



PLAYWRIGHTS'
arena

MIX-MIX

THE FILIPINO ADVENTURES OF A GERMAN JEWISH BOY



BY **BONI B. ALVAREZ**
DIRECTED BY **JON LAWRENCE RIVERA**





Welcome

to the Latino Theater Company's 2024 Spring Season, which explores history to illuminate the collective humanity of our cross-cultural experiences in a place as wonderfully diverse as Los Angeles today.

We open our season with the world premiere of Oliver Mayer's *Ghost Waltz*, commissioned and developed through the Latino Theater Company's playwrights' group The Circle of Imaginistas. Mayer's drama is a picaresque of the brief life of the genius Juventino Rosas, an Indigenous composer from Mexico whose masterpiece *Sobre Las Olas* has been falsely attributed to Austrian Johann Strauss. The play is a genuine theatrical event, blending music, magic and dance to show an untold history of Rosas' remarkable life in the Americas, colonialism's impact on the continent, and the power of music to unite.

The second play of our season is our production of José Cruz González's *American Mariachi*, which tells the story of young Mexican American women in the 1970s using the extraordinary power of music to overcome adversity, battle sexism, and grow as a group to discover themselves

in a world steeped in patriarchy. The play mixes drama and comedy to pay tribute to tradition yet question cultural norms to build a more hopeful and fair future.

Latino Theater Company closes our season with a co-production with Playwrights Arena of the world premiere of Boni B. Alvarez's *Mix-Mix: The Filipino Adventures of a German Jewish Boy*, which tells the incredible true story of 13-year-old Rudy Preissman, whose family fled Nazi Germany to find sanctuary in the Philippines, only to have their lives threatened again by a Japanese invasion. Alvarez finds humanity and hope within the nightmare of war by highlighting the common bonds between peoples, the joy of sharing traditions, and the miracle of life itself.

We hope you enjoy our season and appreciate the rich cultural diversity we are blessed to have all around us in Los Angeles.

JOSÉ LUIS VALENZUELA
Artistic Director



From the Artistic Director of Playwrights' Arena

After we cancelled our 2020 season in March of that year, we cautiously emerged that October (at the height of the pandemic) by presenting an original play called *March*, co-produced with the Los Angeles LGBT Center, in their parking lot, where audiences watched the play in the safety of their cars, hearing it through their radio. We followed that with a play called *Waiting* by Daniel A. Olivas in July of 2021, performed in the courtyard of the Atwater Village Theatre. When we were allowed to go back inside theaters, through the gracious invitation of Gary Grossman, we created a 3-play co-production season at Skylight Theatre which featured landmark productions: *A Hit Dog Will Holler* by Inda Craig-Galván, *Apartment Living* by Boni B. Alvarez, and *Lavender Men* by Roger Q. Mason. Last year we co-produced Rosie Narasaki's LADCC award-winning play *Unrivaled* with Boston Court Pasadena. And just two months ago we closed *Three* (a queer meditation on *Three Sisters*) by Nick Salamone.

Now we're here at the Los Angeles Theatre Center, at the invitation of José Luis Valenzuela and his Latino Theater Company, with this co-production of *Mix-Mix* by Boni B. Alvarez.

Are you sensing a trend here?

Gone are the days of being able to produce theater for about \$25,000 — which we were doing until January of 2020, before the shutdown. Now our small productions, in theaters with less than 100 seats, cost between \$80,000 to \$110,000. That's a 400% increase from just 4 years ago!! And for theaters like us, with very little resources, it is not sustainable to do them on our own. That is why, as we begin to return to more robust programming, co-productions are our only path (for now).

It has been a particularly challenging time. Our audiences are not quite up to the same levels we had before the pandemic. Sizeable government support has died down, and we're all back to scrounging around for a few thousand dollars, when we need tens of thousands of multi-year support to really ensure our longevity.

We founded this theatre company as a response to the Los Angeles riots of 1992. As a way to unite our great multicultural city. 32 years in, we are more committed than ever to be one of the premiere producers of original works for adventurous minds written exclusively by Los Angeles playwrights.

Thank you, José Luis and LTC for graciously hosting us.

JON LAWRENCE RIVERA
Artistic Director, Playwrights' Arena



Dramaturg's Note

A week into my reading *Halo-Halo* for the first time, I picked up a World War II special issue of the National Geographic. I turned to the Pacific Theatre, and not surprisingly, most of the section was devoted to the attack on the Pearl Harbor and the way the US presence in the Pacific decimated the Japanese naval and air defense systems. The Battle of Manila found a mention but that was that. This play tells you the other stories that you should have heard but likely have not.

