



Latina|o Theatre Commons

Carnaval of New Latina|o Work

HOSTED BY THE THEATRE SCHOOL AT DEPAUL UNIVERSITY



HowlRound

A commons by and for people who make performance.



THE
**THEATRE
SCHOOL**
at DePaul University

TEATRO VISTA

#LTCCarnaval

July 23-25 2015



A NOTE FROM Lisa Portes

The Latina/o Theatre Commons

operates as a collaborative initiative with HowlRound, a commons by and for people who make performance, housed at Emerson College. HowlRound, through Emerson College, acts as fiscal sponsor for the LTC, and provides infrastructure and mentorship to support our growth. In our actions, the LTC espouses the philosophical methods of HowlRound, and works to promote a commons-based approach to update the narrative of the American theatre through advocacy, artmaking, convening, and scholarship.

I cut my teeth

at the Hispanic Playwrights Project (HPP) at South Coast Rep. Founded by José Cruz González in the early 1980s, this annual festival of new Latina/o plays served as a nexus for the Latina/o theatremaking community and a hotbed of talent for those artistic directors and literary managers looking for new Latina/o work. Later, Juliette Carrillo became Artistic Director and with her keen sense of language and theatricality brought in some of the most exciting writers in the country—not simply the most exciting Latina/o writers, but the most exciting writers period.

Karen Zacarías was the first playwright with whom I had the honor of working. Over the next five years at HPP I met and fell in love with the work of Luis Alfaro, Cusi Cram, José Rivera, Nilo Cruz, Anne García-Romero, Elaine Romero, Rogelio Martinez, Caridad Svich, Alejandro Morales, and many more. Add to that illustrious list the Latina/o directors, actors, and dramaturgs that came together under the California sun, the number of works featured, the conversations had over how many drinks, the sheer vibrancy created by the gathering of all of these theatremakers invested in new Latina/o work and you'd have a sense of the tremendous momentum created by HPP.

In 2003 South Coast Rep decided to end the program. With the loss of HPP—along with the Latino Theatre Initiative at Mark Taper Forum shortly thereafter—the Latina/o theatremaking community lost its national center. While exciting work continued regionally in Los Angeles, Portland, Seattle, Dallas, Denver, Chicago, New York, and Miami, the energy that came from an annual national gathering of artists and producers to discover and celebrate new Latina/o work dissipated. When I read the news that HPP had been shuttered, my first thought was “we have to get it back.”

In a poetic turn of events, that same Karen Zacarías, with the support of HowlRound at Arena Stage, called together a small group of Latina/o theatremakers in May, 2012 in Washington, DC. Out of that gathering, the Latina/o Theatre Commons (LTC) was born and with it the means to re-establish a national hub. Through the use of technology and by marshalling the resources of its membership, the LTC has been able to create a movable center, a tightly interwoven network of passionate Latina/o theatremakers that collaborate online and come together live to advocate for Latina/o theatre as central to the American theatre. In the three years since that game-changing DC meeting, the LTC has held two national convenings, launched an online platform, co-produced 2014 Los Angeles Theatre Center Encuentro: A National Latina/o Theatre Festival, and now welcomes you to Carnaval 2015, a new play festival modeled precisely on HPP. We got it back! With the help of The Theatre School at DePaul University, ALTA Chicago, Teatro Vista, Victory Gardens, Goodman Theatre, and our generous funders we are pushing it forward: seeding the field with new work that tells the stories of the fastest growing demographic in the nation and fueling the momentum of a movement.

Welcome! We are so glad you could join us.

Lisa Portes

Chair, LTC Carnaval 2015

Head of MFA Directing, The Theatre School at DePaul University

As I write this program note I'm acutely aware of earth shattering world events of past weeks that reflect our progress and our problems as a country. In a moment when pain and hope overwhelm us—the racist murders of nine black citizens and the historic marriage equality Supreme Court decision earned after years of activism—we wonder about the role of art and theatre in the struggle for justice and social change, we wonder if our work in the theatre is truly the work of the front lines, where the world gets better because the stories we imagine for the stage matter. In this summer where history moves backward and forward, we come together to celebrate the work of Latina/o theatre artists, we come together as the mission of the Latino Theatre Commons states, to update the narrative of the American theatre, a narrative that has for too long relished its exclusivity.

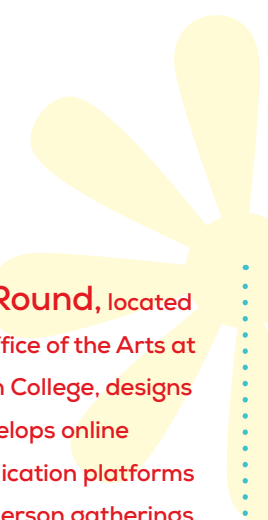
Eight Latino/a theatremakers met in Washington, DC, in May 2012 with a vision to make real change. They envisioned four things, huge goals that they thought would impact the way the American theatre was doing business, to evolve the story of America in 2012 and beyond. They imagined a large convening in Boston of Latino/a theatremakers from all over the US where they would build community and create the infrastructure for a movement. They imagined a month-long Encuentro of Latino/a work in Los Angeles that would culminate with another convening of Latino/a artists. They imagined an online journal called *Café Onda* where they would publish regularly and report on the progress of their movement. And they imagined this weekend, a Carnival at The Theatre School at DePaul University in Chicago where new plays would be read and shared with the field, and yes, more conversation where artists of every ethnicity would come together in the spirit of promoting new stories for the stage.

