



# WHITTIER BOULEVARD



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# Welcome to **THE LOS ANGELES THEATRE CENTER**

**a**s the Latino Theater Company celebrates its 38th year with an exciting Spring Season of live theater for the Los Angeles community! Our season brims with joy, questions our future, and reaffirms our history while continuing to search for a better human understanding of our complex world. Our stages are alive with a dystopian cautionary tale devised by the Latino Theater Company, a joyful commemoration and investigation of life as a Sonero, and two exciting works by an experimental company from Mexico that discover the universal within the rich tapestry of Mexican society.

**Whittier Boulevard**, created collectively and performed by the Latino Theater Company ensemble, takes a look into Los Angeles in 2042. Employing a “Chicano Noir” style, we theatrically explore themes of ageism within American society in a not-too-distant totalitarian future. Featuring music, poetry, and MOVEMENT, we comically imagine a city that may come to be. We hope it will make you laugh, think, empathize, and reflect upon where our society could be heading if we lose our civil rights.

Next, opening May 3, in the LATC’s Lupe Ontiveros Cinema Center, we welcome back to Los Angeles Mexico City’s extraordinary experimental ensemble Organización Secreta Teatro, who participated in our Encuentro Las Americas in 2017, for two weeks with two not to be missed visually stunning new plays performed without dialogue. First is **Pueblo Espíritu**, running May 3 through May 7, which creates a post-pandemic world in which survival or a semi-nomadic tribe is governed by its relationship to the spirit world. Next, **Las Diosas Subterráneas**, running May 10 through May 14, uses the Greek myth of Demeter and her daughter Persephone, kidnapped by Hades, god of the underworld, to tell a story of mothers who are looking for their missing daughters and who find a reason to move on in the strength of the community.

We close our Spring Season with a presentation of a new work from Chicago’s UrbanTheatre Company, **Evolution of a Sonero**, “a fresh salsa epic,” written and starring New York City native and celebrated award-winning poet, musician, and actor Flaco Navaja, directed by award-winning visionary, Miranda González. Navarro, backed by a live, five-piece salsa band, imbues his love letter to the Bronx with the charm, rhythm, soul, and improvisational spirit of a true sonero, the leader of a salsa band. Performances begin at the LATC’s Tom Bradley Theater on May 11 with performances continuing through May 28.

We hope you enjoy being together under the spell of live theater with us!



A stylized, handwritten signature in black ink, which appears to read 'José Luis Valenzuela'.

**José Luis Valenzuela**  
Artistic Director  
Latino Theater Co. at The LATC



# SUMMER YOUTH CONSERVATORY



The Summer Conservatory is designed to create an opportunity for high school students (9th to 12th Grade) to experience and train in a professional setting. Up to 30 students are selected each year. With the Latino Theater Co., students experience and train in a university-style program to obtain the necessary tools for theater production. They attend courses in acting, playwriting, critical studies, directing, dance, design, yoga, voice/speech, theater analysis, and movement. The students also read college-level plays and texts to spark their imagination, enabling them to explore the expanse of their own creativity.



**Summer 2023**  
**June 25th-July 30th**

For more information Contact  
**Israel López** at [israel@thelac.org](mailto:israel@thelac.org)  
or **213.489.0994**

To apply visit  
[latinotheaterco.org/conservatory](http://latinotheaterco.org/conservatory)



LATIO THEATER COMPANY PRESENTS

# WHITTIER BOULEVARD

WRITTEN BY

**Evelina Fernández, Sal Lopez, Geoffrey Rivas,  
Lucy Rodriguez, José Luis Valenzuela**

Veronica.....**Evelina Fernández\***  
Pablo.....**Sal Lopez\***  
Roger.....**Geoffrey Rivas\***  
Pilar.....**Lucy Rodriguez\***