Boni A. Alvarez elaborates on an extraordinary “local” event from the Philippines during the war years. There is the relocations of the German Jewish refugees to the South East Asian nation. Manuel Quezon, the first president of the Commonwealth of Philippines, instituted an Open Door Policy with American assistance that would have allowed some 100,000 German Jews asylum in the Philippines. American intervention, however, ensured that only 10,000 people were actually admitted into the country. Amongst those that found a new home in the Philippines, is the inspiration behind the narrative of today’s play – Ralph Preiss.

Ralph escaped with his family to the Philippines after the Kristallnacht attacks of 1938. In his South East Asian home, Ralph found a new community – both German and Filipino. And together they found themselves, as survivor Lotte Hershfield notes, “We were going from the frying pan to the fire...we went from Nazi persecutors to the Japanese.” The ferocious Japanese attack on Manila serves as the background to this play, as a troop of unlikely heroes make their way into the precarious protective cover of a dormant volcano lugging the bare minimum but an unusual array of belongings.

Nothing about the play you are about to witness is ordinary. From the many stories, the characters, to the style in which Boni weaves everything together and the dexterity with which Jon and his team bring it all to life. Standing on the precipice of yet another precarious political moment – globally and locally – *Halo Halo* tells us of the only way we can survive by learning to reconcile and bask in the joy of being alive – together – mix, mix! What a theatrical treat awaits you!

ARNAB BANERJI
Dramaturg



WHO'S WHO



CASEY J.
ADLER



ALEXIS
CAMINS



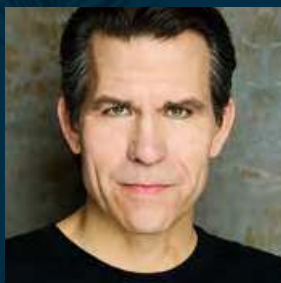
MARK
DOERR



ANGELITA
ESPERANZA



KENNEDY
KABASARES



MARK
McCLAIN WILSON



MYRA CRIS
OCENAR



JILL
REMEZ



GISELLE "G"
TONGI



ARIANNE
VILLAREAL

MIX-MIX THE FILIPINO ADVENTURES OF A GERMAN JEWISH BOY

BY
BONI B. ALVAREZ

Rudolf "Rudy" Preissman.....	CASEY J. ADLER
Felizardo "Zar" Manzano.....	ALEXIS CAMINS*
Isaac, Horst, Frieda.....	MARK DOERR*
Ligaya "Mousie" Ybanez.....	ANGELITA ESPERANZA*
Ramil, Sebastian, Andres.....	KENNEDY KABASARES*
Markus, Dolpo, Friedrich, Gl 1.....	MARK McCLAIN WILSON*
Dorna, Relly, Brother Lozano, Gl 2.....	MYRA CRIS OCENAR*
Lena, Cantor Weissman.....	JILL REMEZ*
Mimi, Paloma, Omi.....	GISELLE "G" TONGI*

Understudy: **ARIANNE VILLAREAL ***

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
CHRISTOPHER SCOTT MURILLO

Costume Design
MYLETTE NORA

Lighting Design
AZRA KING-ABADI

Sound Design
JESSE MANDAPAT

Choreographer
REGGIE LEE

Projection Design
NICHOLAS SANTIAGO

Fight Choreographer
ALVIN CATA CUTAN

Props Designer
LILY BARTENSTEIN

Production Manager
MAY FEI

Wardrobe
MANEE LEIJA

Dramaturg
ARNAB BANJERI

Casting Director
RAUL STAGGS

Production Stage Manager
LETITIA D CHANG*

Assistant Stage Manager
SAM PRIBYL

DIRECTED BY
JON LAWRENCE RIVERA

MIX-MIX: The Filipino Adventures of a German Jewish Boy
will be performed with a 10 MINUTE intermission.

PRODUCERS
Olga Garay-English, Ralph Preiss

SPONSORS
Yuval Bar-Zemer, Ted Benito

SUPPORTERS
**Toby Ansin
Heidi Duckler
Erica Regunberg
Patricia Wyatt**

MIX-MIX: The Filipino Adventures of a German Jewish Boy is a National Performance Network Creation & Development Fund Project co-commissioned by the Skirball Cultural Center, Ma-Yi Theater Company, Miami New Drama, and Playwrights' Arena. The Creation Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency). For more information, visit www.npnweb.org. *MIX-MIX: The Filipino Adventures of a German Jewish Boy* has been developed with a Finishing Commission from Venturous Theater Fund of the Tides Foundation.

