



(Mahs-KO-gohs)

MASCOGOS



40

LATINO
THEATER
CO.

**40 YEARS OF
BOLD STORIES,
UNBREAKABLE
COMMUNITY,
AND LEGACY.**



WELCOME!



For four decades, Latino Theater Company has proudly served the Los Angeles community, championing diverse voices and illuminating the rich, complex tapestry of the Latina/o/x experience in the United States. As we celebrate this milestone 40th Anniversary, we present a season that embodies our mission: a vibrant collection of stories reflecting where we've been, who we are, and the futures we dare to imagine — all under the unifying magic of live theatre.

This landmark season features world premieres from our Circle of Imaginistas playwrights' initiative, a powerful revival from our history through our Impact Initiative, and a celebrated encore from our 2024 Encuentro Festival, each illuminating our shared human experience.

We began our 40th anniversary season with the West Coast Premiere of Karen Zacarías' insightful *Just Like Us*, adapted from Colorado's former First Lady, Helen Thorpe's, best-selling non-fiction book. This timely drama followed four Latina high school seniors, best friends who navigate the rituals of prom and graduation while possessing college dreams, but two are undocumented. The play exposed how a piece of paper dictates opportunity, crafts identity, and challenges friendships, while laying bare the complexities of immigration in the U.S., asking what it truly means to belong

in the United States.

Next, we presented the wildly inventive World Premiere of ***The Last Play by Rickérby Hinds***. A Circle of Imaginistas playwrights' initiative commission, this meta-theatrical journey dived into the creative mind as playwright Rickérby Hinds put himself on stage, wrestling with writer's block, his Afro-Latino identity, hip hop aesthetics, and artistic legacy. Conjuring characters from his past works, the play poignantly deconstructed the relationship between creator and creation, asking profound questions about voice, representation, and the nature of storytelling itself.

Closing out our spring season was an encore production from 2024's Encuentro Festival—in association with Chicago's innovative Water People Theater, LTC presented Rebeca Alemán's haunting ***The Delicate Tears of the Waning Moon***. Based on true events in a turbulent Latin American country, this powerful drama followed Paulina, a human rights journalist recovering from amnesia after an assassination attempt. The play was a powerful meditation on the profound personal cost of reporting truth, the nature of grief, and the fragility of freedom in the face of corruption.

Over the summer we proudly presented a revival production of LTC's seminal work, ***August 29***, as part of our Impact Initiative, bringing theatre directly into partnership with our community, in collaboration with Los Angeles Community College students. This play revisits the life, work, and tragic murder of journalist Ruben Salazar during the 1970 Chicano Moratorium against the Vietnam War. Exploring the complexities of Chicano identity, the fight against police brutality, and the power of the press, *August 29* remains startlingly relevant, reminding us of the enduring power of community activism in the struggle for justice.

On Saturday, September 13, we celebrated ***Noche de Luz y Sombra***, the 40th Anniversary of the Latino Theater Company.

We laughed, we cried, we celebrated, and yes—we danced the night away. We came together with friends, familia, allies, supporters—our community. We witnessed the true power of theatre, as our company took the stage to share their history, their friendship, and their bond á la chicano-noir.

Our fall season opens the year's second Circle of Imaginistas World Premiere, ***The Little King of Norwalk*** by Israel López Reyes. With a satirical eye, López Reyes brings us a razor-sharp contemporary fable set in Southeastern Los Angeles. When Juan Perez, a normal guy grappling with his past and a recent DUI, is mistaken for a powerful political consultant, he's drawn into the corrupt underbelly of local politics. The play hilariously and poignantly explores themes of Chicano identity, the allure of power, family legacy, community belonging, and the difficult path to redemption.

Next is another World Premiere commissioned through our Circle of Imaginistas, Miranda González's exploration of the little-known underground railroad into Mexico, ***Mascogos***. A trilingual and non-linear drama, this thematically innovative play follows 18-year-old Jamari in 1864 Mexico and present-day Chicago's West Side, and asks profound questions about the meaning of freedom in the painful past and the imperfect present. González's play illuminates the contributions and experience of Afro-Latinos to the rich and complicated tapestry of both the past and contemporary American life.

