GLASS HALF FULL THEATRE

LATINO THEATER CO.

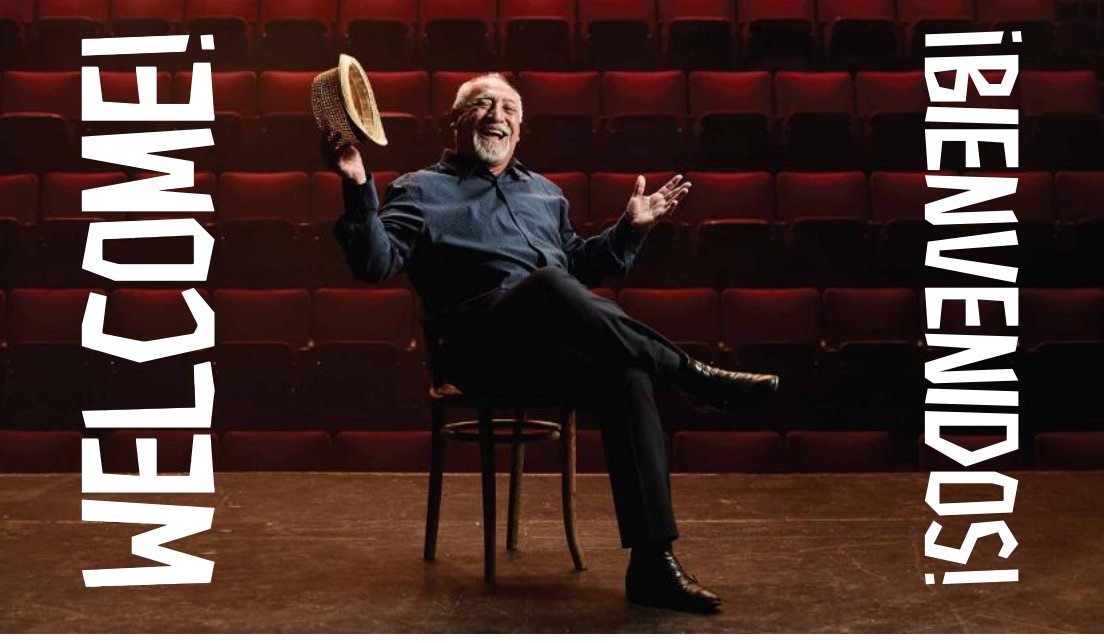
YAMEL CUCUY

LATINO THEATER CO.

41 YEARS AS A COMPANY
FAMILIA COMMUNITY
20 YEARS AT THE LATC

ONE BOLD 2026 SEASON

LATINOTHEATERCO.ORG



As we begin our fall season, I've been thinking about what a remarkable year this has been for Latino Theater Company.

Our audiences are showing up in numbers we hadn't seen in years. We've welcomed longtime supporters, families, young people, and many people who were visiting our theatre for the first time. After a period of uncertainty in terms of gathering, it has meant a great deal to see people choosing to come together again.

Our spring season showed us that in so many ways.

The Storyteller of East LA extended multiple times and played to sold-out houses. The English and Spanish supertitles helped us reach more people, and made it possible for more families to experience the work together.

With *Level Up!* we saw an especially strong response from young people and their families. Our student matinees showed us how deeply this story connected with them, in ways that went beyond what we had imagined.

And with *Carlota: Alhajero de Secretos*, we presented a full production in Spanish with English supertitles.

We want to continue making room for work in Spanish, English, and multiple languages, and for the many communities that make up Los Angeles.

Latino Theater Company's growth went beyond its productions—this summer, we opened our doors for four World Cup matches. Hundreds of people came together in our theatre and lobby to watch the games, eat, listen to music, support local vendors, and celebrate with their families. Many were coming into our building for the first time.

It reminded us that our responsibility is not only to make theatre—it's also to find ways to make this building available to our community.

We also presented a run of *Antigone: In the Language of Kings* at the Getty Villa, which I had the pleasure of directing, adapted from Sophocles by Evelina Fernández. Reimagined in pre-colonial Mexico, the production brought together English, Spanish and Nahuatl, connecting this ancient story to our Indigenous history and culture in a new way. The production's run sold out, and for the first time in twenty years, the Getty extended a production at the Villa. The response has been deeply gratifying and has introduced our work to another large audience.

All of this has made 2026 a year of growth for Latino Theater Company—new audiences, new partnerships, new ways of using our spaces, and new opportunities to share the work of our artists.