PRODUCTION BIOS

CASEY J. ADLER (*Rudolf “Rudy”*

Preissman) Casey is excited to make his debut with the Latino Theater Co. at The LATC. Theater credits include the Southern California touring production of *Survivors, Indian Wants the Bronx* at the Stella Adler Theater, *Tom & Jerry* at The Ivy Substation, and *Henry V* with Shakespeare Orange County. On television, he has appeared in *The Upshaws* (Netflix), *Bunheads* (Freeform), and *Grandfathered* (FOX). Film credits include *Juveniles*, *Oh Lucy*, and *Kiss Me*. As a stand-up comedian he has performed at Flappers, Agua Caliente Casino, the Burbank Comedy Festival, and other tiny venues throughout Los Angeles. He received his BFA from Chapman University and is a proud recipient of the Bruce Geller Memorial Prize by the Institute for Jewish Creativity. Casey dedicates his performance to Grandpa Manny, who fought in WWII. Visit caseyjadler.com and follow him on Instagram @CaseyJAdlerComedy

ALEXIS CAMINS (*Felizardo “Zar”*

Manzano) is thrilled to finally share this beautiful play with an audience, thanks to the Latino Theater Co. and Playwrights’ Arena. A NYC transplant, Alexis has done readings with Skylight Theater, Moving Arts MADLab and the Echo Writer’s Lab. His New York credits include *The World of Extreme Happiness* (Manhattan Theatre Club), *I Came to Look for You on Tuesday* (La Mama), *Hamlet* (New York Classical Theater), *A Dream Play*, *The Dispute*, *Antigone* (National Asian American Theater Company). Regional credits include *A Midsummer Night’s Dream* (Alabama Shakespeare Festival), *Before I Leave You* (Huntington Theatre Company), *Much Ado About Nothing* (Folger Shakespeare Library), *The Furniture of Home* (Alabama Shakespeare Festival), *Sex Diary of an Infidel* (Penumbra Theater Company), *Yemaya’s Belly* (Quiara Alegria Hudes/Portland Stage Company). Select film and TV credits include *Karma’s Shadow* (Best Drama - Foothills Film Festival), *A*

Short Trip (Best Drama, Carrboro Film Festival), *The Lost Valentine* (CBS/Hallmark), *One Life to Live* (ABC). In addition to being an actor, Alexis has written four plays, as well as the short film *red wine and rain* (Best Drama/Dreamachine International Film Festival, Platinum Award-Drama/Focus International Film Festival). Alexis received his MFA at NYU Grad Acting.

MARK DOERR (*Isaac, Horst, Frieda*) is excited to make his debut with Latino Theater Company and return to work with Jon & Boni after previously appearing in Playwrights’ Arena’s *Ruby*, *Tragically Rotund*, staged here at The LATC. Other SoCal work includes *Little Black Shadows* at South Coast Rep; *Mirette* at MainStreet; *Tiny Little Town*, *Grail Project* (Ovation Award – Best Ensemble), *Big Shot*, *TRACK3*, and *The Treatment* at Theatre Movement Bazaar; *The Man Who Had All The Luck*, *The Malcontent*, and *Peace In Our Time* (Ovation Award - Best Production) at Antaeus; *PASSION* at Boston Court; *White People*, and *Lady* (Ovation & LA Weekly Awards nominee) at The Road Theatre; *Liberty Inn: The Musical*, and *Don Juan* at Andak Stage. Broadway: *The Visit* w/Jane Alexander, and *Harris Yulin*. Off-Broadway: *Sharon: The Musical*, adapted/directed by Geraldine Fitzgerald. Proud Equity member since 1992. Film and television credits include: *Red Tails*, *Teenage Mutant Ninja Turtles II*, *Life At The Resort*, *Fortress*, *Leverage*, *Mad Men*, *Bones*, *Criminal Minds*, *CSI:NY*, and *Lie To Me*. Juilliard Drama, UM Musical Theatre. #GoBlue! IG: @jailyard90grad

ANGELITA ESPERANZA (Ligaya “Mousie” Ybanez) Angelita is excited to be making her debut with the Latino Theater Co. at The LATC in *Mix-Mix*. TV Credits: *New Amsterdam* (NBC), *Criminal Minds* (CBS), *The Blacklist* (NBC). She is the voice of Ariana in the new *Contra: Operation Galuga* video game. She received her B.A. from Loyola Marymount University and trained in