And we're here together to say, job well done! Everything those eight artists imagined has now become real, and in the process a movement of Latino/a theatremakers is shifting the balance in our field toward a theatre that is more inclusive, and one that looks more like the world we live in. We're also here to talk together about what's next, as we know we have much more distance to travel to create an equitable American theatre.

HowlRound's partnership with the LTC is also a reflection of what we imagined when we started HowlRound a little more than four years ago. We hoped the notion of commons-based movements, a frame that demands inclusion by its very structure, would become a basis for change in our field. We imagined a place where anyone could participate, where those who felt excluded and unheard could occupy space in full voice. The LTC has taken the commons-based model and run with it, and HowlRound is honored to be its primary collaborator, its institutional infrastructure, and its mentor for commons-based practice in this work.

This is a summer I will never forget. So much has happened, dreams shattered and realized. I'm grateful to pause here, in this historic moment as the LTC rolls forward, making a difference and making change.

Polly Carl
Director of HowlRound



HowlRound, located in the Office of the Arts at Emerson College, designs and develops online communication platforms and in-person gatherings that promote access, participation, organizational collaboration, field-wide research, and new teaching practices to illuminate the breadth, diversity, and impact of a commons-based approach to performance practice.

For more information, visit HowlRound.com.

THURSDAY

11:30 AM

FULLERTON
STAGE

the living'life of the daughter mira

by Matthew Paul Olmos

DIRECTED BY Carlos Murillo

This play was developed, in part, by the Lark Play Development Center and Primary Stages' Dorothy Strelsin New American Writers Group. It received the 2015 National Latino Playwriting Award from Arizona Theatre Company.

CAST

LAZARO

Wesley Toledo

LUNA/MIRA

Andrea Morales

MAYA

Charin Alvarez*

LUPE

Isabel Quintero

EFREN

Miguel Nunez

*Appearing courtesy of
Actors' Equity Association

Premature at 32 weeks, baby Mira looks to her delivery nurse Maya as a mother figure. While fighting to remain alive, her teenage mother and uncompromising family clash over who is fit to raise the baby while Mira's father Lazaro struggles to keep a promise he made to his daughter nine months earlier on a mysterious beach.

MATTHEW PAUL OLMOS is a three-time Sundance Institute Fellowship/Residency recipient, New Dramatists Resident Playwright, Princess Grace Awardee in Playwriting, Ensemble Studio Theatre lifetime member, and was named by Sam Shepard as the inaugural recipient of the La MaMa e.t.c.'s Ellen Stewart Emerging Playwright Award. He's been a Baryshnikov Arts Center Resident Artist, Dramatists Guild Fellow, two-time INTAR Theatre H.P.R.L. playwright, New York Theatre Workshop fellow, Primary Stages Dorothy Strelsin New American Writer, terraNOVA Collective playwright, Rising Circle Collective playwright, and a two-time Resident Artist at Mabou Mines/Suite, mentored by Ruth Maleczek. His work is produced nationally and in México, and is published by NoPassport Press and Samuel French.

For more of Matthew's work, go to matthewpaulolmos.com or visit newplayexchange.org or samuelfrench.com.

CARLOS MURILLO is a Chicago-based playwright and director. His book *The Javier Plays*, a trilogy that includes *Diagram of a Paper Airplane*, *A Thick Description of Harry Smith*, and *Your Name Will Follow You Home* will be released this fall, published by 53rd State Press. His plays have been seen throughout the US and Europe. Recently, the Spanish language version of *Your Name* premiered at Repertorio Español in NYC. He was a resident playwright at New Dramatists from 2007-2014. He has directed new work for Goodman Theatre, Walkabout Theatre, the Public Theater, and The Theatre School at DePaul University where he currently heads the BFA Playwriting Program. Carlos is a recipient of the 2015 Doris Duke Impact Award.

To produce this play, contact:
The Gersh Agency
Leah Hamos
lhamos@gershny.com

THURSDAY

2:30 PM

FULLERTON
STAGE

Perfectamente Loca/Perfectly Insane

by Magdalena Gómez

DIRECTED BY Marcela Muñoz

Writing of this play was funded in part by the National Association of Latino Arts and Cultures. Special thanks to Daniel Jáquez, INTAR Artistic Director Lou Moreno, Susan Zeeman Rogers, Desmar Guevara, Mariana Carreño King, and the readers at the first and second readings: Yarani del Valle Piñero, Elise Santora, Nancy Rodriguez, Shadia Almasri, and Melody Vendrell.

CAST

LOCA

Ana Santos

MALKRIADA

Paula Ramirez

HYSTERIKA

Erica Hernández

A fractured daughter seeks to forgive her mother as their troubled relationship is re-enacted from painful memories. Colonialism, the devastating legacy of industrialization, religion, mental illness, sexual trafficking of children, and unchallenged traditions are exposed through a theatrical prism in a Puerto Rican slum known as "El Fanguito."