Next we present our third production with Artists at Play, among the most exciting companies to emerge in Los Angeles, and who are dedicated to illuminating the AAPI experience in the U.S., with the World Premiere of Ankita Raturi's delightfully touching **नेहा & Neel**. What starts as a meticulously planned college tour for Neha (नेहा) and her seventeen-year-old son Neel (नील) quickly derails into a chaotic and hilarious cross-country road trip across the

United States, exploring the intricate relationship of a mother and her son. The play navigates the conflicts and tenderness between an immigrant mother and her American-born child, the nuances of identity, and the bittersweet but inevitable process of a parent learning to let go while a child emerges into adulthood.

We close our 40th year with our annual production of *La Virgen De Guadalupe, Dios Inantzin*. Adapted for the stage by Evelina Fernández from the mid-16th century text *The Nican Mopohua*, and featuring over 100 actors, singers and indigenous Aztec dancers as well as children and seniors from the community, *La Virgen De Guadalupe, Dios Inantzin* is the City of L.A.'s largest theatrical holiday production. Become transfixed by the story of Juan Diego, a simple peasant to whom the Virgin Mary appeared on four occasions in the mountains of Tepeyac near Mexico City in 1531, and his universal story of perseverance and hope.

From the pressures of youth to the weight of history, from the corridors of power to the intimate spaces of memory, our 40th anniversary season seeks to illuminate the complexities of the human experience. These are stories of pain and injustice, but also of profound resilience, unwavering hope, fierce love, and the unbreakable bonds of community. Thank you for joining us for this landmark 40th Anniversary season as we experience the vital power of theatre to connect us, challenge us, educate us, and celebrate the multifaceted human spirit.

Enjoy the show!



JOSÉ LUIS VALENZUELA
Artistic Director



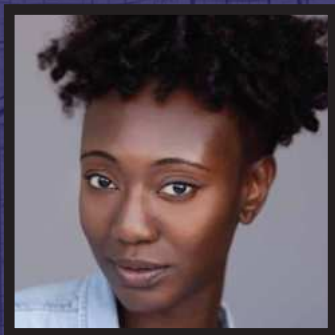
**40 YEARS OF
BOLD STORIES,
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COMMUNITY,
AND LEGACY.**



LET'S GET SOCIAL!
@latinotheaterco



**ROGELIO
DOUGLAS III**



**RAMA
ORLEANS-LINDSAY**



**MONTE
ESCALANTE**



**LAKIN
VALDEZ**



**STEPHANIE
HOSTON**



**SAM
MACIAS**

MASCOGOS

(Mahs-KO-gohs)

BY **MIRANDA GONZÁLEZ**

Jamari.....Rogelio Douglas III*
Gechu/Trudy.....Rama Orleans-Lindsay*
Mama Luz/Shine.....Monte Escalante*
Padre Jose/ Mr. J.....Lakin Valdez*
Ensemble/Male Understudy.....Sam Macias
Ensemble/Female Understudy.....Stephanie Hoston

Understudies never substitute for a listed performance unless a specific announcement is made at the time of the performance.

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

Scenic Design
FRANÇOIS-PIERRE COUTURE

Costume Design
MARIA CATARINA COPELLI

Lighting Design
XINYUAN LI (LEE)

Projection Design
YEE EUN NAM

Projection Design
JUNYUAN XIONG

Movement Director/Choreographer
URBANIE LUCERO

Sound Design
ROBERT J. REVELL

Casting Director
ESPERANZA AMÉRICA

Assistant Set Design
JOYCE HONG

Assistant Chorographer
CYDNEY WATSON

Sensitivity Specialist
VANESSA MIZZONE PELLEGRINI

Dialect Coach
CYNTHIA DeCURE

Stage Manager
ALEXA WOLFE

Assistant Stage Manager
MARTHA ESPINOZA

Assistant to the Director
JAQUELINE GUIDO

Wardrobe Supervisor
HANNAH CREIGHTON

Wardrobe Supervisor
REY HOFFMAN

Production Manager
MAY FEI

DIRECTED BY
JOSÉ LUIS VALENZUELA

MASCOGOS will be performed without an intermission

Please Note: There is no photography or filming of any kind allowed during the performance.
Please turn off all electronic devices, including cell phones.

Mascogos was commissioned by Latino Theater Company's Circle of Imaginistas playwriting group.