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the summer programs at RADA and Circle in the Square Theatre School. She would like to thank all the folks in her life who've supported her throughout this incredible journey and is truly grateful for the gift of Mousie. Rep: @shushuent

KENNEDY KABASARES (Ramil, Sebastian, Andres) is happy to be back at the LATC. This is the third Boni Alvares-written/Jon Lawrence Rivera-directed world premiere he has worked on. He is a circus aerial artist and actor. He has worked with East West Players, Singapore Rep, Center Theater Group, The 18 Mighty Mountain Warriors, zero3, Bindlestiff Studio, Playwrights' Arena, Navarasa Dance Theater, Kinetic Theory Circus Arts, and Circus Smirkus. Television credits include *Mr. Show* (HBO), and *Arrested Development* (FOX). Films include *Much Adobo About Nothing* and *Fierce Friend*. He was part of a duo trapeze act with aerialist Lynn Janovich. His current artistic endeavor, PULLproject, is a narrative theater circus collaboration with performance artist traci kato-kiriyama, which has been presented in the US and Canada.

MARK McCLAIN WILSON (Markus, Dolpo, Friedrich, Gl 1) is thrilled to be working on this production with this phenomenal artistic team. He has worked extensively in Los Angeles with The Geffen Playhouse, South Coast Rep, Rogue Machine, Boston Court, Sacred Fools, Theatre of NOTE, Son of Semele, Elephant Theatre, Bootleg Theatre, Syzygy Theatre, and Theatre Dybbuk at Highways Performance Space, among others. Favorite roles include the title role in *Richard III*, Merrick in *The Elephant Man*, Pale in *Burn This*, Trig in *Stupid F***ing Bird*, Carter in *Fat Pig*, Bernard in *There Is A Happiness That Morning Is*, and Nathan in *Tender*. Film credits include *The Perks of Being a Wallflower*, *The Poughkeepsie Tapes*, *Bound*, *The Phoenix Incident*, *The Four Corners of Nowhere*, and *Two Lives in*

Pittsburgh. TV includes *The Orville*, *Covenant*, *Heartbeat*, *USA Up ALL Night* and *Guiding Light*. Internet series include *Pandemic Pillow Talk*, *Solve*, *A.S.K.*, *Remain Calm*, *Hard Case (The Delta Files)*, *Flacks*, *Last Life*, and *The Hotel Barclay*. He also works extensively as a voice over artist and audiobook narrator.

MYRA CRIS OCENAR (Dorna, Relly, Brother Lozano, Gl 2) is delighted to be making her Latino Theater Co. debut at the LATC with *Mix-Mix*. Some theatre credits include *Othello* at A Noise Within, *Bloodletting* at the Kirk Douglas Theatre and at Playwrights' Arena, *Imelda: A New Musical* at East West Players, and *Much Ado About Nothing* at Shakespeare Orange County. TV and film credits include: *Station 19*, *Good Trouble*, *All Rise*, *How To Get Away with Murder*, *The Rookie*, *Pure Genius* and *Deadcon*. Graduate of the American Academy of Dramatic Arts theatre conservatory. Myra is blessed to have worked with this wonderful cast & crew, and was a part of the various *Mix-Mix* readings at the Skirball and Miami New Drama. She dedicates her performance to her parents, Pete, Sophia, Zach, and her Filipino family in Canada and the Philippines. Salamat sa, Dios.

JILL REMEZ (Lena, Cantor Weissman) is thrilled to be working with the Latino Theater Company. Theatre credits include: Myra in *Deathtrap* at International City Theatre; *The Bluest Eye* (workshop production) at the Wallis Theatre; Ofelia in *Anna in the Tropics* (directed by Jon Lawrence Rivera) with Open Fist Theatre Company; Kate in *Broadway Bound* with West Coast Jewish Theatre; Ensemble in *Body of Bourne* (World Premiere) at the Mark Taper Forum; Germain in *Picasso at the Lapin Agile* at Laguna Playhouse; Sofia in *Two Sisters and a Piano* (West Coast Premiere) at South Coast Rep. TV credits include: *Yellowstone*, *Bosch: Legacy*, *The Neighborhood*, *Made For Love*, *This is Us*, *Curb Your Enthusiasm*, *I Think you Should*