Bronx born **MAGDALENA GÓMEZ** is the author of *Shameless Woman*, a memoir in poems, Red Sugarcane Press, NYC. She has been a pioneering performance poet since 1971, playwright, and the co-founder and artistic director of Teatro Vida. She is a commentator with New England Public Radio. She has begun collaboration on her flamenco opera *¡Alza!* with theatre director Elena Araoz, and has been developing *Perfectamente Loca* with long-time collaborator, director, Daniel Jáquez. A selection of her poems and monologues, *Dancing in My Cockroach Killers* was produced and set to music by Pregones Theater, who in 2010 named her an NEA Master Artist.

To produce this play, contact:

Magdalena Gómez
amazonica@mac.com

For more of Magdalena's work, go to magdalenagomez.com or visit newplayexchange.org.

MARCELA MUÑOZ is the Co-Artistic Director and Managing Director of Aguijón Theater. Marcela also dedicates herself to theatre/acting education and the bilingual translation (Spanish/English) of dramatic works. Besides regular gigs at Aguijón, her many acting credits include works with other Chicago companies such as Teatro Luna, Teatro Vista (ensemble member), Victory Gardens Theatre, and Goodman Theatre. Her directing credits at Aguijón include *Yerma*, *The House of Bernarda Alba*, *Blood Wedding*, *Johnny Tenorio*, *Perversions*, *Even a Sparrow Leaves its Nest*, *Monday Falls on León Rodríguez*, *Antigone*, *The Passion According to Antígona Pérez*, *Querido Voyeur*, *Blowout*, and *La Chunga* among others; *Kita y Fernanda* for Teatro Luna; *Ferdinand the Bull* for the Goodman Theatre; and *La Posada Mágica* for Teatro Vista. As an actress and director she has participated in international theatre festivals in Peru, Argentina, and Colombia. She is a graduate of The School at Steppenwolf.

THURSDAY

5:00 PM

FULLERTON
STAGE

Parachute Men

by Mando Alvarado

DIRECTED BY Ricardo Gutierrez

Parachute Men was born out of an idea at INTAR's New Works Lab, and was written during a residency at The Space at Ryder Farms under the guidance of Rattlestick Playwrights Theater. It had further development at The Lark's Playwrights' Week.

CAST

ERIC

Eddie Martinez*

ANDREW

Carlo Garcia*

CORY

Paloma Nozicka

ANGEL

Ramon Camin*

LINDA MCFEELY

Monica Lopez*

ELI

Tommy Rivera-Vega

*Appearing courtesy of
Actors' Equity Association

After the death of his mother, Eric travels the world in search of global disasters, abdicating his own family responsibilities. He comes home to discover a change in the pecking order where he's an outsider and no longer "the man of the house."

MANDO ALVARADO is an award-winning playwright/screenwriter from South Texas. His play *Basilica* premiered Off-Broadway at Cherry Lane Theatre in New York City. His play *Post No Bills* received its Off-Broadway premiere at Rattlestick Playwrights Theater. His new play, *Diablo Love*, had its world premiere at Central Park's Summer Stages. They also produced *A King of Infinite Space*, a *Hamlet*/Pearl Jam mash-up and *Sangre*, an adaptation of *Blood Wedding*. He co-wrote the book for the bilingual musical *A Yellow Brick Road*, an adaptation of *The Wizard of Oz* for Theaterworks USA, which received its critically acclaimed Off-Broadway premiere at The Lortel Theatre. His first feature film, *Cruzando*, which he co-wrote and co-directed with Michael Ray Escamilla, is available on DVD and was distributed by Vanguard Cinema. He is a member of Rising Phoenix Rep, an alum of INTAR's Hispanic Playwright-in-Residence Laboratory 2006–2008, a member of Company of Angels writers group, and a graduate of The University of North Carolina School of the Arts. He's currently working on *Tyrant* for FX.

For more of Mando's work, go to newplayexchange.org

RICARDO GUTIERREZ is the Executive Artistic Director of Teatro Vista where he recently directed the world premiere of *Between You, Me and The Lampshade* by Raúl Castillo. Other Teatro Vista directing credits include *A View From The Bridge*, *Momma's Boyz*, *i put the fear of mexico in'em*, and *La Posada Mágica*. Gutierrez served as the artistic director of *Nosotros* in Los Angeles, The Canterbury Theatre in Indiana, and Absolute Shakespeare in Chicago. He is the co-founder and co-director of the Alliance of Latino Theatre Artists Chicago (ALTA Chicago) a service organization dedicated to promoting and fostering Latina/o theatre artists in Chicago. As an actor, Gutierrez most recently appeared at the Goodman Theatre in the world premieres of *Song For The Disappeared* and *Fish Men*. Gutierrez has appeared on stage at the Actors Theatre of Louisville, The Denver Theatre Center, Steppenwolf Theatre, Victory Gardens Theatre, and at Lookingglass Theatre. Recent television credits include *Boss*, *Sirens*, and *Chicago PD*.

To produce this play, contact:
Mando Alvarado
mando.e.alvarado@gmail.com

FRIDAY

11:30 AM

FULLERTON
STAGE

Wolf at the Door

by Marisela Treviño Orta

DIRECTED BY Lisa Portes

CAST

SEPTIMO

Adam Poss*

ISADORA

Ayssette Muñoz

YOLOT

Maya Malan-Gonzalez

ROCIO

Laura Crotte*

*Appearing courtesy of
Actors' Equity Association

In this contemporary fairy tale, Isadora, after losing her first born, finds the strength to stand up to her husband, Septimo, but he has his own ideas. He traps a pregnant intruder, Yolot, and hatches a plan to keep her baby. Isadora and Yolot join forces and devise a plan of their own while a pack of wolves closes in on the hacienda.