Understudies **J.Ed Araiza\* & Dyana Ortelli\***

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

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

SCENIC DESIGN  
**François-Pierre Couture**

COSTUME DESIGN  
**Naila Aladdin Sanders**

LIGHTING DESIGN  
**Pablo Santiago**

SOUND DESIGN  
**Robert J. Revell**

PROJECTION DESIGN  
**Yee Eun Nam**

PROJECTION DESIGN  
**Yuki Izumihara**

COMPOSER  
**Robert J. Revell**

MOVEMENT  
**Urbanie Lucero**

DRAMATURG  
**Chantal Rodriguez, PH.D.**

STAGE MANAGER  
**Alexa Wolfe**

ASSISTANT STAGE MANAGER  
**Martha Espinoza**

ASSISTANT DIRECTOR  
**May Fei**

ASSISTANT COSTUME DESIGN  
**Natalie Shahinyan**

ASSISTANT LIGHTING DESIGN  
**Henry Tran**

SOUND DESIGN CONSULTANT  
**John Zalewski**

PRODUCTION MANAGER  
**Nate Rufus Edelman**

PRODUCTION MANAGER  
**May Fei**

Poems *My Name Is Justice & Flor Del Barrio* written by **Frank de Jesus Acosta**

DIRECTED BY

**José Luis Valenzuela**

TIME/SETTING  
Los Angeles, 2042

RUNNING TIME  
80 minutes

*Whittier Boulevard* 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. Thank you!

**APRIL 20 - MAY 28, 2022 THE LOS ANGELES THEATRE CENTER**

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 Gabrieliño-Tongva Nation. We pay our respect to The Gabrieliño-Tongva Nation 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.



**EVELINA FERNÁNDEZ** (Veronica, Playwright)

Evelina Fernández is from East L.A. and is a founding member of the Latino Theater Company. She is an award-winning playwright, screenwriter,

and actor. With LTC she was in *August 29*, *Luminarias*, *Dementia*, *Solitude*, *Premeditation*, *A Mexican Trilogy*, and more. Her roots are in the Chicano Theater Movement, and she began her professional acting career in the original production of *Zoot Suit* at the Mark Taper Forum. On the big screen she is best known for playing “Julie” in the iconic Chicano film, *American Me* and “Andrea” in the critically acclaimed independent film, *Luminarias*, which she wrote. She has received numerous awards and recognitions for her stage, film and community work including the Alma Award, Golden Eagle Award, Desi Award, Best actress at the International Film Festival in Huelva, Spain and, most recently, she was honored in Sacramento as “Woman of the Year” by California Senator Maria Elena Durazo. She is a proud union member of the Writers Guild of America, SAG/AFTRA and Actors Equity Association. As resident playwright for the LTC she continues to write the stories that have not been told about the Chicano/Mexicano community. Next up, look for Evelina in the film adaptation of her stage play *Dementia*, *Moe* which will premiere at LALIFF in June of 2023.



**SAL LOPEZ** (Pablo, Playwright) Sal is a founding member of The Latino Theater Company. He wrote and starred in his one man show *This is a Man’s World*. Other theater: *Premeditation*, *Habitat*, *Wild In Wichita*, *Charity*,

*Solitude*, *Faith*, *Dementia*, *Hope*, *Luminarias*, *August 29*, *La Victima*, The lead in the annual *La Virgen de Guadalupe*, *Dios Inantzin* at the Cathedral Of Our Lady Of Angels. Sal also produced the film versions of *Luminarias* and *Moe* aka *Dementia* premiering at the LALIFF

FILM FESTIVAL in June. *You Should Have Stayed Home You Morons* for Radar L.A., *Blade To The Heat*, *Bandito*, *Zootsuit*, at the Mark Taper Forum. Other theater: *Selena* (musical), *La Posada Magica*, *A Midsummer Nights Dream*. *Corridos Tales Of Passion And Revolution*, *La Virgen Del Tepeyac*, for Teatro Campesino, and *Lorca Child Of The Moon*, *Young Lady From Tacna*, *Wanted Experience Operators*, for BFA. Sal is a member of the Academy of Motion Picture Arts and Sciences: He’s appeared in numerous films including *Centurion The Dancing Stallion* (opens April 25th) *Black Panther* (Wakanda Forever), *Batman vs Superman: Dawn Of Justice*, *Stanley Kubricks Full Metal Jacket*, *The Astronaut Farmer*, *Silver City*, *The Banger Sisters*, *Selena*, *Beverly Hills Chihuahua*, *Price Of Glory*, *Born In East LA*, *American Me*, *The Old Ways*, *Spiked*, *The Hyperions*, *El Chicano*, *Go For Sisters*, *The Green Ghost*, *Monday Nights At 7*, *Time In Between*, *Evergreen Christmas*, *Cry Now* and others Television: *The Border*, *Barry*, *Goliath*, *Chance*, *Westworld*, *Too Old To Die Young*, *Queen Of The South*, *Lopez*, *Code Black*, *Agent X*, *Switched At Birth*, *Major Crimes*, *Last Man Standing*, *Castle*, *CSI Miami* etc.