And now we begin our fall season.

We opened with *The Dance and the Railroad*, written by David Henry Hwang and directed by Katherine Chou, in collaboration with Artists at Play. Set during the 1867 Chinese railroad workers' strike, the play follows two young Chinese laborers trying to hold on to their identity and dreams while working under brutal conditions. Art, friendship, and the traditions they carry with them become essential to their survival.

We continue our fall season with *Yamel Cucuy*, and we're thrilled to welcome Glass Half Full Theatre back to The LATC. We first experienced their work through our Encuentro 2024 Festival, and *Yamel Cucuy* stayed with us. We loved the production and knew we wanted the opportunity to bring it back to Los Angeles for a full run. The play follows a young woman nearing adulthood as she faces both the physical dangers of the border and the monsters of Mexican folklore. Using puppetry, live performance, original Indigenous percussion, folk tales and horror, the company creates a world where the real and supernatural dangers surrounding her begin to overlap. We are excited to continue our relationship with Glass Half Full Theatre and to share this work with our audiences again.

We continue with the world premiere of *Speaking in Tongues*, written by Luis Alfaro and directed by yours truly. Developed through our Circle of Imaginistas, the play takes place within a Pentecostal congregation in California's Central Valley, and looks at faith, family, tradition, and a community confronting change. This production also brings longtime company members Evelina Fernández, Lucy Rodríguez, Sal López, and Geoffrey Rivas back to the stage together for the first time since *Whittier Boulevard*. These are the artists who have built this company over many years, and it is especially meaningful to have them together again in a new work by Luis Alfaro.

And there is still more ahead.

In December we return to the Cathedral of Our Lady of the Angels with *La Virgen de Guadalupe, Dios Inantzin*, and for the first time we will be adding a third performance, expanding this tradition so even more people can experience it.

We will also come together for our annual Gala to recognize artists and members of our community whose work continues to make an impact.

This year has shown us what can happen when we keep opening our doors—to new artists, new audiences, new languages, and new ways of bringing people together.

There is a lot more work to do, and a lot more we want to share.

Thank you for being here and for being a part of it.

JOSÉ LUIS VALENZUELA
Artistic Director

MEET THE CAST

DIANA PATRICIA
GUIZADO

GUSTAVO
MARTINEZ

MINERVA
VILLA

MICHAEL
GALVAN

MARINA
DEYOE-PEDRAZA

ZAC
CARR

ANTONIO
MEDRANO

LATINO THEATER CO.
and GLASS HALF FULL
present

OCTOBER 8 - NOVEMBER 1
Opening Night: October 10, 2026

YAMEL CUCUY

WRITTEN BY **GRICELDA SILVA, INDIGO RAEL** and **CAROLINE RECK**
ADDITIONAL WRITING BY **JESÚS I. VALLES** and **CONNOR HOPKINS**

Yamel ..... **Diana Patricia Guizado**
Xavier, Chupacabrón ..... **Gustavo Martinez**
Tía Zaira, Las Lloronas ..... **Minerva Villa**
Nico, Puppeteer ..... **Antonio Medrano**
El Viejo, ICE Agent 2 ..... **Michael Galvan**
Lechuza, Reina ..... **Marina DeYoe-Pedraza**
ICE Agent, Puppeteer ..... **Zac Carr**

Scenic Design
CONNOR HOPKINS

Sound Design
K. ELLIOT HAYNES

Lighting Design
RACHEL ATKINSON

Composer
PAUL PINON

Dramaturg
JAMES MONTAÑO

Assistant Director
GRICELDA SILVA

Puppet Design & Construction
ANNIE ULRICH

Tour Stage Manager
JOSHUA W. MARTIN

DIRECTED BY
CAROLINE RECK

YAMEL CUCUY 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.

ABOUT THE ARTISTS

DIANA PATRICIA GUIZADO (*Yamel*) is overjoyed to return to the Latino Theater Company at The LATC with *Yamel Cucuy*, following their performances at Encuentro 2024. Based in Austin, her recent credits include *Emiliana: A Revolution Cabaret* (Ground Floor Theater), *Frutos de la Muerte* (Glass Half Full Theatre), *Carmela Full of Wishes* (Austin Playhouse), *Macbeth* (Austin Shakespeare), and *Papakō: The Journey* (Teatro Vivo). Short film credits include *Frontera* (Jack Evans), *Sapo* (José de la Maza), and *Piojo* (Miguel Alvarez). She holds a BA in Theatre & Dance from the University of Texas at Austin, has trained at Double Edge Theatre, LAMDA, and RADA, and was selected for the 2026 Latinx Actor Training Laboratorio.