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Leave and *The Good Place*. Film Credits include: *The Weight of Darkness*, 88, *DUSTWUN* and *Eat Wheaties*. Voiceover credits include: *Zom 100*, *Demonlayer*, *In/Spectre*, *Lupin Part 6*, *Battlestar Galactica*, *The Reflection* and *LA Noire*. Also a playwright, Jill's recent play *Writing on the Wall* has been a finalist in several playwright competitions. She currently teaches voice over for Kalmenson & Kalmenson. Visit Jill at jillremez.com, IG @jillremez

GISELLE "G" TONGI (*Mimi, Paloma, Omi*) Giselle Tongi, known simply as "G," is a familiar figure in the Filipino & Fil-Am community. As a recognized and award-winning professional in film, television and theater in the Philippines, she has immigrated to the US and become a certified non-profit professional. Credits: *Criers for Hire* (EWP); *The Vagina Monologues*, *Anna in the Tropics* (Conchita), *Stage Door* (Jane Maitland), *Piaf* (Marlene Deitrich), and Ulla in *The Producers* (Repertory Philippines). Most recently she was a co-producer for Tony-nominated Broadway show *Here Lies Love*. Love to her family, Tim, Alecks, Kenobi, Amii, Unii, Ale and Tuna. Special thanks to Anthony @shushuent, Boni & Jon. IG: @gtongi

ARIANNE VILLAREAL (*Female Understudy*) (she/they) is an LA-based AEA actor, singer, writer, and educator. She previously worked with Jon and Boni on the award-winning world premiere of *America Adjacent* (Skylight Theatre) and is thrilled to be working with them again! Recent stage credits: *Two Mile Hollow* (Phoenix Theatre Indianapolis), *Fake It Until You Make It* (workshop w/ Center Theatre Group), *The Tale of Turandot* (Imagine Theatre), and *Los Pobladores* (Moving Arts Theatre). Other regional credits include: *The Pill* (world premiere), *The 25th Annual Putnam County Spelling Bee*, *4000 Miles*, *Hair*, *South Pacific*, and *Bloody Bloody Andrew Jackson*. Screen credits include: *Charmers* (Brat TV) and *The Model*, a film by Tony Award Nominee Cora Van Der Broek. Upcoming

films: *Spit Me Out*, *Man Baby*, and *Personally I Find It Rude to Be Boring*. BA in Theatre/Music, U. Indianapolis. Thank you to the whole *Mix-Mix* team, Raul Clayton Staggs, reps at Prestigious Models/Image Powerhouse Agency, and dear family/friends! @villareally

BONI B. ALVAREZ (*Playwright*) is thrilled to be returning to The LATC where his very first play *Ruby, Tragically Rotund* received its world premiere fifteen years ago in a co-production with Playwrights' Arena. He has written over twenty plays, including *Bloodletting* (Playwrights' Arena and CTG/Kirk Douglas Theatre, Pork Filled Productions) *America Adjacent* (Skylight Theatre), *Fixed* (Echo Theater), *Nicky* (Coeurage Theatre), *Dallas Non-Stop* (Playwrights' Arena), *Driven* (Theatre Rhinoceros), and *Apartment Living* (Playwrights' Arena and Skylight Theatre). In Los Angeles, his plays have been developed at Artists At Play, Chalk Rep, Geffen Playhouse, Moving Arts, The Blank, and The Vagrancy. Nationally, his plays have been developed at InterAct Theatre (Philadelphia), Miami New Drama, Oregon Shakespeare Festival, Playwrights Foundation (San Francisco), San Diego Rep, and Second Generation (2g, NYC). He earned an MFA in Acting from the American Repertory Theatre/Moscow Art Theatre Institute for Advanced Theatre Training at Harvard University, and an MFA in Dramatic Writing from the USC School of Dramatic Arts, where he is currently on faculty. Earlier this year, he was honored by Celebration Theatre with the Chuck Rowland Pioneer Award. He is currently a member of Odyssey Theatre's Writers' Odyssey and a Resident Playwright of New Dramatists.

ARNAB BANERJI (*Dramaturg*) (he/him/his) is a Tovaangar (occupied Southern California) based theatre educator, translator, dramaturg, and cultural consultant. Arnab teaches theatre history at Loyola Marymount University. His recent dramaturgical credits include *Spring Awakening* (East West

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Players), *ABCD* (Greenway Court Theatre), *The Lock of the Five Keys* (Boston Court Pasadena), *Jeanette* (LMU), *Guards at the Taj* (Chester Theatre), *Red Oleanders* (UC Riverside) and *Kim's Convenience* (Laguna Playhouse). Arnab's translations of South Asian and South Asian American plays have been seen on stage at UC Riverside and Barnard College. Arnab is thrilled to be making his LATC debut with the exceptional story of *Halo Halo*, which he had the privilege of closely watching during workshops at the Skirball Center and the LATC. He would like to thank Jon and Boni for the opportunity.