MARISELA TREVIÑO ORTA was recently admitted to the Iowa Playwrights Workshop. Her plays include: *American Triage* (Repertorio Español 2012 Nuestras Voces Runner-Up); *Braided Sorrow* (2006 Chicano/Latino Literary Prize in Drama, 2008 Su Teatro world premiere, 2009 PEN Center USA Literary Award in Drama); and *Heart Shaped Nebula* (2015 Shotgun Players world premiere). Marisela is a founding member of the Bay Area Latino Theatre Artists Network and a member of the Latina/o Theatre Commons Steering Committee. Currently, Marisela is working on cycle of Latino fairy tale plays which include *The River Bride* (2016 Oregon Shakespeare Festival world premiere), *Wolf at the Door*, and *Alcira*.

For more of Marisela's work, go to newplayexchange.org

To produce this play, contact:
Marisela Treviño Orta
mariselaorta@gmail.com

LISA PORTES is an award-winning director of new and contemporary American plays and musicals. She has directed and developed work at Goodman Theatre, Steppenwolf Theatre, Guthrie Theatre, McCarter Theatre Lab, South Coast Repertory Theatre's Hispanic Playwrights Project, Sundance Theatre Lab, the Eugene O'Neill Playwrights Conference, the Public Theater, New York Theatre Workshop, Playwrights Horizons, and Soho Rep. Recent credits include *This Is Modern Art* by Idris Goodwin and Kevin Coval (Steppenwolf Theatre), *Grounded* by George Brant (American Blues Theater), and Naomi Iizuka's *Ghostwritten* (Goodman Theatre), *After a Hundred Years* (Guthrie Theater), and *Concerning Strange Devices from the Distant West* (Timeline Theatre). Lisa heads the MFA Directing program at The Theatre School at DePaul University and serves as Artistic Director of Chicago Playworks for Young Audiences. She is a 2014-15 recipient of the TCG Spark Leadership Fellowship and a proud founding member of the Latina/o Theatre Commons.

FRIDAY

2:30 PM

FULLERTON
STAGE

Swimming While Drowning

by Emilio Rodriguez

DIRECTED BY Alexandra Meda

Swimming While Drowning received development through WMU's Activate Midwest Festival under the previous title Spin.

CAST

ANGELO

Johnathan Nieves

MILA

Jose Nateras

JARED

Marvin Quijada

CJ

Gustavo Mellado*

*Appearing courtesy of
Actors' Equity Association

A pair of homeless gay teenagers meet in a LGBT shelter. Through their poetry–rap and spoken word–the boys form a powerful bond. As their connection grows stronger, they begin to see the truth about the world and the people around them.

EMILIO RODRIGUEZ is a Detroit area playwright, actor, director, producer, poet, and teaching artist who finds himself working with theatres throughout Michigan. His plays have been read at various festivals including Activate Midwest at MSU, Original Works Weekend with Slipstream Theatre Company, and at the Detroit Fringe Festival.

For more of Emilio's work, go to newplayexchange.org

ALEXANDRA MEDA currently serves as the Executive Artistic Director for Teatro Luna and a steering committee member for the Latina/o Theatre Commons. She creates, directs, and produces new and original work for Teatro Luna–America's only Pan Latina/ All Women of Color Theatre Company, with ensembles in both Chicago and Los Angeles, that tour the globe with performances and education programs. She has directed in over 25 cities in the US and 3 countries. Most recently she co-developed and directed the World Premiere of *Generation Sex* at the Los Angeles Theatre Center. She is a TCG Young Leader of Color alumni, a NALAC Leadership Institute graduate, and a recent Mellon Artistic Leadership Fellow at the LATC. She believes in radical collaboration, the power of theatre to build community, and that telling your story is a catalyst for social change.

To produce this play, contact:

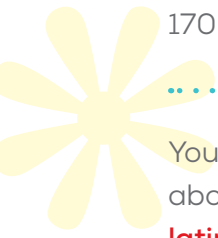
Emilio Rodriguez
erdgz12@gmail.com

All Carnaval events will take place at one of the three venues listed below:

**The Theatre School
at DePaul University**
 2350 N. Racine Avenue

**Victory Gardens
Biograph Theater**
 2433 N. Lincoln Avenue

Goodman Theatre
 170 N. Dearborn Street



You can find more information about the LTC by visiting latinaotheatrecommons.com or by following us on Facebook.



Join the national conversation on Cafe Onda, the online journal of the LTC!

*Livestreamed on HowlRound TV.
 Tune in at howlround.tv.