**GEOFFREY RIVAS** (Roger, Playwright)

Geoffrey Rivas, a native Californian, graduated from UCLA with a Master of Fine Arts Degree with a concentration on acting. He has received numerous nominations for his stage

work and is a founding member of The Latino Theater Company. The company, under the Artistic Direction of Jose Luis Valenzuela, has been producing award winning Latino theater nationally for 30 years. Film credits include *Under the Tuscan Sun*, *Dragonfly*, *Luminarias*, *La Bamba*, *Born In East L.A.*, *Pow Wow Highway*, *Bound By Honor/Blood In Blood Out*, *Above Suspicion*, and *Foto Novelas* for PBS, for which he won an ALMA award in 1998. A highlight of Geoff’s prolific career on television was 9 years as Detective Vega on the original series, *CSI* (CBS). His directorial debut, Jozanne Marie’s solo show, *Beautiful* - for which Jozanne won a NAACP award for best actress - drew

much praise and favorable reviews as did his latest show, *Home* starring Nancy MA. *Latina Christmas Special* was further developed under his direction and is widely considered to be the longest running and most successful show ever presented at LATC.



**LUCY RODRIGUEZ**

(*Pilar, Playwright*) Lucy is Associate Artistic Director of the Latino Theater Company (LTC) with which she has been affiliated since 1988. She co-produces the pageant play *La Virgen de Guadalupe:*

*Dios Inantzín* that is presented annually at the Cathedral Our Lady of the Angels in downtown L.A. LTC Theatre credits include: *Premeditation, A Mexican Trilogy, Solitude, Faith, Melancholia, La Victima, Dementia* (2002) (2010) (2017), *August 29, La Virgen de Guadalupe: Dios Inantzín; Real Women Have Curves* at San Diego Rep (World Premiere), *A Christmas Carol, Man of the Flesh* at South Coast Rep. Film credits include *Species* and *Deception*. Television credits include recurring roles on *ER* and *Sunset Beach*. She received a B.A. in English-Communication Arts from St. Mary's University in San Antonio, Texas and studied at The Lee Strasberg Theatre Institute in West Hollywood. Lucy dedicates her performance to all the people who have helped her heal, especially Albert, Isabel and Jessye.



**J.ED ARAIZA**

(*Understudy*) J.ED is a member of the Internationally renowned SITI Company, the Chair of the UCLA Dept of Theater and part of the Latino Theatre Company family. He most recently

directed the Pulitzer Prize winning Opera *THE CENTRAL PARK FIVE* by Anthony Davis at the Long Beach Opera.



**DYANA ORTELLI**

(*Understudy*) Dyana is thrilled to be returning to the Latino Theater Company at the LATC. She has been a familiar face in LTC productions over the years, including *Luminarias, Hope*

and *Charity*. Most recently, she worked with director Jose Luis Valenzuela in *Destiny of Desire* at Cincinnati Playhouse in the Park. She also received rave reviews for her work in *Mujeres Del Mar* at Playwrights Arena in Los Angeles. Dyana first shared the stage with her favorite playwright, Evelina Fernandez, in the groundbreaking Chicano classic, *Zoot Suit*, at The Aquarius Theater. Dyana's film credits include *La Bamba, American Me, Born in East LA, Three Amigos* and *Luminarias*. She recently received an Imagen Award for her work in Disney-Pixar's *Coco*. Her TV credits include *Criminal Minds, Will&Grace, Jane the Virgin, Curb Your Enthusiasm, The Bridge* and numerous others. An outspoken activist in the Latino community, Dyana is the recipient of a Latino Spirit Award from The California State Assembly.

We welcome you to take pictures of the set before or after the performance.

@latinotheaterco #WhittierBlvd

Photography, recording, and use of cell phones are strictly prohibited during the performance.