LILY BARTENSTEIN (*Props Designer*) is a multidisciplinary designer for theatre and live performance based in Los Angeles. In addition to props design, her work includes video and projection, scenic, and lighting design. Recent work includes: *Three* (scenery, props and projections) with Playwrights' Arena and LGBT Center, *Yellow Face* (scenic design) at UC Riverside, *Kim's Convenience* (projection design) at Laguna Playhouse, *Who Are You* (lighting design) at Greenway Court Theatre, and *Lizastrata* (props) with Troubadour Theatre Company (winner of LA Drama Critics Circle Award). Lily is an Associate Artist of Playwrights' Arena, and an assistant professor of Scenic Design at CSUN.

ALVIN CATA CUTAN (*Fight Choreographer*) Guro Alvin Catacutan is a cultural educator and martial artist skilled in multiple martial arts styles. His diverse experience includes roles in theater, film and television as an actor, fight choreographer, trainer and martial arts consultant. Guro Alvin is also a speaker and workshop facilitator, focusing on how Filipino culture and martial arts can empower individuals to reach their fullest potential. As the founder and head instructor of Pamana Kali: Philippine Martial Arts and Culture, based in Torrance, California, Guro Alvin Catacutan is committed to sharing his ancestral heritage by teaching Filipino and Southeast Asian martial arts.

LETITIA D CHANG (*Production Stage Manager*) is a California convert transplanted from New York and Virginia, respectively. She has a Bachelor's in Theatre from Pitzer College, is a contracted Stage Manager with the Aratani Theatre space in Little Tokyo, and has worked with East West Players, Boston Court Pasadena, LA LGBT Center, Hero Theatre Co and hereandnow theatre co. She's grateful to Jon for always asking her back to play with her theatre home of Playwrights' Arena, this time in a co-pro with Latino Theater Co and at the LATC. Thank you, audiences! Cheers!

AZRA KING-ABADI (*Lighting Designer*) moved here from Montreal 15 years ago and has been designing all over the Los Angeles area ever since. She is excited to be working on her third play by Boni Alvarez, second with Jon Lawrence Rivera, and her first production with Latino Theater Co. at LATC! Selected works include: *Our Dear Dead Drug Lord* (Center Theatre Group); *Crabs in a Bucket*, *Poor Clare* and *Gloria* (Echo Theatre); *American Fast* (Constellation Theatre); *RENT*, *Nicky*, *Under Milk Wood*, *Emilie: La Marquise du Chatelet Defends her Life Tonight*, and *Vendetta Chrome* (Coeurage Ensemble); *Revenge Porn* (Ammunition Theatre); *Ayano* (Black Bough Production); *Tea* (Hero Theatre); *Three Tables* (Padua Playwrights); *The Curious Incident of the Dog in the Night-Time*, *Wet*, *The Color Purple*, *Herland* and *Ripe Frenzy* (Greenway Court Theatre); *Apartment Living* (Skylight Theatre); *Women Beyond Borders* (Rubicon Theatre); *The Ridiculous Darkness* (Son of Semele); *Lunatics and Actors* (Four Clowns). The new opera *Tres Mujeres de Jerusalén* (LA Opera); *La Traviata* and *Madama Butterfly* (Opera Santa Barbara); *The Barber of Seville* (Opera Neo); *Israel in Egypt* and *Alexander's Feast* (Los Angeles Master Chorale); *Angels in America* the opera (LA Philharmonic); *Into the Woods*, *A Little Night Music* and *Le enfant et les Sortilèges* (Hawaii Performing Arts Festival); *A Soldiers Tale* (Hazard Productions).

PRODUCTION BIOS

REGGIE LEE (*Choreographer*) is honored to be working on his first Latino Theater Company production at The LATC. In this co-production with Playwrights' Arena, Reggie is thrilled to be choreographing for Artistic Director/Director Jon Lawrence Rivera for the first time, though their relationship as director and actor spans many years. He has choreographed numerous stage productions at theaters including The Mark Taper Forum and East West Players, to name a few. In 2016, Lee was nominated for a Los Angeles Drama Critics Circle Award for Best Choreography for East West Players' acclaimed production of *La Cage Aux Folles*. Reggie has also choreographed for several television spots and variety shows. As an actor, Reggie's Broadway and National tour credits include the 1994 Lincoln Center Revival of *Carousel* and *Miss Saigon*. On television, he starred as Sgt. Wu on NBC's hit sci-fi police drama *Grimm*. Most recently, he starred as Head Deputy District Attorney Thomas Choi on CBS's *All Rise*, and as Angelo Soto on Netflix's *The Lincoln Lawyer*. Prior to *Grimm*, he was best known for his role as Secret Service Agent Bill Kim on the popular FOX show *Prison Break*. Currently he can be seen as Undersheriff Bobby Zhao on the CBS show *CSI: Vegas*.