THURSDAY July 23

9:00

10:00

10:00 AM

Carnaval 2015 Opening Ceremonies*
Fullerton Stage

11:00

12:00

11:30 AM

the living'life of the daughter mira
by Matthew Paul Olmos
Fullerton Stage

1:00

2:00

1:30 PM Lunch

3:00

2:30 PM

Perfectamente Loca
by Magdalena Gómez
Fullerton Stage

4:00

5:00

4:30 PM Break

6:00

5:00 PM

Parachute Men
by Mando Alvarado
Fullerton Stage

7:00

8:00

8:30 - 10:00 PM

Noche Victoria!
An Evening of Chicago Latina/o Theatre
Victory Gardens Biograph Theater



FRIDAY July 24

9:00 AM

Cafecito: National Association
of Latino Arts & Cultures

10:00 AM SESSION 1*

Grab a Seat! Fueling Momentum
Towards the New American Theatre
Healy Stage

11:30 AM

Wolf at the Door
by Marisela Treviño Orta
Fullerton Stage

1:30 PM Lunch

2:30 PM

Swimming While Drowning
by Emilio Rodriguez
Fullerton Stage

4:30 PM Break

5:00 PM

Más by Milta Ortiz
Fullerton Stage

7:00 - 10:00 PM

Carnaval Reception
Performance of *Feast*
by Albany Park Theatre Project
Goodman Theatre

SATURDAY July 25

9:00 AM

Cafecito: The Fornés Institute

10:00 AM SESSION 2*

Las Cuatro: Exploring the Work of Cruz,
Garcia-Crow, Grise, and Rodriguez
Healy Stage

11:30 AM

Sweep
by Georgina Escobar
Fullerton Stage

1:30 PM Lunch

2:30 PM SESSION 3

Breakout Sessions
Various Locations
For session descriptions and locations,
see program insert.

4:30 PM Break

5:00 PM

Mother Road by Octavio Solis
Fullerton Stage

7:00 - 9:30 PM

Carnaval Closing Ceremonies*
Fullerton Lobby

FRIDAY

5:00 PM

FULLERTON
STAGE

Más

by Milta Ortiz

DIRECTED BY Tlaloc Rivas

Más was commissioned and developed at Borderlands Theater through a 2012/13 National New Play Network playwright residency. A Tucson Pima Arts Council Individual Artist Grant further developed the script. This play would not be possible without the support of the Tucson community and the people interviewed. Muchisimas gracias to dramaturgs Ric Salinas of Culture Clash and Catherine Maria Rodriguez, and Marc Pinate for partnering in conducting interviews and for conceiving this project.

CAST

LIBERTAD
Paola Sanchez

FLOR
Kristiana Rae Colón

JEN
Rinska Carrasco Prestinary

VICTOR
Lakin Valdez*

PODER
Jessie David Perez

MAESTRO
Carlo Garcia*

RUDY
Salome Martinez*

*Appearing courtesy of
Actors' Equity Association

Told from on-the-ground interviews, this docudrama examines the banning of Mexican American Studies in the Tucson Unified School District as the people involved struggle to hold onto their identity, their community, and their humanity.

MILTA ORTIZ is a playwright with an MFA from Northwestern University's Writing for the Screen and Stage program. As an NNPN playwright in residence at Borderlands Theater for the 2013/14 season, she wrote and developed *Más*, and the 18th Annual Tucson Pastorela. Other plays include *Disengaged*, a TYA play commissioned by Rising Youth Theater and premiered at the Phoenix Center for the Arts '2014, and *You, Me and Tuno*, a finalist in NYC's Downtown Urban Theater Festival 2013. *Fleeing Blue* won the 2012 Wichita State playwriting contest and a university production in 2012. *Last of the Lilac Roses* was a runner up finalists at MetLife's Nuestra's Voces Playwriting Competition at Repetorio Español in 2011.

For more of Milta's work, go to miltaortiz.com or visit newplayexchange.org.

TLALOC RIVAS is honored to be directing for the 2015 Carnival of New Latina/o Work. He recently made his playwriting debut with *Johanna: Facing Forward* at the Cleveland Public Theatre. His recent productions include: *Mariela en el Desierto* (Aurora Theatre and Los Angeles Theatre Center); *The New World* (Shakespeare Festival St. Louis); and *Water by the Spoonful* (Iowa). Tlaloc is a founding member of the LTC, an Associate Member of Stage Directors & Choreographers, and a recipient of the Sir John Gielgud Fellowship in Classical Directing. He joined the University of Iowa faculty as Assistant Professor of Theatre in 2012. Upcoming projects include: *In Love and Warcraft* (Halcyon Theatre); *Wit* (Aurora Theatre); and *Prospect* (Boundless Theatre, NYC). His next writing project, supported by a Creation Fund Award from National Performance Network, will be a new play based on the life of civil rights activist Rodolfo "Corky" Gonzáles.

To produce this play, contact:
Milta Ortiz
miltaortiz@gmail.com

SATURDAY

10:00 AM

HEALY
STAGE

Las Cuatro

Exploring the Work of Cruz, Garcia-Crow, Grise, and Rodriguez

DIRECTED BY Daniel Jáquez and Olga Sanchez

SELECTIONS FROM

Satyrικόño

by Migdalia Cruz

This play received a workshop during INTAR's New Works Lab Series in June 2015, directed by Daniel Jáquez with music by Cristian Amigo. The first reading was at INTAR in October 2011 (Lou Moreno, artistic director) and was directed by Daniel Jáquez. It was developed at the Lark's Meeting of the Minds, 2013-14, with roundtables at the Lark in 2014 and 2015. Includes words inspired by the sayings of Pol Pot and the book of ancient Sumerian proverbs The Gecko Wears a Tiara compiled by Mark Saltviet.

