and a compromised food supply. We can still see the moon, but it's got a new scar thanks to an eccentric billionaire who has a thing for ketamine and Nazi salutes. Throw in existential questions surrounding AI's impact on, well, everything, and the recent loss of a universally beloved guardian angel called Dolly Parton... the timing is actually almost too perfect.

Now, perhaps more than ever, I think we all outta/gotta lean into communal art capable of reminding us of our own better angels, art that reminds us who we are, and, as importantly, what we're capable of - for better and for worse. I believe *hope* is born of these kinds of reminders. (I know it's not born of doomscrolling in isolation.) If you're reading this, you've taken a leap of faith by choosing to sit in the dark with strangers. You've opted to share in a unique experience that happens to fall under the catagory of "rare revival!" You've volunteered to participate in a great reckoning in a little room. We thank you for that. And we invite you to stick around after the show to discuss your experience with your fellow travelers or an Open Fist member or two. Let us know how we did. Let us know if you were moved, if you feel we managed to hold up the mirror we think Jos□ Rivera hoped we might - a mirror that invites us here in 2026 to find ourselves some power, so that we can steer what remains of this not-so-new millennium toward a positive outcome, *together*.

RIVERA'S 36 ASSUMPTIONS ON PLAYWRITING

1. Good playwriting is a collaboration between your many selves. The more multiple your personalities, the further, wider, deeper you will be able to go.
2. Theatre is closer to poetry and music than it is to the novel.
3. There's no time limit to writing plays. Think of playwriting as a life-long apprenticeship. Imagine you may have your best ideas on your deathbed.
4. Write plays in order to organize despair & chaos. To live vicariously. To play God. To project an idealized version of the world. To destroy things you hate in the world & in yourself. To remember & to forget. To lie to yourself. To play. To dance with language. To beautify the landscape. To fight loneliness. To inspire others. To imitate your heroes. To bring back the past & raise the dead. To achieve transcendence of yourself. To fight the powers that be. To sound alarms. To provoke conversation. To engage in the conversation started by great writers in the past. To further evolve the artform. To lose yourself in your fictive world. To make money.
5. Write because you want to show something. To show that the world is shit. To show how fleeting love & happiness are. To show the inner workings of your ego. To show that democracy is in danger. To show how interconnected we are. (Each "to show" is active and must be personal, deeply held, true to you.)
6. Each line of dialogue is like a piece of DNA; potentially containing the entire play and its thesis; potentially telling us the beginning, middle, and end of the play.
7. Be prepared to risk your entire reputation every time you write, otherwise it's not worth your audience's time.
8. Embrace your writer's block. It's nature's way of saving trees and your reputation. Listen to it and try to understand its source. Often, writer's block happens to you because somewhere in your work you've lied to yourself and your subconscious won't let you go any further until you've gone back, erased the lie, stated the truth and started over.
9. Language is a form of entertainment. Like beautiful music: it can amuse, inspire, mystify, enlighten.
10. Rhythm is key. Use as many sounds & cadences as possible. Think of dialogue as a form of percussive music. You can vary the speed of the language, the number of beats per line, volume, density. You can use silences, fragments, elongated sentences, interruptions, overlapping conversation, physical activity, monologues, nonsense, non-sequiturs, foreign languages.
11. Vary your tone as much as possible. Juxtapose high seriousness with raunchy language with lyrical beauty with violence with dark comedy with awe with eroticism.
12. Action doesn't have to be overt. It can be the steady deepening of the dramatic situation or your character's steady emotional movements from one emotional/psychological condition to another: ignorance to enlightenment, weakness to strength, illness to wholeness.
13. Invest something truly personal in each of your characters, even if of your worst self.
14. If realism is as artificial as any genre, strive to create your own. If theatre is a handicraft in which you make one-of-a-kind pieces, then you're in complete control of your universe. What are its physical laws? What's gravity like? What's time do? What are the rules of cause & effect? How do your characters behave in this altered universe?
15. Write from your organs. Your eyes, your heart, your liver, your ass -- write from your brain last of all.
16. Write from all of your senses. Be prepared to design on the page: tell yourself exactly what you see, feel, hear, touch & taste in this world. Never leave design to chance, that includes the design of the cast.