GUSTAVO MARTINEZ (*Xavier, Chupacabrón*) Longtime performer Gustavo Martinez spends the majority of their time coordinating literacy events for children and putting on puppet shows. When not wielding a dragon or griffon, or wearing their adventurer's garb for shows, they moonlight as an actor on stages across the US. Proudly from the US-Mexico border in Texas and given to understanding the value of human rights and the fragility of systems dedicated to separating us based on arbitrary geographical markers, skin tone, and language, this part-time puppeteer and full-time creature wears the mantle of coyote-adjacent-trickster with as much humility as the storied figure allows its servants and avatars to represent. The lesson they have learned as a long-time activist for many causes is one of intersectionality; our environment, identities, belief systems, bodies - these are all levers that the Powers that Be attempt to use in their disenfranchisement of their fellow human beings. It is our duty to own our dignity and integrity in the face of the wretched and the unjust. Stories like *Yamel Cucuy* serve to remind us of the power and responsibility that are the birthright of every person, and it is the hope of this creator that this story awaken others to an understanding and apprehension of their own strength and purpose.

MINERVA VILLA (*Tía Zaira, Las Lloronas*) is an Austin-based actor, director, and theatre artist with more than 20 years of performance experience. Her stage credits include previous versions of *Yamel Cucuy* with Glass Half Full Theatre and The LATC, *For Colored Girls* with Uprise! Productions, *Casta* with Salvage Vanguard Theatre, *Story Wranglers* with Paramount Theatre, and numerous productions with Teatro Vivo, including *This Bitch, Real Women Have Curves, Sangre De Un Angel, American Televisions, Enfrascada*, and *Pulga Nation*. Additional credits include work with Hyde Park Theatre, Vortex Theatre, Austin Shakespeare, and Latino Comedy Project. Her film credits include *What Washes Ashore* and *A Salvo*. As a director, she has worked with Teatro Vivo and Heckle Her Theatre, as well as serving as assistant director with Teatro De La Tierra and Paramount Theatre. Minerva received her BFA in Acting from Texas Tech University and is thrilled to return to The LATC to share this important production once again. Follow her on Instagram @lensofathenaphotography

MARINA DEYOE-PEDRAZA (*Lechuza, Reina*) is thrilled to be making her debut with the Latino Theater Co. at The LATC. Her most recent Off-Broadway credits include *Garbanzo the Gentle Caveman*. Regionally, Marina has played leading roles at Swine Palace Theatre, Zach Theatre, Glass Half Full Theatre, Salvage Vanguard Theatre, Trinity Street Players, Trouble Puppet Theatre Co., Ground Floor Theatre, The Vortex, Theatre en Bloc, and Scottish Rite Theater. She received her MFA from Louisiana State University and is an alumnus of the Eugene O'Neill National Puppetry Conference. She has also created two solo shows: *Vulva Pope:*

Our Lady of the Sacred Part and *You Never Know When You're Gonna Need It*. This past summer, *You Never Know When You're Gonna Need It* was featured in NYC's Puppet Blok at The Dixon Place. Marina dedicates her performance to her family and community in Texas, specifically the Rio Grande Valley. Puro 956! Visit marinad-p.com and follow her on Instagram @mara.que.rarra

MICHAEL GALVAN (*El Viejo, ICE Agent 2*) is excited to be performing at The LATC for the first time. He recently joined the Unit 52 program at INTAR in New York. An Austin-based actor for the past ten years, his theatre credits include Rafael in *Clyde's*, B in *Sanctuary City*, and Palomo in *Anna in the Tropics* (Ground Floor Theatre); *Una Noche Buena* (Zach Theatre); Macduff in *Macbeth* (Austin Shakespeare); and Papi in *Carmela Full of Wishes* (Austin Playhouse). He has won multiple B. Iden Payne Awards for his performances in Austin including Best Performance in a Comedy and Best Puppeteering. Visit michaelagalvan.com and follow him on Instagram @mr_galvan