NOTES AND DRAMATURGY BY Catherine María Rodriguez

¡Coño! It's 2069, and in the Ignited Dominions of Amerika, revolution isn't the only thing coming. With a positively pornographic politic, dominating Emperor-President Octavio has taken the world as his submissive: while the political elite entertain Octavio by pleasuring themselves with excess (or else), the have-nots keep to their dilapidated hoods, hustling and whoring just to get by. But the astrological signs point to an impending end to the perversion... and to the mean streets of the once-enchanted, now-ghetto island of Puerto Rico. In the holed-up barrio of La Perla, Junior—bastard son of Octavio, current sex slave, and wanna-be Reggaeton icon—plots revenge against his hedonistic absent father. With the unlikely assists of matriarch and sexual cougar Poderosa, sibling and Security Chief Lujuria, and competing queer partners Enco and Clyvio, Junior embarks on a risqué rough ride to off the leader of the free-ish world. Inspired by the Latin classic *Satyricon*, Fellini's 1968 fantastical film by the same name, Cambodian revolutionary Pol Pot, ancient Sumerian proverbs, and a contemporary politician or two, Migdalia Cruz's *Satyrικόño* submits a colorful cast of characters to a dystopian vision of our not-so-postcolonial, not-too-distant future.

MIGDALIA CRUZ was born and raised in the Bronx, where she wrote her first play at age six. Since then she has written more than 50 works, which have been produced across the United States, and in México, Canada, Egypt, Australia, Greece, the UK, and Turkey. She is thankful for being nurtured by New Dramatists, Sundance, the Lark's México/US Word Exchange, and by Maria Irene Fornés at INTAR. She is delighted to be back in Chicago, where she was a writer in residence at Latino Chicago Theater Company.

To produce this play, contact:
Peregrine Whittlesey Agency
pwwagy@aol.com

For more of Migdalia's work, go to migdaliacruz.com or visit newplayexchange.org

SATURDAY

10:00 AM

HEALY
STAGE

Las Cuatro Exploring the Work of Cruz, Garcia-Crow, Grise, and Rodriguez

SELECTIONS FROM

Appeal: The New American Musical of Mexican Descent

by Amparo Garcia-Crow

NOTES AND DRAMATURGY BY Catherine María Rodriguez

History gets a uniquely Tejano retelling in Amparo Garcia-Crow's *Appeal: The New American Musical of Mexican Descent*. Centered on a lawyer, a landmark case, and a payaso, *Appeal* dramatizes the life of civil-rights activist Gustavo C. García as he navigates a shifting sociopolitical landscape in the States, from the Great Depression to World War II and well into the Civil Rights Movement. Through it all, García proves to be a provocative political powerhouse, especially when it comes to *Hernández v. Texas*—a lesser-known but no less important contemporary to *Brown v. Board of Education* and, notably, the first case by Mexican Americans to be heard by the Supreme Court. Though he struggles relentlessly against racial discrimination, García's most pained war is the one waged daily to overcome personal demons. In portraying this legal swan song, playwright Garcia-Crow weaves brooding musical moments of biography with satirical circus acts from the Carpa García (a Mexican tent show that roamed the Southwest from 1914-1947). Part courtroom drama, part carpa playlet, and all politics, *Appeal* gestures toward the rich legacy of Latina/o contributions to law-making and theatremaking in el Norte.

To produce this play, contact:
Amparo Garcia-Crow
ampybird@gmail.com

AMPARO GARCIA-CROW acts, sings, directs, and writes plays, screenplays, and songs. As a playwright, Garcia-Crow has been developed at South Coast Repertory Theatre and Mabou Mines, has had world premieres Off-Broadway, at the Actors Theatre of Louisville, and at Latino Chicago Theatre Company. Her films have premiered at SXSW, the Los Angeles Latino International, Cine las Americas, and PBS. A former TCG/NEA Director's Fellow and James Michener Fellow, her collection is entitled *Between Misery and the Sun: The South Texas Plays*. As an Equity, SAG actor she (or her voice) appears in unexpected television, film, and video game places.

For more of Amparo's work, go to amparogarciacrow.com or visit newplayexchange.org

SATURDAY

10:00 AM

HEALY
STAGE

Las Cuatro Exploring the Work of Cruz, Garcia-Crow, Grise, and Rodriguez

SELECTIONS FROM

Siempre Norteada: Always Late. Always Lost.

by Virginia Grise

An earlier version of this script was developed through The Women's Project Theatre's Playwrights Lab in collaboration with lab artists Elena Araoz, Kara Lee Corthron, Lydia Fort, Sarah Gancher, Dipika Guha, Deadria Harrington, Jane Jung, Lauren Keating, Lila Neugebauer, Meropi Peponides, Aktina Stathaki, Lily Whitsitt, Lauren Yee, Lanie Zipoy. A ten-minute excerpt of the play was presented as a chapter (entitled "Go Away!") in Architecture of Becoming at City Center (NYC) in 2014.

NOTES AND DRAMATURGY BY Isaac Gomez

What does it mean to be lost in a place where it feels like no one is found? In Virginia Grise's new short play *Siempre Norteada: Always Late. Always Lost.* we follow the journey of a queer artist from Tejas who faces the hauntingly familiar challenges of being caught in the whirlwind of feeling like a foreigner in a not-so-foreign place when she finds herself moving to New York City. Told through a series of vignettes that weave between dreams and reality, Grise navigates the somewhat murky waters that come with large life changes and the community she surrounds herself with to survive them (her Marxist friend, her neighbor-lady friend, her sane friend, her butch dyke lover, and her friend from home, a loco bien loca). In this somewhat autobiographical play—the first in a series of short plays about her adventures and antics in New York—*Siempre Norteada* explores what happens when these personalities intersect, and even more importantly—how they rely on each other to withstand the profound loneliness that comes when one feels completely lost in a city that grows higher in the sky than one can reach.