— RIVERA'S 36 ASSUMPTIONS ON PLAYWRITING

17. Find your tribe. Educate your collaborators. Stick to your people and be faithful to them. Seek aesthetic and emotional compatability with those your work with. Understand your director's world view because it will color his/her approach to your work.
18. Strive to be your own genre. Great plays represent the genres created around the author's voice. A Chekhov genre. A Caryl Churchill genre.
19. Strive to create roles that actors you respect will kill to perform.
20. Form follows function. Strive to reflect the content in the form of the play.
21. Use the literalization of metaphor to discuss the inner emotional state of your characters.
22. Don't be afraid to attempt great themes: death, war, sexuality, identity, fate, God, existence, politics, love.
23. Theatre is the explanation of life to the living. Try to tease apart the conflicting noises of living, and make some kind of pattern & order. It's not so much an explanation of life as much as it is a recipe for understanding, a blueprint for navigation, a confidante with some answers, enough to guide you and encourage you, but not to dictate to you.
24. Push emotional extremes. Don't be a puritan. Be sexy. Be violent. Be irrational. Be sloppy. Be frightening. Be loud. Be stupid. Be colorful.
25. Ideas may be deeply embedded in the interactions & reactions of your character; they may be in the music & poetry of your form. You have thoughts and you generate ideas constantly. A play ought to embody those thoughts and those thoughts can serve as a unifying energy in your play.
26. A play must be organized. This is another word for structure. You organize a meal, your closet, your time -- why not your play?
27. Strive to be mysterious, not confusing.
28. Think of information like an IV drip -- dispense just enough to keep the body alive, but not too much too soon.
29. Think of writing as a constant battle against the natural inertia of language.
30. Write in layers. Have as many things happening in a play in any one moment as possible.
31. Faulkner said the greatest drama is the heart in conflict with itself.
32. Keep your chops up with constant questioning of your own work. React against your work. Be hypercritical. Do in the next work what you aimed for but failed to do in the last one.
33. Listen only to those people who have a vested interest in your future.
34. Character is the embodiment of obsession. A character must be stupendously hungry. There is no rest for those characters until they've satisfied their needs.
35. In all your plays write at least 1 impossible thing. And don't let your director talk you out of it.
36. A writer cannot live without an authentic voice -- the place where you are the most honest, most lyrical, most complete, most creative and new. That's what you're striving to find. But the authentic voice doesn't know how to write, any more than gasoline knows how to drive. But driving is impossible without fuel and writing is impossible without the heat and strength of your authentic voice. Learning to write well is the stuff of workshops. Learning good habits and practicing hard. But finding your authentic voice as a writer is your business, your journey -- a private, lonely, inexact, painful, slow and frustrating voyage. Teachers and mentors can only bring you closer to that voice. With luck and time, you'll get there on your own.

WHO'S WHO



Barbara Lee Bragg

as Woman With Furs

Barbara is an actor, writer, producer, teacher. Open Fist: *The Bear Republic* by Tom Jacobson. TV/Film: *Grey's Anatomy*, *American Horror Story*, *The West Wing*, *ER*, *The Unicorn*, *Space Command: Forgiveness*, *The Olivia Experiment*. *Dead Fat Corpse* (solo show), Feury Fringe Award. Theatre: *The Humans* at CVRep; LA Women's Shakespeare Company; *Tales of the Old West* at Autry; NYC Off-Broadway/Regional productions. MFA, Yale School of Drama. Thrilled to be in *Marisol*.



April-Star Collins

as Ensemble Swing

April received her Bachelor of Arts in Theatre from California State University, Northridge, and has spent over ten years pursuing her passion for theatre and film. Her dedication has led her to become an Irene Ryan and Kennedy Center American College Theater nominee, with credits in over 15 stage productions throughout Southern California, including *Frankenstein*, *Alice in Wonderland*, and *The Tenth Muse*. She is thrilled to join the Open Fist family and is incredibly grateful to be part of this production!!



Hutchins Foster

as Man With Scar Tissue + Ensemble

Hutchins is an actor, playwright, and proud member of Open Fist. He was last seen on the Open Fist stage as Bud in *Bat Boy: The Musical*. Favorite roles include Oscar Wilde in *Diversions and Delights*, Buzz in *Love! Valour! Compassion!*, Dr. Rance in *What the Butler Saw*, Geoffrey in *The Sisters Rosensweig*, and the lecherous Mr. Pyatt in *Invincible: The Legend of Billie Jean*. Hutch's one-man show, *Mommy with a Penis*, premiered at the Hollywood Fringe Festival. His plays include *sistahs thr3e*, an O'Neill National Playwrights Conference semifinalist; *The Art of Arson*, a finalist for Dayton Playhouse's FutureFest; *The Madness of Frank Lloyd Wright*; and most recently *The Ladies of Newport*, which premiered as part of Open Fist Theatre Company's First Look Festival. His newest play, *Spin the Baby*, was selected for Ensemble Studio Theatre/LA's Ignite Festival.