**FRANÇOIS-PIERRE COUTURE**

(*Scenic Design*) originally from Montréal, is proud to have been a designer for the Latino Theater Company since 2004. His multifaceted and dynamic approach to his craft has given him the opportunity to work across multiple design disciplines and venues. As a visual artist, he focusses on street pen-&-pencil sketches and mix media paintings, aiming at capturing the vibrancy and complexity of the rich, and often disjointed, layers Los Angeles. His most recent work with the Latino Theater company and Director Jose Luis Valenzuela include: *A Mexican Trilogy*, *an American Story*, LATC. *Premeditation* LATC. *Destiny of Desire*, Oregon Shakespeare Festival, Arena Stage Theatre, South Coast Repertory & Goodman Theatre. Other theater designs also include: *Romeo & Juliette* (Europe tour) L.A. Dance Project. *Metamorphoses*, *Frankenstein*, *A Noise Within*. *The Present*, *The Future*, *Invisible Tango*, Geffen Playhouse; *Everything that Never Happened*, *With Love and Major Organ*, Boston Court Theatre;; *Jackie Unveiled*, Wallis Theatre;; *Carmen Jones*, *Metamorphoses*, *Everything is Illuminated*, Ensemble Theatre Company; [www.fpcouture.com](http://www.fpcouture.com) Instagram @fpcouturedesign @fpcouturestudio

**NAILA ALADDIN SANDERS** (*Costume Design*) Naila began her collaboration with LTC for their production of *The Road Weeps*, *The River Runs Dry*; and then for *Premeditation*, *La Olla*, and now I am happy to be asked to costume *Whittier Blvd.* with them. Naila has designed several shows in the Los Angeles area; she designed *The Women of Brewster Place: The Musical* and *The Color Purple* for The Celebration Theatre, *Gem of the Ocean*, *Joe Turner's Come and Gone*, and *The Ballad of Emmett Till* for the Fountain Theatre. Naila has received 3 NAACP awards for - *The Haitian Trilogy pt 1*, *Anna Lucasta*, and *Blue Iris*; and a Drama Critics Circle Award for *Neighbors* by Brandon Jacobs-Jenkins.

**PABLO SANTIAGO** (*Lighting Design*) Pablo is a live performance and digital film lighting designer. Winner of the Richard Sherwood award, Stage Raw Award, and multiple Ovation Award nominations. Pablo's designs aim to find evocative images that embody the emotional moment of the show. Images that can spark the imagination of the audience to worlds beyond the stage. Pablo has worked at Santa Fe Opera, LA Opera, Opera Omaha, Boston Lyric Opera, Detroit Opera, Opera Philadelphia, Long Beach Opera, Prototype Festival, the Industry, Opera Columbus, Los Angeles Philharmonic, San Francisco Symphony, Los Angeles Chamber Orchestra, Cincinnati Symphony Orchestra, Music Academy of the West, Opera Santa Barbara, Kennedy Center, Teatro Municipal São Paulo Brazil, Oregon Shakespeare Festival, Goodman Theater, Arena Stage DC, BAM-Harvey Theater, The Geffen Playhouse, Mark Taper Forum, Denver Center, Los Angeles Theater Center, South Coast Repertory Company, Playhouse In The Park Cincinnati, Broad Museum, Kirk Douglas Theater, Ensemble Theater Company Santa Barbara, Hollywood Bowl.

**ROBERT J. REVELL** (*Sound Design, Composer*) Originally from Sydney, Australia, Robert has written and performed music for television shows such as *Gotham* (Fox), *Nikita* (CW), *The Tomorrow People* (CW), *Dark Blue* (TNT) as well as feature films *The Marine 3* (WWE Studios), *Shark Night 3D* (Incentive). He graduated with a BA in music from the California Institute of the Arts.

**YEE EUN NAM** (*Projection Design*) Yee Eun Nam is a visual artist and a media designer for live performances. She was born and raised in Seoul, Korea where she studied painting, sculpture, designs and metal craft. Recent collaborations for Opera/Music include Detroit Opera, Opera Omaha, LA Opera, Boston Lyric Opera, Opera Saint Louis, San Francisco Symphony, REDCAT, Los Angeles Chamber Orchestra, New World Center, The Soraya. Theatre projects include



Audible Theatre, Ma-Yi Theater Company, Mark Taper Forum (CTG), South Coast Rep, Pasadena Playhouse, Geffen Playhouse, The Movement Theatre Company, Kansas City Rep, Wallis Annenberg Center for the Performing Arts, Getty Villa, Latino Theater Company and many more.