JESSE MANDAPAT (*Sound Designer*) is thrilled to make his debut with the Latino Theater Co. at The LATC. Off-Broadway designs include: *Bundle of Sticks* (INTAR), *Tell Hector I Miss Him* (Atlantic Theatre Company), *Fool For Love* (Theatre for the New City), *Fish Men* and *Locusts Have No King* (INTAR). Los Angeles designs include: *Three and Red Ink* (Playwrights' Arena), *Do You Feel Anger* (Circle X), *What I Learned In Paris* and *A Shot Rang Out* (South Coast Repertory), *West Adams* (Skylight Theatre), *Defenders* (The Broadwater), *The Chinese Lady* and *Two Kids That Blow Shit Up* (Artists At Play), *Be A Good Little Widow* (Odyssey Theater Ensemble), *Exit Strategy* (LA LGBT Center), *1984* (Greenway Court Theatre), *An Accident* (Griot Theatre). He was Ovation

Award nominated in 2021 for Sound Design of *The Curious Incident of the Dog in the Night-Time* (Greenway Court Theatre). Special projects include: *The Castle Rock Live Experience* (Hulu activation at San Diego Comic-Con 2018), *The Fantastic Kim Sisters* (East West Players Theatre For Youth), *What Goes Around* (Kaiser Permanente Educational Theatre). He has a BA in Music from UC San Diego, MFA in Sound Design from CalArts.

CHRISTOPHER SCOTT MURILLO (*Scenic Designer*) Christopher (he/him/his) is a scenic designer, artist, and educator based in Los Angeles, CA. Most recently, his work as a set designer for theatre has been seen at Chance Theater, Discovery Science Center OC, East West Players, New Village Arts, and IAMA Theatre Company. As a production designer for television, his work can be seen on Paramount+ on *Halo the Series: Declassified*, *The Ready Room* with Wil Wheaton and *Peak of the Week*. As a set decorator for television, Christopher decorated the reunion specials for the *Real Housewives of Beverly Hills* (Seasons 4-6) and *Real Housewives of Orange County* (Seasons 8-11). Christopher holds an MFA from the UCSD Department of Theatre and Dance, and a BA from the UCLA School of Theater, Film and Television. He is a 2016 recipient of the Princess Grace Foundation Theater Fellowship - Pierre Cardin Award. Currently he is on faculty at UC RIVERSIDE in the Department of Theatre, Film and Digital Production where he teaches courses in production design for stage and screen.

MYLETTE NORA (*Costume Designer*) has received Ovation and NAACP Theatre Awards for best costumes, is listed in the honors edition of The Cambridge Registry of Who's Who Among Executive and Professional Women, works worldwide in television, film, video and stage, and her work was seen nightly on *The Tonight Show* with Jay Leno and now *You Bet Your Life* with Jay Leno and Kevin Eubanks, and weekly on *Jay Leno's Garage*. Mylette designed the costumes for the film *Remember Me: The Mahalia Jackson*

PRODUCTION BIOS

Story! 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 lines are: doggie wear (www.FromTheHeartDoggieWear.com), heirloom dolls, "My Mind's Eye", and now face masks by Mylette!

SAM PRIBYL (*Assistant Stage Manager*) is an actor and stage manager. This is his first production with Latino Theater Company. Previous stage managing credits in Los Angeles include *The Past: A Present Yet To Come* (InHouseTheatre), *Lottie Platchett Took a Hatchet* (Outside In Theatre), and *Super Duper* (Ghost Road Productions).