WHO'S WHO



Matthew Goodrich

as Man With Golf Club + Ensemble

Matthew has been working with Open Fist for the past year where he previously played Robinson in *AMERIKA* and Stephen in *Brownstone*. Matthew trained at California Institute of the Arts and Santa Monica College, where he studied acting and performance. Favorite stage credits include Malvolio in *Twelfth Night* (California Institute of the Arts), Jean in *Rhinoceros* (Santa Monica College), and Macbeth in *Flamenco Macbeth!* at the Kennedy Center American College Theatre Festival. His work includes both classical and contemporary theatre, focusing on an exploration of physicality. As well as stage work, he has collaborated on experimental performance projects and new play development. Matthew is grateful to his professors, peers, and family for their ongoing encouragement, support and inspiration.



Carmella Jenkins

as Sandy + Ensemble

Carmella is delighted to be part of this production and grateful to share the stage with this incredible cast. Recent credits include *The Great Clown Bank*, *Bat Boy: The Musical*, and *A Froggy Becomes*. She continues to study her craft and is always excited by opportunities to play, collaborate, and tell stories that make audiences laugh, think, or feel a little more connected. Thank you for supporting live theater, and enjoy the show!



Mara Michelle

as Young Woman + Ensemble

Mara is very excited to make her return to the stage and to be doing her first production with Open Fist! She was previously seen for her work Off Broadway: AlphaNYC productions- *Nothing Serious*, *A Love Moon*, *Mother Truckers*. Film: *Fire with Fire* (Winner at the New York Film Awards 2022, Winner at the Chicago Indie Film Awards 2022, Winner at The International Horror Hotel 2022). TV show: *The Price of Fame*; *Selena Gomez*.

WHO'S WHO



Chima Rok *as Man With Ice Cream + Ensemble*

Chima is thrilled to continue his work with Open Fist Theatre after portraying Delamarche in *AMERIKA* and appearing in the ensemble of the musical *Both* and *Bat Boy: The Musical*. A versatile actor and singer, his credits include television appearances on FOX and BET, numerous national commercials, and original Pop/R&B music releases. Chima is excited to bring the quirky and memorable Ice Cream Cone Guy to life in *Marisol* and looks forward to sharing this powerful production with audiences.



Jade Santana *as Marisol*

Jade is excited to be back at Open Fist Theatre Company! She was previously seen on this stage in *AMERIKA* and *Anna in the Tropics*, for which she earned a Broadway World Award nomination for Best Featured Actress. Other more recent theatre credits include *Lend Me a Tenor* (International City Theatre). All the way from Brazil, Jade is always grateful to be a part of storytelling that matters. Love to her family across oceans, and to every teacher and friend who's helped shape the path. With a special thank you to Judith Bohannon, whose presence continues to guide.



Taylor Scott *as Angel*

Taylor is an actor, singer from Portland, OR. She is a recent BFA graduate from AMDA College of Performing Arts-Acting. She's gravitated towards performing since seeing a production of *Magic Treehouse* at her local children's theatre. Once a shy kid, doing musicals and choir helped her gain confidence and find her inner sparkle. Naturally gravitating towards coming-of-age stories, she sees herself bringing an approachable, grounded energy. Her background in sports has taught her drive, discipline, and teamwork. She's just a girl standing in front of an audience wanting them to feel seen.

WHO'S WHO



Jack Sharpe

as Lenny

Jack is an actor at Open Fist. He is a graduate of UCB and Second City. He has performed at Open Fist in *AMERIKA*, *Blood At The Root*, *Musical Fools*, *To The Bone* and *Starmites*, as well as in the sketch show *This Week This Week*. Enjoy the show!



Grace Soens

as June

Grace is an Open Fist company member and is jazzed to play June in *Marisol*. Credits: Therese in *AMERIKA* or *The Man Who Disappeared* (OFTC); Lorraine in *Bat Boy: The Musical* (OFTC); The Mute in *Fantasticks* (The Main); Toria in *Blood at the Root* (OFTC); & Tranio in *Taming of the Shrew in 60 minutes* (Hobgoblin Playhouse). Education: Acting BFA from AMDA LA: College of the Performing Arts. She hopes you enjoy the show and thanks you for supporting live theatre! IG: [grace.soens](https://www.instagram.com/grace.soens)