ZAC CARR (*ICE Agent, Puppeteer*) Zac is touring for the first time with the *Yamel Cucuy* cast to the Latino Theater Co. at The LATC. While this is his first Glass Half Full production, he performed with many of these artists in the past in Trouble Puppet's award-winning show A*merican Blood Song*, a Donner Party operetta. He is grateful for the opportunity to perform with his theatre heroes here at The LATC and in September 2026 as part of the Destinos: 9th Chicago International Latino Theater Festival. Zac has been performing in Austin since 2011, and in July 2026 produced his one man show *Yer Gonna Die (Just Like Me)* at CRASHBOX. He co-wrote and starred in the sketch show *Decease & Desist* at ColdTowne Theater, where he teaches long-form improv. Notable credits: *Cock, We Are Proud to Present a Presentation..., Junk, Henry V, Arden of Faversham, I'm Proud of You, It's a Wonderful Life*. He received his BFA in Acting & Directing from Southwestern University and is a member of Scriptworks. He believes ICE should be abolished. Zac is grateful for the love and support of his beautiful wife Angelina. You may contact him via instagram @zaccarrwreck

ANTONIO MEDRANO (*Nico, Puppeteer*), was born and raised in a rural town in Michoacán, Mexico, and immigrated to the U.S. at the age of 19. He discovered theater by accident while seeking a Latino community in Austin. His journey began in 2014 with his first play produced by Proyecto Teatro. Since then—through training, workshops, productions, and other experiences—he has worked with various groups such as Teatro Espacio Agua Viva, Pedemonte Producción, Teatro de la Tierra, Barrego Red, Glass Half Full Theater, and Teatro Vivo. His work spans short films, local and national commercials, film extra roles, and radio voice-over work. Since 2015, he has also performed with a multidisciplinary group (The Girly Review), exploring genres such as contemporary dance, burlesque, cabaret, and poetry, while focusing on the performative exploration of sensuality and body confidence. As part of his ongoing growth and professional challenge, he is now beginning to perform in English. This marks a new milestone for him, paving the way for bilingual productions and his new role as a member of CAAST.

PRODUCTION BIOS

CREATIVE TEAM

CAROLINE RECK (*Director, Co-Writer, and Co-Producing Artistic Director of Glass Half Full Theatre*) is delighted to bring *Yamel Cucuy* back to The Los Angeles Theatre Center, last seen here in 2024 as part of the Encuentro 2024 Festival. She and Gricelda SIlva are Co-Producing Artistic Directors of Glass Half Full Theatre (Austin, TX). Since 2012 she has led the company in the collaborative creation of over 15 original works that highlight themes of social and environmental justice. Her work focuses on strategies to open the hearts and minds of audiences to these difficult topics using imaginative and interactive puppetry and physical theater. Her original works have been presented by over 40 national Performing Arts Centers including The Kennedy Center (D.C), Irvine Barclay, and The Segerstrom (CA), and festivals including the National Puppetry Festival and Destinos Festival (Chicago). Key works include *The Orchid Flotilla, Once There Were Six Seasons, Don Quixote de LaRedo*, and *Yamel Cucuy*, for which Caroline has received more than a dozen B. Iden Payne awards for Outstanding Direction, Script, Design, and Performance. She is a graduate of the Lecoq School for Physical Theatre (Paris), and teaches puppetry and movement at St. Edwards University and Austin Community College in Austin, Texas, where she lives with fellow puppeteer Connor Hopkins and their young puppeteer offspring.

GRICELDA SILVA (*Assistant Director, Co-Writer, and Co-Producing Artistic Director of Glass Half Full Theatre*) is a native Spanish-speaking Mexican-American from Laredo, Texas. She has BAs in Psychology and Philosophy from St. Edward's University. Her first Glass Half Full show featured her playing opposite Caroline in *The Orchid Flotilla* (2012), and she has since appeared or played a critical role in every Glass Half Full production to date, as a performer, deviser, producer, and writer both in Texas and nationwide. She has received numerous local awards including B. Iden Paynes for Outstanding Performer (Youth Theater), Outstanding Puppetry, Outstanding Lead Actress, and Outstanding Ensemble Performance. She received an Austin Critics Table Award in 2014-2015 for Acting (Lead Role), and was voted Best Actress in Austin in 2015 by the Austin Chronicle.

INDIGO RAEL (*Co-Writer*) is a writer, actor and visual artist residing in Portland, Oregon and Guadalajara, Jalisco, Mexico. She worked on stage and in film before finding her way to puppetry with Glass Half Full Theater. Her film credits include *Thank You A Lot, Marfa Girl*, and the short film *Polly Mermaid Princess of Plastic* available on Youtube. With GHFT she toured as Duck in *Petra and the Wolf* and brought her alter-ego trash siren to the main-stage in *Polly Mermaid: Apocalypse Wow!* Currently, she is finishing a degree in Organizational Leadership at OSU and teaching improv.