From *panzas* to prisons, from street theatre to large-scale multimedia performances, from princess to *chafa*, **VIRGINIA GRISE** writes plays that are set in bars without windows, barrio rooftops, and lesbian bedrooms. A recipient of the Whiting Writers' Award, Princess Grace Award in Theatre Directing, and the Yale Drama Series Award, her published work includes *blu* (Yale University Press), *The Panza Monologues* co-written with Irma Mayorga (University of Texas Press), and an edited volume of Zapatista communiqués titled *Conversations with Don Durito* (Autonomedia Press). She earned her MFA from the California Institute of the Arts and currently lives in Brooklyn, NY.

To produce this play, contact:
Virginia Grise
vgrise@gmail.com

For more of Virginia's work, go to viriniagrise.com or visit newplayexchange.org

SATURDAY

10:00 AM

HEALY
STAGE

Las Cuatro Exploring the Work of Cruz, Garcia-Crow, Grise, and Rodriguez

SELECTIONS FROM

The Sweetheart Deal

by Diane Rodriguez

NOTES AND DRAMATURGY BY Isaac Gomez

It's 1970 and the world for Latinos is rapidly changing. With Cesar Chavez leading the largest Chicano social movement of the century, farmworkers, family members, and their allies are struggling to survive. In Diane Rodriguez's *The Sweetheart Deal*, we find ourselves in the midst of this tumultuous moment in history where young couple Mari and Will decide to leave everything behind and volunteer for the United Farm Workers union to work for their underground newspaper, *El Malcriado*. Finding themselves in the middle of a family dispute with a troubled brother and a union that is struggling to survive, what sacrifices must the two make to be the change they want to see? Partly told through dramatic realism and partly told through a Brechtian style of storytelling known as *ACTOS*, Rodriguez evokes the political sketch form created by Luis Valdez and *El Teatro Campesino* used to educate the farm workers on the issues of the strike. Throughout the play, the *ACTOS* are performed by a theatre company who also play the actors in the play, charging the story with the political climate of the day in the midst of her fiction.

To produce this play, contact:
Peregrine Whittlesey Agency,
pwwagy@aol.com

DIANE RODRIGUEZ is an Obie Award winning, multi-disciplinary theatre artist who writes, performs, directs, and produces. She is Associate Artistic Director at Center Theatre Group, Los Angeles. Her play *Living Large in a Mini Kind of Way* was produced in 2012 by Teatro Luna (Jeff Recommended). *Living Large* was produced again at 16th Street Theatre in the Spring of 2013 directed by Ann Filmer. Diane was a writer for Mattel, Inc from 2009-2014, where she wrote for the Barbie Live division, writing the book for the Broadway scale Barbie musicals that toured internationally in Latin America, the Pacific Rim, and China. Her two play anthology titled *Latins Anonymous* written collectively with Latin Anonymous is in its 23rd printing. She is serving her third term as president of the TCG board and is a 2015 Presidential nominee for the National Council on the Arts.

For more of Diane's work, go to newplayexchange.org

SATURDAY

11:30 AM

FULLERTON
STAGE

Sweep

by Georgina Escobar

DIRECTED BY Henry Godinez

This play was written as part of the Brooklyn Generator series led by Bixby Elliot and Erin Mallon (2014). It received a reading with the following cast: Gerardo Rodriguez, Audrey Esparza, Sarah Villegas, and Mindy Leanse.

CAST

EVE/HESSA/TESSA
Sandra Delgado*

ADAM/JOHN/RALPH
Gabe Ruiz*

SIRI/PETER
Cruz Gonzalez-Cadel

LUNA
Sofia Tew

*Appearing courtesy of
Actors' Equity Association

Hit women of the multiverse (Sweepers) drop in on different eras to correct humanity's imperfect patterns. Expanding upon the iconic classic *Blade Runner*, the women of *Sweep* hunt their targets from biblical times through modern day Brooklyn in this cosmic sci-fi journey.

GEORGINA ESCOBAR is a native of Ciudad Juárez, México. Writing credits include: *The Unbearable Likeness of Jones* (Dixon Place), *Wayfoot* (National Puppetry Conference), *Coal: Fable of the Firerock* (The Lensic), *Ash Tree* (Duke City Repertory, ASSITEJ Festival, TYA 2011 Award), *The Ruin* (Manhattan Rep), *The Circuz* (Teatro Nuevo Mexico Staged Reading, Words Afire Theatre Festival). Artistic Developments include: The Brooklyn Generator (Writer), Assistant Director HotInk Festival (David Olguin's *Asesinos*, *The Lark*), National Puppetry Conference (Writer), National Playwrights Conference (Playwright Observer), and NTI at the Eugene O'Neill Theater Center (Literary Intern/Associate and Playwright Lab Instructor). She is the founder of Grettlegrott Ink, where her freelance work includes clients and contributions to *American Theatre Magazine* (TCG), *Café Onda*, *The Civilians*, and *Dixon Place*.