Amanda Weier

Director

Longtime member & current Associate Artistic Director at Open Fist, Amanda studied Theatre & Creative Writing for the Media at Northwestern, where she earned a certificate for Outstanding Achievement in Theatre. She also attended Directors Lab West, holds a Certificate in Directing from The Royal Court and is a graduate of iO & The Second City Conservatory. Some L.A. theatre highlights: *Bat Boy: The Musical* (producer/AD), *AMERIKA* (producer), *To The Bone* (BWW acting nom.), *She Kills Monsters* (director, AMDA), *Second City This Week* (actor/writer), *Stage Door* (LAW "Best Actress" nom.), *Room Service* (LAW "Best Actress" nom.), *A Wolf Inside The Fence* (LAW "Best Ensemble" nom.), *The Normal Child* (Best of Fringe finalist), *Blue Night in the Heart of the West* (director), *Autobahn* (director), *The :nv:s:ble Play* (director, theatre of NOTE). Amanda is also a Realtor & faculty member at AMDA College of the Performing Arts. Thanks for supporting live local theatre!

WHO'S WHO

Brad Bentz

Set Design

Brad is a Los Angeles-based Producer, Set Designer, Technical Director and Actor. Recently his set design for *Bat Boy: The Musical* was nominated for an NAACP theatre award. He also served as TD for *AMERIKA* (Winner Stage Raw [Best Production Design]) at Open Fist. Upcoming projects include: Edgar Allan Poe's *Murder Mystery Dinner Party: the Musical!* and *Rumors* (Village Christian School.) Past productions are numerous, but of note are *Lost In Time* (EST L.A.), the covid era webseries *In Search of a P.I.G.* and the short film *Second Coming* (Dark Tale.)

Matt Richter

Lighting Design

Matt is an award-winning designer based in Los Angeles. He serves as the full time technical manager and designer in residence for the LA LGBT Center. He has designed for numerous companies around the Los Angeles area, including Rogue Machine, The Echo, Open Fist, Theatre of NOTE, Sacred Fools and Son of Semele. Matt also scores music as autodealer (autodealermusic.net) and as a duo with Jason Lamoreaux under the name Transverse. He lives in the Valley with his wife and two cats. More info at mattrichter.net.

Christopher Moscatiello

Sound Design

Christopher is an award-winning sound designer, composer, music editor and music director for theater, TV and film, and he is the Resident Sound Designer at Rogue Machine Theatre. TV highlights: *The Walking Dead*, *Eureka*, *Psych*, *Human Target*, *Caprica*, *The Cape* and *Trauma*. He has scored series and specials for National Geographic, The Discovery Channel, and specials and promos for HBO, BBC, Animal Planet, MSNBC, ZDF Germany and The History Channel. Theater highlights: The Kennedy Center, The Smithsonian, The Shakespeare Theatre, Signature Theatre, Roundhouse Theatre, Antaeus, A Noise Within, Skylight Theatre, The Fountain Theatre, Odyssey Theater, The Road Theatre and Pacific Resident Theater.

WHO'S WHO

Mylette Nora

Costume Design

Ovation Award (Best Costumes), NAACP Theatre Award (Best Costumes), listed in the honors edition of The Cambridge Registry of Who's Who Among Executive and Professional Women, works world wide consists of television, film, and stage, and was seen nightly on "The Tonight Show" with Jay Leno and now weekly on "Jay Leno's Garage". The famed artist Synthia St. James noted Mylette as being the inspiration for her world renowned painting "Ensemble" which graced the cover of the best selling novel "Waiting To Exhale" by Terry McMillan. Mylette's designer doggie wear, www.FromTheHeartDoggieWear.com, and "My Mind's Eye", heirloom dolls.

Yusuf Nasir

Choreographer

Yusuf is a dancer, choreographer, and director from the San Francisco Bay Area whose career spans film, television, and theater. Trained at Studio J, the San Francisco School of the Arts, and the Aliley School, he has performed with artists including Lady Gaga, Jennifer Lopez, Zendaya, Eminem, Betty White, Wayne Brady, Neil Patrick Harris, Meryl Streep, Nicole Kidman and Hugh Jackman, with credits including *The Greatest Showman*, *The Prom*, HBO's *Euphoria*, *SpongeBob 3*, and *Dancing with the Stars*. As a choreographer, his acclaimed work includes *The Masked Singer*, LA Times critically acclaimed *Hit The Wall* and Lily Tomlin's *Search for Signs : Revisited*, Pulitzer Prize Winning *Omar* at LA Opera, and as a Director the Variety Magazine and Golden Globes featured, award winning short film *Regret to Inform You*.