CONNOR HOPKINS (*Scenic Designer*) is a designer and builder of sets and puppets for original works of theater and film in Austin, Texas. Favorite theatrical designs include *Yamel Cucuy, The Orchid Flotilla*, and *The Jungle*. His work on films includes *Love and Death* (HBO) and *Hypnotic* (Robert Rodriguez). His puppetry company Trouble Puppet has been recognized for outstanding work in artistic and technical capacities, including New Play of the Year and Outstanding Production, Director, Costumes, Media Design, and Puppetry.

K. ELIOT HAYNES (*Sound Designer*) Eliot is an award winning sound and media designer based out of Austin, TX. He has been working with Glass Half Full Theatre since the very early days. Favorite GHF productions include *The Orchid Flotilla*,

Once There Were Six Seasons, *Don Quixote de LaRedo*, and most recently *Frutos De Muerte*. Recent productions include *Natasha, Pierre & the Great Comet of 1812* and *POP!* (ZACH Theatre), *UNDARK: A Radioactive Puppet Play*, *American Blood Song* (Trouble Puppet Theatre) and TYA touring shows *Call of The Wild* and *Wind in The Willows* (Theatre Heroes). *Yamel Cucuy* holds a special place in his heart and he hopes you enjoy it.

RACHEL ATKINSON (*Lighting Designer*) is a multi-disciplinary collaborative artist with a particular focus on designing theater for young audiences, immersive theater design, and design for devised theater. Glass Half Full credits include *Once There Were Six Seasons, Don Quixote de LaRedo, Polly Mermaid: Apocalypse Wow!, Cenicienta, Yamel Cucuy, Lucha Libre in the Global Arena*, and *La Maleta de Maebelle*. She is a faculty member at Austin Community College. Rachel holds an MFA in Theatre Design from The University of Texas at Austin.

PAUL PINON (*Composer*) is a drummer and composer credited on dozens of recordings and performances with artists spanning an eclectic range of jazz, rock, indie, country, folk, afro-cuban, fusion, flamenco, rumba, and more. This versatility has earned his tenure as longtime collaborator with indie artist Clint Manning, Romani-flamenco musician Oliver Rajamani, and red-dirt country band Memphis Kee, the last of which won the Austin Live Music Grant in 2024 and whose recent album *Dark Skies* was featured in Rolling Stone magazine in January 2026. Additionally, Paul has also performed as an official SXSW artist with Curtis McMurtry, The Oysters, and Luna Lee, the Edinburg Fringe Festival with Cari Q, and performed with Memphis Kee at Yorkville's Summer Solstice Festival and headlined the Colorado Territory Days festival in 2026. Originally from El Paso, Paul has lived in Austin since 2012 working as a musician and educator. He has been a faculty member at Northwest School of Music since 2017, where he launched the Step Onstage program for student bands and leads the program as coordinator.

ANNIE ULRICH (*Puppet Design and Construction*) is an LA-based costume fabricator and member of IATSE Local 705. Previous theater credits include working as First Hand for the 2021 and 2022 Seasons of the Santa Fe Opera. Costume Design credits include *The After Dinner Joke, The Possibilities*, and *Brecht on Brecht* with PTP/NYC at the Atlantic Stage 2. She was the recipient of the 2021 USITT Barbara Matera Award for Excellence in Costume Making. Recent film credits include Christopher Nolan's *The Odyssey, The Mandalorian* and *Grogu*, and *Foundation* Season 3 (Apple TV). Annie received her bachelors' from Middlebury College, and her MFA in Theater from The University of Texas at Austin. Follow her work on Instagram at @annie.ulrich.arts

JAMES MONTAÑO (*Dramaturg*) is a Boston-based dramaturg, educator, and theater historian. He has served as dramaturg and special projects producer at the Williamstown Theatre Festival from 2021-2025. His dramaturgical credits elsewhere also include *The Myth of the Two Marcos* at the O'Neil Theater Center, *Three Americanisms* and *Dream Play* at Harvard University, *Trans Scripts, Part 1: The Women and Pirate Princess* at the American Repertory Theater. He currently serves as an instructor of Public Speaking at Harvard University and is completing his PhD in Performance as Public Practice at the University of Texas Austin. James' work can be found at phillipjamesmontano.com