**YUKI IZUMIHARA** (*Projection Design*)

Yuki is a scenic, projection, and production designer born in Shimonoseki City, Japan and based in Los Angeles. Ms. Izumihara's work is influenced by years of martial arts training and is animated by a belief in discipline, ethics and craftsmanship. Recent engagements include scenic design for *Menstruation: A Period Piece* with Big Little Theatre, *Unrivaled* with Boston Court, content creation for Cardi B x Art Basel, projection design for Cirque Musica's Holiday Wonderland, production design for *Semele* and *Tosca* and *An American Dream* with Opera Santa Barbara; scenic design for *INTERSTATE* with East West Players; projection design for *The Cuban Vote* with Miami New Drama (winner of Carbonell Awards Outstanding Achievement of an Artistic Specialty for Projection Design); scenic design for *The Capulets and the Montagues* with Opera Omaha; *Sanctuaries* with Third Angle New Music; production design for *QUANDO* with Heartbeat Opera, *The Fall of the House of Usher* and *desert in* with Boston Lyric Opera. Her work has been featured at LA Opera, the New World Symphony, San Diego Opera, the Hammer Museum, Santa Barbara symphony, Getty Villa Museum, and various theaters in Los Angeles.

**URBANIE LUCERO** (*Movement Director*).

Her many works with the Latino Theater company include: *Whittier Boulevard*, *Mother Of Henry*, *La Olla*, *Premeditation*, *Solitude*, *Dementia*, *La Victima*, *Faith*, *Hope*, *Charity*, and *La Virgen de Guadaluoe*, *Dios Inantzín* 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. She's performed at The Grammys, and Great Performances for PBS. Urbanie has done numerous commercials and danced under the direction of Kenny Ortega. Urbanie choreographed the restaged production of *Eastside Heartbeats* at Casa 0101 in Boyle Heights.

**CHANTAL RODRIGUEZ, PH.D.**

(*Dramaturg*) is thrilled to be working with the Latino Theater Company again. From 2009 to 2016 she was Programming Director and Literary Manager for the company, who she considers her artistic family. Chantal is currently Associate Dean of David Geffen School of Drama at Yale University and Associate Professor of Dramaturgy and Dramatic Criticism. Her chapter "Ancestral Echoes: Excavating Latinx Histories in Actor Training" is featured in *Latinx Actor Training* (Routledge, 2023) co-edited by Cynthia Santos DeCure and Micha Espinosa. Chantal is also co-editor of *Seeking Common Ground: Latinx and Latin American Theatre and Performance* (Methuen Drama, 2021), and *Encuentro: Latinx Performance for the New American Theater* (Northwestern University Press, 2019). She is a member of the Latinx Theatre Commons Advisory Committee, and the National Advisory Board for the 50 Playwrights Project. Chantal is a graduate of UCLA's School of Theater, Film and Television where she earned a Ph.D. in Theater and Performance Studies, and Santa Clara University where she earned a B.A. in Theater and Spanish Studies. She lives in New Haven, CT with her husband Stephen and their dog Bailey, and she misses her L.A. family and theater community very much.

**ALEXA WOLFE** (*Stage Manager*) Alexa is honored to stage manage Whittier Boulevard with the Latino Theater Co. at The LATC. Alexa has a Bachelor's Degree in Technical Theatre from California State University, Long Beach. Her recent works include California State University, Fullerton's production of *Women of Zalongo*, The Electric Company Theatre's *The Leo Fender Project*, Little Fish Theatre's *Mandy Picks a Husband*, *Henry VII Pt. 2*, and *Eurydice*, and Shakespeare by the Sea's 2022 touring productions of *Romeo and Juliet* and *Much Ado About Nothing*. For the past four years, Alexa has stage and production managed for multiple companies throughout Southern California including California Repertory Company, Woodcraft Rangers, the Stagehouse Theatre, Theatre Threshold, and Lime Arts Productions. Alexa would like to thank her family and friends for their endless love and support. @alexawolfstage

**MARTHA ESPINOZA** (*Assistant Stage Manager*) Martha is thrilled to be part of this production by the Latino Theater Company. She had the opportunity of working with director Jose Luis Valenzuela in previous productions, *Sleep with the Angels* and *La Virgen*, she also worked with Native Voices in the production of *Desert Stories for Lost Girls* and hopes you enjoy this show!