JON LAWRENCE RIVERA (*Director*) is the founding artistic director of Playwrights' Arena. He is the recipient of the first Career Achievement Award (2015) and Queen of the Angels Award (2024) from Stage Raw. Previous collaborations with Mr. Alvarez: *Apartment Living*, *America Adjacent*, *Bloodletting*, *Dallas Non-Stop*, and *Ruby, Tragically Rotund*. Most recently, Rivera directed the following critically-acclaimed world premieres for Playwrights' Arena: *Three* by Nick Salamone (a co-production with Los Angeles LGBT Center), *A Hit Dog Will Holler* by Inda Craig-Galván (a co-production with Skylight Theatre), *Southernmost* by Mary Lyon Kamitaki, *Baby Eyes* by Donald Jolly, *Little Women* by Velina Hasu Houston, *Billy Boy* by Nick Salamone, *The Hotel Play* (performed in an actual hotel), *@thespeedofJake* by Jennifer Maisel, and *The Anatomy of Gazellas* by Janine Salinas Schoenberg. Other recent works include: *Kim's Convenience* by Ins Choi, *Bingo Hall* by Dillon Chitto, *Fairly Traceable* by Mary Kathryn Nagle, *Criers for Hire* by Giovanni Ortega, *Stand-Off at Hwy #37* by Vicky Ramirez, *Flipzoids* by Ralph B. Peña (also in Manila). Rivera is the recipient of a NY Fringe Festival Award and LA Weekly Award for direction.

NICHOLAS SANTIAGO (*Projection Designer*) has worked for numerous universities and theatre companies around Los Angeles including the Pasadena Playhouse (*Ham*), Skylight Theatre (*Church & State*, *Obama Ology*), Rogue Machine (*A Permanent Image*), USC (*Trojan Women*, *On the Town*), The Chance Theatre (*Big Fish*, *American Idiot*), Azusa Pacific University (*Murder on the Orient Express*, *Curious Incident*), LA LGBT Center (*The Search for Signs of Intelligent Life Revisited*, *Menstruation*), and the Fountain Theatre (*Arrival & Departure*, *The Cost of Living*). He has received numerous awards including a LA Drama Critic's Circle award for his work on Rogue Machine's *A Permanent Image*, an Ovation Award win for his work on The Fountain Theatre's production of *The Cost of Living*, and an OCTG and Stage Raw Award for his production of *American Idiot* at The Chance Theatre.
www.nsantiagodesign.com

RAUL STAGGS (*Casting Director*) is a freelance casting director who has worked with many theatre companies all across Los Angeles, including right here with Playwrights' Arena and the Latino Theater Company. He has also collaborated with The Skylight, the LGBT Center, Boston Court Pasadena, Moving Arts, Theatre Planners, Lower Depths Theatre Ensemble and About Productions, to name a few. Raul is a 2018 Recipient of the Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community.



This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The lighting and scenic designers in this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

About **LATINO THEATER CO.**

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

The Latino Theater Company celebrates 39 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.

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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

LATE SEATING

We strongly encourage you to arrive at least
an hour prior to curtain. This will provide you
with plenty of time to park your vehicle and
pick up your tickets without feeling rushed.
If you find yourself with more time, you may
visit our concessions for a drink or a small
snack, or stop by one of our neighboring
restaurants and bars.

We try our best to begin all performances
on time. Unfortunately, some performances
have no late seating. If you have to leave a
show before its end, please do so between
program pauses or during intermission.

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.

The Los Angeles Theatre Center is a facility of the
City of Los Angeles Cultural Affairs Department and
is operated by the Latino Theater Company.



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PLAYWRIGHTS' arena

MISSION:

Playwrights' Arena, under the leadership of artistic director Jon Lawrence Rivera, is dedicated to discovering, nurturing and producing bold new works for the stage written exclusively by Los Angeles playwrights.

Playwrights' Arena develops new materials through several series of readings, workshops and round table discussions.

Local playwrights are encouraged to create original, adventurous, daring materials with the intent of challenging the mind, touching the heart and provoking the spirit.

Playwrights' Arena was founded in 1992 by Jon Lawrence Rivera and Steve Tyler.

VISION:

Playwrights' Arena will be an incubator for a re-imagined, more inclusive theatrical canon by generating and presenting new works for the stage, and by serving as a catalyst for the next generation of theatre supporters and creators through our artistic education programs.

VALUE STATEMENT:

Playwrights' Arena is first and foremost dedicated to diversity and inclusivity: among its writers and artists, its management, its board, its audiences, and also among the points of view of the works it develops and produces. All voices are heard, valued and respected.

Playwrights' Arena encourages experimentation with work that pushes boundaries in theme and content, and that provides a thought-provoking experience for the audience and performers alike.

Playwrights' Arena is dedicated to using its resources and talents to educate and inspire students through a strong mentoring/educational component where ideas flow both ways.

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