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

ROGELIO DOUGLAS III (*Jamari*)

Rogelio is thrilled to return to the Latino Theater Company at The LATC! He was most recently seen in *The Last Play by Rickérby Hinds*, *The Talented Tenth* (Robey Theatre Co.), and the world premiere of *Birdland Blue*. Regional credits include a touring production of *Tartuffe* (Laguna Playhouse & North Coast Rep.), *The Inheritance* (Geffen Playhouse), *Picnic* (Odyssey Theatre), *Measure for Measure* (Freud Playhouse), and *Titus Andronicus* (Shakespeare by the Sea). On screen, RD3 can be seen in the Blumhouse feature *Afraid*, as well as in television appearances on *Space Lightning* (Amazon Prime), *The Mysteries of Laura* (NBC), and *Bull* (CBS). His voice-over and dubbing work includes Netflix series such as *Rhythm + Flow: France* and *Too Hot to Handle: Spain*. A multi-hyphenate artist—actor, spoken-word poet, educator, and writer—Rogelio is also a lecturer at UCLA, where he earned his MFA in Acting from the School of Theater, Film & Television. Identifying proudly as Black-Costarricense, he is deeply committed to amplifying Black and Afro-Latino voices and celebrating the transformative power of poetry. He is also a proud member of Kappa Alpha Psi Fraternity, Inc. Love & Growth & Black Poetry. | @RogelioDouglas3

RAMA ORLEANS-LINDSAY

(*Gechu/Trudy*) Rama is excited to grace The LATC stage. A Ghanaian American artist, she is devoted to creating and sharing stories that foster the joy and truth of immigrant peoples. Her work focuses on nuanced stories from the African diaspora. Rama approaches every role with discipline, passion, and a sense of play. She received an MFA in Acting from USC, and her credits include understudying *Ghost Waltz* at The LATC, as well as work at the Drama League, the Magnet Theatre, and the RADA Festival in London. In her spare time, she loves

listening to, making, and dancing to music, in addition to exploring California outdoors. Follow her on Instagram @ramaliketthehindugod

MONTE ESCALANTE (*Mama*

Luz/Shine) With a career spanning both stage and screen (AEA/SAG/AFTRA), Monte is honored to be a part of another LATC production. Her recent stage credits include *Ghost Waltz* as Marie Laveau (Latino Theater Company), *The Talented Tenth*, and *A Heated Discussion Revisited* (Robey Theatre Company). Her television credits include co-starring roles in ABC's *Black-ish* and NBC's *This Is Us*. She is a proud product of Howard University's (THE REAL HU) Fine Arts B.F.A. program.

LAKIN VALDEZ (*Padre Jose/Mr. J.*)

Lakin is thrilled to make his debut at the Latino Theater Company. Recent theatrical credits include *Adiós Mamá Carlota* (El Teatro Campesino), *Quixote Nuevo* (Seattle Rep, South Coast Repertory, Denver Center for the Performing Arts), *Persuasion* (San Jose Stage Company), *Valley of the Heart* (Mark Taper Forum), *Mojada* (Oregon Shakespeare Festival, Portland Center Stage), *Between Riverside and Crazy* (American Conservatory Theatre), *Oedipus El Rey* (San Diego Rep), and *El Henry* (La Jolla Playhouse). On television, he has appeared in *CSI: Vegas*, *Bosch: Legacy*, and *The Brave*. Film credits include *Famous*, *Kimi*, *Licorice Pizza*, and *Slice*. Follow him on Instagram @lakinvaldez_

SAM MACIAS (*Ensemble/Male*

Understudy) Sam is excited to be part of his first production with the Latino Theater Company at The LATC. As an up-and-coming actor, this is his first play outside of conservatory training. He received a professional acting certificate from the Los Angeles Performing Arts Conservatory. Sam dedicates his performance to his family for their

unwavering support and is extremely thankful for this opportunity!