**MAY FEI (CONGXIAO FEI)** (*Production Manager*) is a director, actor and writer. Her works at Latino Theater Co. & The LATC include Circle of Imaginistas Reading Series, *La Virgen Guadalupe Dios Inantzin*, *Whittier Boulevard*, *Melancholia* (Tour), (un) documents, *Desert Stories for the Lost Girls*, *Letters From The Black Sea* (co-produced and performed at the Getty Villa). Her directing credits include the *Musical Utopia Parkway* (The Little Theater, UCLA), *BFE* (online Stream), *Entomb* (Shanghai, China), *YE-ZI* (Shanghai China). Her acting credits include *I Come To Say Goodbye* (25th International Theater Festival in Mexico), *Oedipus Rex* (Moscow, Russia), *Macbeth* (National Centre for the Performing Arts, China), *The Postman* (Tianjin, China). Her writing

credits include *Parallel Love* (24-episode TV series), *Entomb* (Published on Chinese Writer). She received her MFA degrees from University of California, Los Angeles, and Shanghai Theatre Academy, She received her Bachelor's Degree of Literature from Shanghai Theatre Academy.

**NATALIE SHAHINYAN** (*Assistant Costume Design*) Natalie is a costume designer based out of Los Angeles with over a decade of experience in the industry. She's worked on a wide variety of projects including theatrical projects *Little Abner*, *L.A Now and Then*, *The Gift of Magi*, and films including *Little Thief* and *Dia de Los Carpas*. Natalie loves to bring art to life with her skillset. She is proud and excited to be a part of this project, assisting long time mentor and friend Naila Aladdin Sanders.

**HENRY TRAN** (*Assistant Lighting Design*) Henry is a Los Angeles native Lighting Designer. He recently designed for shows such as the world premiere of *Unrivaled* by Rosie Narasaki (Boston Court), *Legally Blonde: The Musical* and the world premiere of *Arbor Falls* by Caridad Svich (Illinois State University), *Orchesis Dance Show*, and *The Holiday Spectacular* (Bloomington Center of the Performing Arts Theatre). Henry is a graduate who obtained his MFA in Lighting Design while doing a dual master's program and obtaining an MS in Science with the Creative Technologies program at Illinois State University. He received his BA in Drama at the University of California, Irvine with Honors in Technology & Design for Lighting.

**JOHN ZALEWSKI** (*Sound Consultant*) John feels privileged to be back working with Latino Theater Company. His work has been heard at The Goodman, The Guthrie, Portland Center Stage, South Coast Repertory, Humana Festival, Perseverance Theatre, Alliance Theatre, Disney Hall, Geffen, Center Theater Group, Broad Stage, Wallis Annenberg, Rattlestick, Theatre Delicatessen in London and companies in Los Angeles including Evidence Room, Boston Court, Antaeus, Padua

Playwrights, Actors' Gang and East West Players. He is resident at Latino Theater Company. Awards include eight LA Stage Alliance Ovation Awards, seven LA Weekly Awards, three Los Angeles Drama Critics Circle Awards, and ten Backstage Garlands. Recent work includes *Destiny of Desire* and *Macbeth* at Oregon Shakespeare Festival 2018 and 2019; *The Father* at Pasadena Playhouse; *And Then They Came for Me* at Lewis Family Playhouse and *Destiny of Desire* at Cincinnati PIP at the beginning of 2020; and *Apartment Living* and *Three Tables* in 2022. John also teaches and designs at Occidental College in California. Audio drama work can be heard in Michael Shutt's *A Lesson in Swimming* and LTC's *Premeditation*. His photography can be seen in Hatje Cantz/MOMA/PS1's publication *Reza Abdo*. IG: zalooski and auaural.