JOSHUA W. MARTIN (*Tour Stage Manager*) Joshua is thrilled to make his Latino Theater Co. at The LATC debut. A Brooklyn-based scenic, puppet, and integrated media designer, technical director, and teaching artist, Joshua has had work seen in New York at La MaMa Experimental Theatre and Lincoln Center. Regionally, Joshua's work has been seen at Minnesota Opera, Duke University, Northwestern University, The University of Texas at Austin, Theatre in the Park, DPAC, Burning Coal Theatre, and Glass Half Full Theatre. Joshua specializes in new work development, site-responsive performance, and responsible material consumption, and is currently devising justice and identity work with incarcerated youth while developing community exchange software for props warehouses. Joshua is acting Artistic Director of a nonprofit that resources young artists, a 2020 National Science Foundation I-Corps Fellow for theatrical public infrastructure development, and holds an MFA in Scenic Design and Integrated Media for Live Performance from The University of Texas at Austin. Design with Vision. Work for Change. Visit josh-w-martin.com and @DesigningChange

ACTORS' EQUITY ASSOCIATION 1913

LOCAL USA 829 IATSE

This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The puppet designer is represented by United Scenic Artists, Local USA 829, IATSE.

BE PART OF THE MOVEMENT!

Follow the Latino Theater Company and stay connected to what's happening on our stages and in our community. Get behind the scenes access, artist highlights, info on upcoming events, and ways to be part of the conversation.

LET'S GET SOCIAL!
@latinotheaterco

GLASS HALF FULL THEATRE

Our Mission: Glass Half Full Theatre innovates performance structure and audience experience with original works featuring humans and puppets. Our work elevates environmental and social justice issues with a focus on Latiné communities. Our bilingual performances cross linguistic and cultural boundaries towards the heart of the imagination, where artists and audiences examine how oppressive power structures work and how they can be overcome.

Our Vision: to contribute to a sustainable, equitable community framed by a dynamic understanding of multicultural stories and the communities they uphold.

Company History

Glass Half Full Theatre has created original performances in Austin, Texas since 2011. Our local performances have served over 40,000 audience members, and our touring performances have toured around Texas and nationally, performing for more than 100,000 people at 50+ performing arts venues in over 30 states.

Our key constituencies identify as Latine, Multilingual, Youth and Family, and LGBTQIA+. We serve these constituencies with opportunities for artistic participation through workshops and collaborative discussion, and performances that represent their stories with care and complexity. Our performances cover topics including global and local environmental injustice, gender rights, Queer narratives, and diverse Latine experiences. Since 2019, the majority of our work has been bilingual Spanish/English.

Our productions are developed by the Producing Artistic Directors (Gricelda Silva, Caroline Reck, and Khristian Mendez Aguirre) in collaboration with a team of contracted artists (actors, puppeteers, composers, choreographers, and designers.)

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Austin, Texas 78701
Email: info@glasshalffulltheatre.com
Phone: 512-761-8266

glasshalffulltheatre.com

When we come together, great things happen!

Our donors play an active role in bringing theater to Los Angeles that reflects the U.S. Latina/o/x experience and the demographics of the city. We gratefully acknowledge their generous support.

Circle of Friends

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Latino Theater Company is committed to connecting teatristas with comunidad. Your support makes sure that there's a space where our communities are heard and seen. It is what keeps our stages alive, our youth programs free, and our home at the Los Angeles Theatre Center a vibrant hub of cultural experiences. When our community is going through challenging times, we continue to ask urgent questions, offer hope, togetherness, and solidarity, expanding the narrative of what American theater can be.

Please consider making a contribution to Latino Theater Company and help us move our artistic mission forward. By making a one-time or sustaining donation, you'll enjoy benefits that enhance your theater-going experience throughout the year..

For more information, email CircleOfFriends@TheLATC.org or visit latinotheaterco.org/circle-of-friends

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The Latino Theater Company celebrates over 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

WARNING: The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

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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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The Los Angeles Theatre Center is a historic eight-story facility located in the Historic Core of Downtown Los Angeles. The complex includes five theatre venues, a cinema, two dance studios, a large rehearsal space, dressing room facilities, and a beautiful historic atrium grand lobby. The LATC is a full production facility equipped to support live stage productions, screenings, film shoots, festivals, presentations, small and large conferences, seminars, and private events.

Since opening in 1985, The LATC has appeared in dozens of motion pictures, television shows, commercials, and music videos.

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