STEPHANIE HOSTON

(*Ensemble/Female Understudy*) Stephanie is ecstatic to be understudying in her first production with the Latino Theater Company. Recent Los Angeles stage productions include *The Tears of La Llorona* (SheLA Arts Festival), *Luzmi* (Hero Theatre), *Spring Awakening* (CSU Northridge), and *Fridita* (Frida Kahlo Theatre). On television, she has had recurring guest star roles in HBO's *Perry Mason* and CBS's *FBI: International*. You can also catch her in a variety of commercials—or walking her rescue blue-nose pitbull, Dream. She is incredibly grateful to her support system: God, her family, friends, managers, and agents who give her the momentum to keep going. Follow her on Instagram @stephanie.hoston or visit stephaniehoston.com

MIRANDA GONZÁLEZ (Playwright)

Miranda is a Blaxican Chicago native, writer, director, and producer. She is currently the Producing Artistic Director at UrbanTheater Company (UTC) and a recipient of the International Centre for Women Playwrights 50/50 Award, 3Arts Award, Diane Rodriguez Teatrística Award, and Leaders for a New Chicago Award. She was a founding ensemble member of Teatro Luna (Studio Luna), part of the Disney Live Entertainment Imagineering 2024 Creative Cohort, and has a TEDx talk called *The Fear of Decolonization*. She has written, devised, and developed plays since 2000. Her last play, *Back in the Day: An 80's House Music Dancesical*, world premiered at UTC and had two sold-out runs. She is a member of the Imaginistas cohort at the Latino Theater Company. This summer she was a playwright-in-residence at the University of Chicago's Reva & David Logan Center for the Arts, where she began developing her current play *Fina* (fee-nah), a

time-bending Afro-Peruvian musical. Directing, writing, and devised work include *Remote Learning Curve* (Albany Park Theater Ensemble), *Evolution of a Sonero* (L.A. & Chicago) by Flaco Navaja, *Thank You for Coming. Take Care by* Stacey Rose (Court Theatre), *Ashes of Light* by Marco Antonio Rodriguez, *La Gringa* by Carmen Rivera, and *Of Princes and Princesas* by Paola Izquierdo. Additional works include *Crossed*, *GL 2010*, *F.O.P.*, and *Crime Scene Chicago* (Collaboraction). She has also written for the web series *Ruby's World Yo*, created by Marilyn Camacho (Season 1, Episode 3; Season 2, Episodes 1–4). She is honored to have the world premiere of *Mascogos* debut at The LATC and dedicates the play to her Múzquiz-born grandmother, Herlinda “Lina” Bernal González. Special thanks to her three children, her parents, the entire cast and production team, her Imaginistas cohort, Ericka Ratcliff, J. Nicole Brooks, Ivan Vega, Tonio Bruno, and especially José Luis Valenzuela.

JOSÉ LUIS VALENZUELA (Director)

José Luis is the Artistic Director of the Latino Theater Company (LTC) and The Los Angeles Theatre Center (The LATC), and an Emeritus Distinguished Professor at UCLA's School of Theater, Film & Television. An award-winning director, he has been a visionary advocate for Chicana/Latinx theater for over 30 years. At The LATC, he created the Latino Theatre Lab in 1985. At the Mark Taper Forum, he established the Latino Theater Initiative in 1991. His LTC directing credits include *Whittier Boulevard*, *Sleep with the Angels*, *The Mother of Henry*, *Solitude*, *Premeditation*, *Dementia*, and *A Mexican Trilogy*. National credits include *Macbeth* (Oregon Shakespeare Festival) and Karen Zacarías' *Destiny of Desire* (Arena Stage, South Coast Rep, Goodman Theatre, and Oregon Shakespeare Festival). International credits include Henrik Ibsen's *Peer Gynt* (Norland

Theatre, Norway) and Manuel Puig's *Kiss of the Spider Woman* (National Theatre of Norway). He was awarded the 2024 Gordon Davidson Award by the Stage Directors and Choreographers Foundation and the 2025 Stage Raw Lifetime Achievement Award. He also served on the 2025 Pulitzer Prize jury for Drama.

FRANÇOIS-PIERRE COUTURE

(*Scenic Design*) Originally from Montréal, François-Pierre has had the privilege of working in Los Angeles and across the U.S. for the last decade as a scenic, lighting, and projection designer. He has taught at East Los Angeles College, UCLA, LMU, and Pepperdine University, and is currently ELAC's Scenic, Lighting, and Projection Professor. He has received multiple Ovation, LADCC, and LA Weekly awards and nominations, as well as the Hilton Worldwide Award for Outstanding Scenic Design at KCACTF 2014. A longtime designer at The LATC, he is happy to return for this production of *Mascogos*.