To produce this play, contact:
One Blue Cat Productions
Georgina Escobar
georginahescobar@gmail.com

For more of Georgina's work, go to georginaescobar.com or visit newplayexchange.org

HENRY GODINEZ is the Resident Artistic Associate at the Goodman Theatre, where he's been the director of The Latino Theatre Festival, for which he fostered the co-production of *Pedro Páramo* with Teatro Buendia of Cuba in 2013. This June he directed the world premiere of Elaine Romero's *A Work Of Art* at Chicago Dramatists, and in the fall, will direct the world premiere of Charise Castro Smith's *Feathers And Teeth* at the Goodman. Recipient of the 1999 TCG Alan Schneider Directing Award, Godinez is a professor at Northwestern University, co-editor of The Goodman Theatre's *Festival Latino: Six Plays*, and proudly serves on the Board of Directors of The Illinois Arts Council Agency and Albany Park Theater Project.

SATURDAY

5:00 PM

FULLERTON
STAGE

Mother Road

by Octavio Solis

DIRECTED BY Juliette Carrillo

*Commissioned by the National Steinbeck Center, Colleen Bailey, Executive Director.
Developed for a reading at the Steinbeck Festival on May 2, 2014 with El Teatro Campesino.*

CAST

WILLIAM JOAD
Robert Breuler*

MARTÍN JODES
Tony Sancho*

ROGER/CHORUS 1
Matt DeCaro*

CURTIS/CHORUS 2
Jason Goff

IVY/CHORUS 3
Brenda Barrie*

AMELIA/CHORUS 4
Krystal Ortiz

ABELARDO/CHORUS 5
Armando Reyes

MO/CHORUS 6
Christina Nieves*

JAMES/CHORUS 7
Kashif Powell

*Appearing courtesy of
Actors' Equity Association

An epic tale brings together descendants from *The Grapes of Wrath*. William Joad resolves to keep the Joad farm in the family. He finds that his only surviving relative, Martín, is a young Latino ex-migrant worker. William and Martín drive east to Oklahoma on the reverse journey of their forbearers as they struggle to look beyond the brutal past to build a new American family.

OCTAVIO SOLIS' plays include *Alicia's Miracle*, *Se Llama Cristina*, *Cloudlands* (co-written with Adam Gwon), *The Pastures of Heaven*, *Ghosts of the River*, *Lydia*, *Gibraltar*, *The Ballad of Pancho and Lucy*, *Dreamlandia*, *El Otro*, *Santos & Santos*, and many others, which have been produced across the country. His drama, fiction, and poetry have been published in the *Arroyo Literary Review*, *The Louisville Review*, *Zyzyyva*, *Catamaran Literary Reader*, and the *Chicago Quarterly Review*. His anthology *The River Plays* is published by NoPassport Press. He is a United States Artists Fellow, New Dramatists alum, member of the Dramatists Guild, and has most recently been awarded the PEN Center USA Literary Award for Drama for *Se Llama Cristina*.

For more of Octavio's work, go to octaviosolis.net or visit newplayexchange.org

A graduate of the Yale School of Drama, **JULIETTE CARRILLO** has directed critically-acclaimed premiere and revival productions in theatres across the country including Oregon Shakespeare Festival, Mark Taper Forum, South Coast Repertory, Yale Repertory, Denver Theater Center, and Seattle Repertory. As a member of the Cornerstone Theater ensemble, she has developed work for and with various communities such as the Los Angeles River community, the addiction and recovery community, the Hindu community, and seniors and their caregivers. She was an Artistic Associate and Director of the Hispanic Playwrights Project at South Coast Repertory for seven years, developing work with writers such as Nilo Cruz, Octavio Solis, José Rivera, and Karen Zacarías. A playwright, her new play *Plumas Negras* was selected as a runner up in Repertorio Español's 2015 Nuestras Voces Playwriting Competition. She has been a proud member of the Latina/o Theater Commons Steering Committee for over two years. juliettecarrillo.com

To produce this play, contact:
Bret Adams Ltd
Mark Orsini
morsini@bretadamsLtd.net

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The LTC Steering Committee is a group of volunteers from across the US who lend their talents, time and energy towards promoting Latina/o theatre through advocacy, artmaking, convening, and scholarship.

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Very Special Thanks to The Theatre School at DePaul University staff who dedicated their time and attention to Carnaval 2015.

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All the plays highlighted at the Carnaval and many of those submitted for consideration, as well as playwright profiles, are available on The New Play Exchange, a streamlined script discovery and recommendation engine for the new play sector. The NPX is a project of the National New Play Network, an alliance of non-profit theatres dedicated to the development, production, and continued life of new plays. newplayexchange.org | nnpn.org

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Carnaval 2015 is made possible by the John D. and Catherine T. MacArthur Foundation and by The Joyce Foundation. Further support has been provided by the Institute of International Education (IIE), the Djerassi Resident Artists Program, The Andrew W. Mellon Foundation, HowlRound, Emerson College, and DePaul University. The Latina/o Theatre Commons 2014-2015 Initiatives are supported in part by the National Association of Latino Arts and Cultures, the Ford Foundation, and the Surdna Foundation through a grant from the NALAC Fund for the Arts Grant Program. Carnaval 2015 is produced in association with Teatro Vista and the Chicago Alliance of Latino Theatre Artists.

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