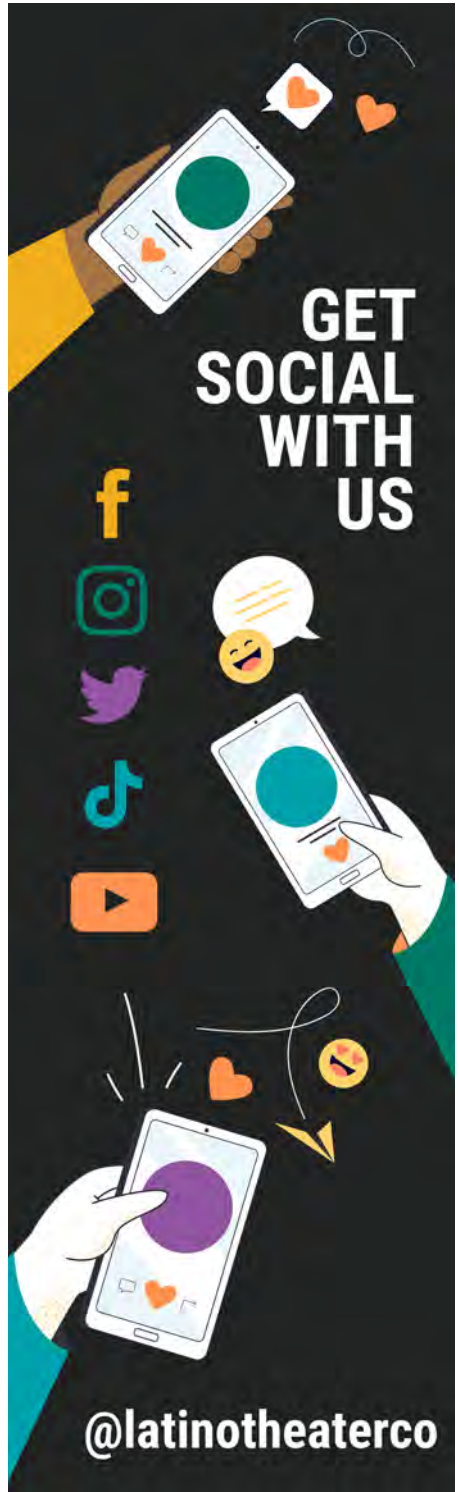
**FRANK DE JESUS ACOSTA** (*Poet*) Born and raised in East Los Angeles, Frank de Jesus Acosta is the son of Maria de Jesus and William F. Acosta, Presente! Frank graduated from East Los Angeles Community College (ELAC) and the University of California at Los Angeles (UCLA). Frank presently serves as the Senior Fellow-Historian with the Coalition for Humane Immigrant Rights of Los Angeles (CHIRLA), and leads the CHIRLA Legacy Project. Frank is the principal for Acosta & Associates, a California-based consulting group focused on social change ventures. A lifetime human rights advocate, activist, and writer, Frank is dedicated to advancing social justice, equity, cultural sovereignty, and pluralism. Acosta has authored, edited, and curated a series of publications in partnership with Arte Publico Press, University of Houston, and Sueño Publications focused on lifting up Chicano-Indigeno/a cultura, history, spirituality, and collective humanity. "Whittier Boulevard has been the corridor of my lifetime and gateway to world. East Los Por Vida." C/S



\*The actors and stage managers employed in this production are members of Actors' Equity Association, the union for professional actors and stage managers in the United States.



The scenic designer and projection designer employed in this production is represented by United Scenic Artists, Local USA-829





*Written by* **Chantal Rodriguez, Ph.D.**

“This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.”

Walter Benjamin, “Theses on the Philosophy of History” 1940

*I*t is often said that every generation believes the world will end during their lifetime. After living through a pandemic for the last three years, hearing renewed cries for social justice, seeing the climate crisis intensify, bearing witness to increasing political upheaval, gun violence, racial and gendered violence, and resisting the systemic stripping of legal rights for our most vulnerable and marginalized communities, it is understandable that we are navigating a cyclical, collective uncertainty born of trauma and fear.

In Whittier Boulevard, the Latino Theater Company invites us to consider the power of our shared humanity and the risks we face when we deny it. For over 38 years the company has been creating unapologetically Chicax theater which speaks to pressing issues in our communities. Leaning into the power of communal creation, Whittier Boulevard, is the first collectively written play by the company, though their ensemble-based methodology has taken many forms over the years.