MARIA CATARINA COPELLI

(*Costume Design*) Maria is an award-winning Brazilian costume designer based in Los Angeles. With a career spanning film, theater, opera, commercial campaigns, and music videos, she brings passion, creativity, and meticulous attention to detail to every project. Her distinctive approach emphasizes close collaboration with directors and performers, ensuring that costumes not only enhance visuals but bring characters to life with authenticity. She joined the creative team at the Latino Theater Company and The LATC in 2022, designing costumes for productions such as *Whittier Boulevard*, *American Mariachi*, *Tacos la Brooklyn*, *Letters from the Black Sea*, *Melancholia*, and most recently *Just Like Us*. She has also played a pivotal role in designing and curating costumes, accessories and the Tilma for *La Virgen de Guadalupe*, *Dios Inantzin*. In addition to

her design work with The LATC, she teaches costume design in the Summer Youth Conservatory, guiding and inspiring young artists. A versatile artist, Maria thrives on new challenges, continually pushing the boundaries of costume design with innovation and dedication.

LEE (XINYUAN LI) (*Lighting Design*)

Lee is a Los Angeles-based set and lighting designer thrilled to return to the Latino Theater Company at The LATC, where his lighting design was last seen in *Just Like Us*. He earned dual master's degrees in Scenic and Lighting Design from the University of Massachusetts Amherst and a bachelor's degree in Lighting Design from the Shanghai Theatre Academy in China. He is currently a Visiting Assistant Professor at Occidental College and a member of the George Tsypin Opera Factory Studio and the James F. Ingalls Lighting Studio. His design credits include *Dido of Idaho* (Echo Theater Company), *American Fast* (Constellation Stage and Screen), *A Little Night Music*, *Copenhagen*, *Mlima's Tale*, *Roe*, and *Scapin*, among many others across the U.S. and China. As a studio assistant, Lee has contributed to internationally acclaimed productions including *The Gambler* (Salzburg Festival), *Beatrice Di Tenda* (Paris Bastille Opera), the ballet *The Art of Fugue* (Bolshoi Theatre), Guinness World Record-winning *The Great Qin* (Xi'an), and *Monochromatic Light* (Afterlife) (Park Avenue Armory, NY). Lee's work has been honored with the LA Theatre Bites Best Lighting Award (2024) and multiple scenic design awards in North Carolina (2022–2024). Visit xinyuanlidesign.com

YEE EUN NAM (*Projection Design*)

Yee Eun is a visual artist and designer for live performance and digital media, thrilled to be returning to the Latino Theater Company at The LATC. She has collaborated with LTC for over ten years on productions including *La Olla*, *A*

Mexican Trilogy: An American Story, Mother of Henry, and Whittier Boulevard. Opera and music projects include the Metropolitan Opera, Detroit Opera, Opera Omaha, LA Opera, Boston Lyric Opera, Opera Saint Louis, the Kennedy Center, San Francisco Symphony, REDCAT, Los Angeles Chamber Orchestra, New World Center, and The Soraya. Theater credits include Audible Theatre, Ma-Yi Theater Company, Goodman Theatre, Mark Taper Forum (CTG), A.C.T., South Coast Rep, Pasadena Playhouse, Geffen Playhouse, Kansas City Rep, Deaf West Theatre, Wallis Annenberg Center for the Performing Arts, Getty Villa, and many more. She received two Lucille Lortel Award nominations and is a recipient of the LADCC Award for Theatrical Excellence in CGI/Video. She is a proud member of United Scenic Artists, Local 829. www.yeeeeunnam.com

ROBERT J. REVELL (*Sound Design*) Originally from Sydney, Australia, Robert has written and performed music for film, television, and theater. Theater productions include *The Mother of Henry, Sleep with the Angels, Whittier Boulevard, and Just Like Us*. For the screen, his work includes *Gotham* (Fox), *Nikita* (CW), *The Tomorrow People* (CW), *Dark Blue* (TNT), and feature films *The Marine 3* (WWE Studios) and *Shark Night 3D* (Incentive). He graduated with a BA in Music from the California Institute of the Arts. @robertjrevell

URBANIE LUCERO (*Movement Director/Choreographer*) Urbanie's many works with the Latino Theater Company include *American Mariachi, Tacos la Brooklyn, Whittier Boulevard, Sleep with the Angels, The Mother of Henry, La Olla, Premeditation, Solitude, Dementia, La Víctima, Faith, Hope, Charity, and La Virgen de Guadalupe, Dios Inantzin*, in which she also portrays La Muerte. She was a member of the dance troupe Mexicapan and has been featured on

stage, television, and film. She performed on Broadway and off-Broadway in Linda Ronstadt's *Canciones de Mi Padre* as a featured dancer, and has appeared on The Grammys and PBS's Great Performances. Urbanie has worked in numerous commercials and danced under the direction of Kenny Ortega. She also choreographed the restaged production of *Eastside Heartbeats* at Casa 0101 in Boyle Heights.