Tambrie Allsup

Fight Choreographer

Tambrie is a graduate of the American Musical and Dramatic Academy, and a certified Advanced Actor Combatant with the Society of American Fight Directors. Various fight direction credits include *Billie The Stage Play* at the Broadwater Theatre, the short film "The Inflection Scheme" and *The Fantasticks* with Theater Extempore. She received the Scenie Award for Outstanding Fight Choreography for both Open Fist Theatre's *AMERIKA: Or The Man Who Disappeared*, and *Bat Boy: The Musical*.

WHO'S WHO

Bruce Dickinson & Anna Krause

Props

Bruce is a fixture at Open Fist. You will see him running the bar and recognize his props in every show the company puts on. He's also a heck of an actor, appearing in *Cemetery Man*, *Time of Your Life*, *The Dead*, and many others.

Specializing in painting performers, fabricating props, and bringing puppets to life, Anna Kraus is a Theatre Arts & Design teacher for the *Eliot Arts Magnet School Conservatory*. This is her second production with Open Fist following the colorful chaos of *The Great Clown Bank Show*. *Marisol's* unique needs for special effects makeup and unusual props have proven an exciting opportunity to share her array of skills. It was especially thought-provoking to step into Lenny's brain to help bring his *Cart* to life. She is grateful to the entire cast and crew for their enthusiastic support and tremendous performances.

Saskia Young

Associate Producer

A Northwestern University alum, Saskia Young has worked across entertainment and politics for over 20 years, including roles that took her from film sets to campaign trails having worked on movies like *Fight Club*, plays like *Matt & Ben* and presidential campaigns for Barack Obama and Hillary Clinton. Most recently, she has served as Deputy Organizing Director on a major Los Angeles mayoral campaign, building coalitions and volunteer infrastructure across the city. Her love of live performance and storytelling draws her back to the stage with Open Fist Theatre Company, where she is proud to support Jos^é Rivera *as Marisol* as Associate Producer.

WHO'S WHO

John Dimitri

Stage Manager

John is thrilled to be part of this production of *Marisol*! He's spent a lifetime in the Arts and has worn many different hats, including Stage Manager, Assistant Stage Manager, Stage Actor, Screen Actor, Tech Director, Assistant Tech Director, Lighting Designer, Sound Designer, Scenic Designer, Set Builder, Script Supervisor, Photographer, Videographer & Running Crew. In addition to his work with Open Fist, John is an AMDA graduate, has spent many years as an IATSE Local 33 Stagehand, and has lent his skills to various other theatre/film/event companies and programs, including Sierra Madre Playhouse, Downtown Repertory Theatre, The Fountain, Vesper Theatre Company, Children's Theatre Experience, Story Tailors, Netflix, CBS, J-Fox Event Lighting, Pasadena City College, and Glendale Community College. He would like to thank his friends and family--especially his mother Barbara Schofield--for their constant love and support over the years, no matter the hat worn!

José Rivera

Playwright

The first Puerto Rican screenwriter to be nominated for an Academy Award, for *The Motorcycle Diaries*, José Rivera is also the author of 26 full-length plays, including the Obie Award-winning *Marisol* and *References to Salvador Dali Make Me Hot*, both produced at the Public Theatre, New York. Other plays include *Cloud Tectonics* (Playwrights Horizons, Goodman Theatre), *School of the Americas* (Public Theatre), *The Maids* (INTAR), *Adoration of the Old Woman* (INTAR), *Massacre (Sing to Your Children)* (Rattlestick Theatre, Goodman Theatre), *Brainpeople* (ACT/San Francisco), *Sonnets for an Old Century* (Barrow Group), *Another Word for Beauty* (Goodman Theatre), *Boleros for the Disenchanted* (Yale Rep, Goodman Theatre), *The Street of the Sun* (Mark Taper Forum), *Sueño* (Manhattan Class Company), and *Human Emotional Process* (Chaskis Theatre, London). Screenplays include *On the Road*, *The 33*, *Trade* and *Letters to Juliet*. For television he co-created and produced the NBC series *Eerie, Indiana*, and has written pilots for HBO and Showtime. Awards include a Fulbright Arts Fellowship, a National Endowment for the Arts grant, a McKnight Fellowship, a Rockefeller Grant, a Whiting Foundation Award, and New York Council for the Arts grant. Rivera has mentored the Sundance Screenwriting Lab in Utah, Jordan, and India and leads the New York-based Writer's Group.

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