Originally presented as a work-in-progress as part of the company's RE:Encuentro 2021: National Virtual Latina/o/x Theatre Festival, this production marks the world premiere of Whittier Boulevard, and an important moment in the company's evolving theatrical aesthetic.

The Latino Theater Company's signature style of "Chicano Noir" is an approach inspired by the noir films of the Golden Age of Mexican Cinema. They have refined and deepened this style through their recent productions including Premeditation (2014) and La Olla (2016) written by resident playwright Evelina Fernández. With Whittier Boulevard, the company blends this noir aesthetic with modes of Latinx Futurism, calling upon audiences to question narratives of progress and technological advancement, while also envisioning radical futures and the fate of the Mexican American, Chicanx, and Latinx communities 20 years from now.

In an age where technology and scientific innovation radically shift our ways of life, the Latino Theater Company warns us of what we could lose if we deny the wisdom, oral traditions, and humanity of our elders. In this play, they theatrically extrapolate the impacts of ageism in our contemporary culture, and foreshadow a not-too-distant world where those over 75 years of age, who are unmarried,

are subject to the "Age of Relief Protocol" and are taken away down Whittier Blvd. For Chicanos in Los Angeles, Whittier Blvd is a historic site rooted in cultural celebration and community connection, but also resistance and resilience. In the 1960s cruising down Whittier Blvd became not only a celebration of lowrider car culture, but also an act of claiming space in the face of systemic racism. It has also become a site of contention as many cruising bans throughout the 1970's, 1990's, and beyond aimed to curtail this activity. In true Chicano form, the culture evolved and persisted. In the world of this play, cruising down Whittier Boulevard takes on a new, chilling, meaning.

In 2012, artist Colette Miller painted giant wings on public spaces throughout Los Angeles. You may recognize these from social media or walking through L.A. Known as the Global Angel Wings Project, her goal was "to remind humanity that we are angels on earth." In Whittier Boulevard, the Latino Theater Company asks – if angels walked among us, would we recognize them? How would we herald their arrival? Would we save them if they were cruising down Whittier Blvd?

# About **THE LATINO THEATER COMPANY**

**“The Latino Theater Company is among America’s great ensembles.”** American Theater Magazine, 2015

The Latino Theater Company celebrates 38 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. At the Latino Theater Co. our 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; 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](http://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](http://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, 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 intermission.

### NO PHOTOGRAPHY

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

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 operated by the Latino Theater Company.



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[@latinotheaterco](https://www.instagram.com/latinotheaterco)

# Thank you!

Circles often symbolize harmony, inclusion, and unity. The circle was at the basis of the invention of the wheel, which brought about movement.

Our Circle of Friends donors play an active role in bringing theater to Los Angeles that reflects the US Latina/o/x experience and the demographics of the city. We gratefully acknowledge their generous support (2018-present).

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Did you know that nearly 40% of Latino Theater Company's operating budget comes from the generous support of individuals like you? **Please consider entering our Circle of Friends and help us move forward in furthering our artistic mission.**

**Scan QR Code to join right now!  
or visit [latinotheaterco.org](http://latinotheaterco.org)**

# WE ARE *Grateful* TO OUR SPONSORS





# EVOLUTION OF A SONERO

WRITTEN & PERFORMED BY **FLACO NAVAJA** DIRECTED BY **MIRANDA CONZÁLEZ**  
LIBRETTO ARRANGED BY **CARLOS CUEVAS**

PRODUCED IN ASSOCIATION WITH **URBANTHEATER COMPANY (UTC)**

The first full-length solo show by acclaimed artist Flaco Navaja. With unabashed love for The Bronx, a gift for crafting memorable characters, and genuine good humor, Navaja and five top-notch musicians –aka The Razor Blades– bring on the charm, the rhythm, and the soul essential to a Bronx Sonero. Paying homage to many great musical icons –from Janis Joplin to Menudo, from The Doors to Héctor Lavoe, from Jimi Hendrix to Rubén Blades– the play is as much about Navaja's creative evolution as it is about the wild mix that gives life to a rhyme, a people and a culture.

TICKETS AT

[latinotheaterco.org](http://latinotheaterco.org)

**MAY 11 - MAY 28**



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