JUNYUAN (BETTY) XIONG (*Assistant Projection Design*) Junyuan is excited to debut with the Latino Theater Company at The LATC. She has worked across Southern California and regional theaters, with credits including *The Prom* (Claire Trevor Theater), *9 to 5: The Musical* (Irvine Barclay Theater), *La Belle et la Bête* (Experimental Media Performance Lab), *The Old Man and the Old Moon* and *La Havana Madrid* (Outside South Coast Repertory), *Quixote Nuevo* (South Coast Repertory), *Memnon* (Getty Villa), *King Lear, Quit Bitchin'*, and *Men on Boats* (Claire Trevor Theater). Regional work includes *Come From Away* (Angus Bowmer Theatre) and *Flex* (Actors Theatre of Louisville). Originally from China, Junyuan holds an MFA in Scenic Design from UC Irvine and a BFA in Illustration from the School of Visual Arts in New York City. Her interdisciplinary background combines illustration, spatial design, and digital media, enabling her to create environments that enrich visual storytelling.

JOYCE HONG (*Assistant Set Design*) Joyce is an aspiring set designer based in Los Angeles and Orange County, with a focus on creating visually compelling spaces that support storytelling on stage. She is best known for her scenic design debut for *The Opposite of Love* (Hudson Theatres). Born and raised in a small town near the East China Sea, Joyce moved to Southern California in 2015 and brings a cross-cultural perspective to her work.

She draws inspiration from her Manchu and Tibetan heritage as well as the everyday details of life. With a background in art history—particularly Asian and Near Eastern art—she enjoys weaving visual references and subtle symbolism into her designs. She is currently finishing her B.A. in Theatre at UCLA and is excited to be part of this project.

ESPERANZA AMÉRICA (*Casting Director*) has over ten years of experience casting for film and television. She is excited to return to the Latino Theater Company for this production, having previously cast *The Happiest Song Plays Last* by Quirara Alegría Hudes, directed by Eddie Torres. Passionate about storytelling and representation, Espi enjoys working on projects that bring authentic voices to the stage and screen. Her experience spans a range of genres, always with a focus on finding the right talent to bring each character to life. She looks forward to continuing to support diverse and meaningful storytelling through her work.

CYDNEY WATSON (*Assistant Choreographer*) Cydney is grateful to return as an Assistant Choreographer with the Latino Theater Company, having previously assisted on *The Last Play by Rickérby Hinds*. Recent credits include dancer in *Ode to La Pachuca* (Casa 0101) and assistant choreographer for *Pedro Play* (Cornerstone Theater Company at Warner Grand Theater). She has performed for both stage and short film, and her choreography has been shown nationally and internationally. Cydney holds a BA in Dance from UC Riverside and an MA in American Dance Studies from Florida State University. She has been awarded multiple scholarships and fellowships, and held a year-long residency at the Barbara and Art Culver Center in Riverside to develop new work. She is currently a performing member of Colibríes Collective, a contemporary

dance company based in East Los Angeles.

VANESSA MIZZONE PELLEGRINI (*Sensitivity Specialist*) is a Sensitivity Specialist trained by Ann James & Associates, a company that provides advocacy and methodology for cultivating emotional intelligence and consent theory in artistic spaces. She is tenured Theater Arts faculty at East Los Angeles College, where she teaches in the Acting Program and is currently directing their Fall production of *The Curious Incident of the Dog in The Night-Time*. Vanessa has her MFA in Acting from UCLA, where she had the pleasure of training with José Luis Valenzuela and many of the amazing artists at LTC. Theater performance highlights include Emily in *Our Town*, *Embedded* (National Tour), *Tartuffe*, *Blood! Love! Madness!*, and as the Queen in *Gulliver's Travels*, all at The Actors' Gang. Television highlights include *On Call* (Amazon), *Gentefied* (Netflix), *Kenan* (NBC), *American Horror Story: Asylum* (FX), *Glee* (FOX), and as Elise on the CW's *Jane The Virgin*.

CYNTHIA SANTOS DeCURE (*Dialect Coach*) Cynthia is a bilingual voice and dialect coach certified in Fitzmaurice Voicework® and KT Speechwork. Some theatre coaching credits: *Quixote Nuevo* (OSF); *Notes on Killing...*; *Wish You Were Here*, *Mojada: A Medea in Los Angeles*, *El Huracán*, *Today Is My Birthday* (Yale Rep); *Espejos/Clean* (Milwaukee Rep); *La Tempestad*, *La Broa'* (Trinity Rep); *Laughs in Spanish*, *Two Trains Running*, *The Hot Wing King* (Hartford Stage); *The Hot Wing King* (Baltimore Center Stage); *Quixote Nuevo*, *Laughs in Spanish* (Denver Center); *Quixote Nuevo* (Roundhouse, South Coast Rep, Seattle Rep, Portland Stage); *Cymbeline* (NY Classical); *In The Heights* (Marriott Theater, Phoenix Theatre); *I Come From Arizona* (Children's Theatre of Minneapolis). TV: *Orange is the New Black*, *The Affair*. She is also an

actress member of SAG-AFTRA, Actor's Equity with over 25 years of experience. She serves on the LTC's advisory committee and is the co-champion for the Actor Training Laboratorio LTC's programming in 2026. Cynthia is the co-editor of the award-winning books: *Scenes for Latinx Actors* and *Latinx Actor Training*. She is an associate professor of acting at David Geffen School of Drama at Yale. cynthiadecure.com

ALEXA WOLFE (*Stage Manager*) Alexa is thrilled to be stage managing *Mascogos* with the Latino Theater Company at The LATC! Originally from San Diego, she is a Los Angeles-based stage manager whose recent credits include *Just Like Us*, *American Mariachi*, *Tacos la Brooklyn*, *Whittier Boulevard*, and *La Virgen de Guadalupe, Dios Inantzin* (Latino Theater Company). She has also worked extensively with Little Fish Theatre and Shakespeare by the Sea, stage managing *On the Farce Day of Christmas*, *Pick of the Vine: New Beginnings*, *Meteor Shower*, and *Eurydice*, as well as tour managing Shakespeare by the Sea's 2025 season. Alexa has stage and production-managed for multiple companies across Southern California including The Electric Company Theatre, California Repertory Company, and Stagehouse Theatre. She thanks her loved ones for their endless love and support. [@alexawolfestage](https://www.instagram.com/alexawolfestage) | alexawolfestage.com

MARTHA ESPINOZA (*Assistant Stage Manager*) Originally from Mexico with a background in architecture, Martha has worked as an ASM for *Sleep with the Angels*, *Whittier Boulevard*, *American Mariachi*, *Just Like Us*, and *La Virgen de Guadalupe, Dios Inantzin*. She was part of the team for Native American Voices and has also worked as a production and costume designer for independent films including *Love Doll*, *Chalino*, *Static*, and *The Cradle*. Martha is excited to be part of *Mascogos* and hopes you enjoy the show.

JACQUELINE GUIDO (*Assistant to the Director*) is a Mexican American multi-hyphenate artist whose work centers multi-generational stories that drive social and environmental change. Shaped by her parents' journey as immigrant farmworkers, she creates work that uplifts her community and amplifies their stories on stage and screen. In 2025, she completed her Afro-Indigenous sci-fi animation pilot *Chicanitas Poderosas* and her short film *Coyolxauhqui's Rising*, both created in collaboration with Justice for My Sister. Her theater credits include directing *La Noche de Anoche* at CASA 0101 and acting in and directing *Yo Soy Joaquina* at the Frida Kahlo Theater. She is deeply grateful to José Luis Valenzuela for the opportunity to learn from him and continue cultivating her skills as a director, and thanks the *Mascogos* team and The Latino Theater Company. [IG@principessajax](https://www.instagram.com/IG@principessajax)

REY HOFFMAN (*Wardrobe Supervisor*) has had the pleasure of working on costumes for theatres around SoCal including *42nd Street* (MTW), *Galilee* (SCR), and *Just Like Us* (LTC). Rey enjoys seeing a production come to life through lighting, sound and costume design. Seeing costumes come to life stitch by stitch and then onstage, with the electric energy of a cast all being brought together to tell a greater story, is an amazing thing to be a part of.

HANNAH CREIGHTON (*Wardrobe Supervisor*) is excited to be returning to the Latino Theater Co. at The LATC! She previously worked wardrobe for their 2024 Encuentro: A National Theatre Festival. Hannah has worked various costuming roles at the Chance Theatre, Musical Theatre West, and South Coast Repertory. She received her BA from California State University Fullerton and is a proud member of USITT. She would also like to thank Rey Hoffman for introducing her to the company!

MAY FEI (CONGXIAO FEI)

(*Production Manager*) is the production manager at the Latino Theater Company. Her work with the company includes *Encuentro 2024*, a national theatre festival; *La Virgen de Guadalupe, Dios Inantzin*; *Whittier Boulevard*; *Tacos La Brooklyn*; and *Ghost Waltz*. In addition to her role as production manager, she is also a director and actor. Her selected directing credits include the musical *Utopia Parkway* (The Little Theater, UCLA), *BFE* (online stream), and *Entomb* (Shanghai, China). Her selected acting credits include *I Come to Say Goodbye* (25th International Theater Festival, Mexico), *Oedipus Rex* (Moscow, Russia), *Macbeth* (National Centre for the Performing Arts, China), and *The Postman* (Tianjin, China). May holds MFAs from both the University of California, Los Angeles, and the Shanghai Theatre Academy.



This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The scenic designer employed in this production is represented by United Scenic Artists, Local USA-829. The director employed in this production is represented by Stage Directors And Choreographers Society, a national theatrical labor union.

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“The Latino Theater Company is among America’s great ensembles.”

- American Theatre Magazine

The Latino Theater Company celebrates 40 years of commitment to creating exciting, thought-provoking theater for the LA community. Founded at the LATC in 1985 with Artistic Director José Luis Valenzuela, the company has significantly contributed to the advancement of U.S. Latino Theater. In 2006 the City of Los Angeles awarded LTC with a 20-year lease to operate the Los Angeles Theatre Center, which was extended in 2021 for another 25 years to 2056. As operators of The Los Angeles Theatre Center, the Latino Theater Company’s mission is to provide a world-class arts center for those pursuing artistic excellence; a laboratory where both tradition and innovation are honored and honed; and a place where the convergence of people, cultures, and ideas contribute to the future. We are dedicated to contributing new stories to the American theater repertoire and increasing opportunities in theater for underserved communities. As the nation’s largest theater company serving Latinx audiences, we produce work by local playwrights and highlight new voices within the Latinx, First Nation, Black, Asian American, Jewish American and LGBTQ+ communities. Located in Downtown Los Angeles, our world-class arts complex has 80,000 square feet of performance, office and gallery space.

As an organization dedicated to providing space for artists from many cultural backgrounds, we want to acknowledge that the building where The LATC is located, in which we gather to share stories, is on the unceded lands of the Gabrielino-Tongva and Kizh people. We pay our respect to the Gabrielino-Tongva, Kizh, and other Indigenous caretakers of these lands and waters; and to their elders who have lived here, who live here now, and who will live here in the future. We extend that respect to all Indigenous people who join us for programming at The Los Angeles Theatre Center.

CONTACT

Latino Theater Company at
The Los Angeles Theatre Center
514 S. Spring Street
Los Angeles, CA 90013

ADMINISTRATIVE OFFICES

213-489-0994

Monday - Friday, 9:00 am - 5:00 pm

Please visit latinotheaterco.org for hours, parking and more information.

BOX OFFICE

The Box Office window is open one hour before curtain time for same day sales and closes 30 minutes after. Tickets may be purchased 24/7 online via latinotheaterco.org/tickets

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ENHANCING YOUR EXPERIENCE:

As a courtesy to the artists and fellow patrons, we kindly request that you turn off cell phones, all electronic devices, and anything that may emit light before the performance begins. Please refrain from talking or making disruptive noises during the performance. Photography and the use of electronic recording devices are not permitted during the performances.

The Latino Theater Company is a 501(c)(3) non-profit organization.

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