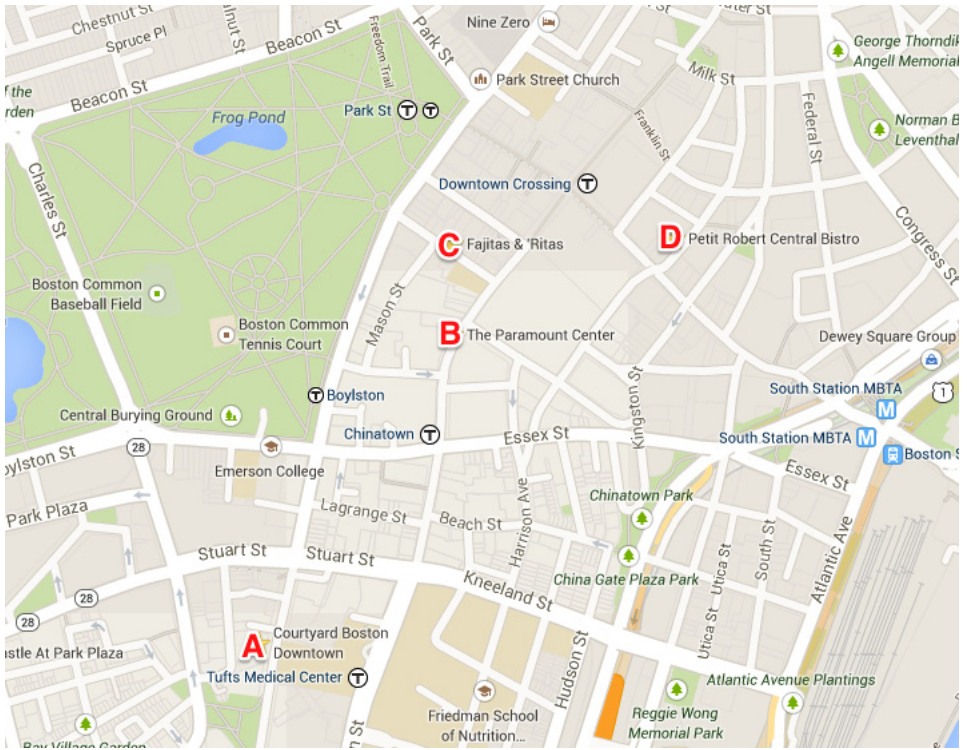


**LATINA/O THEATRE COMMONS
NATIONAL CONVENING**

**October 31-November 2, 2013
Emerson College, Boston**

CONVENING LOCATIONS



A **Downtown Courtyard Marriott**
275 Tremont Street

B **Paramount Center:**
Jackie Liebergott Black Box (on 2nd floor)
559 Washington Street

C **Fajitas & 'Ritas**
25 West Street #1

D **Petit Robert Central**
101 Arch Street #200

**Lost? Call Kevin Becerra at 805-312-1859 or
Jamie Gahlon at 612-247-9048.**

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**Wireless Log In·
Network· ArtsEmerson_Guest
Password· Shenanigans (case sensitive)**

HowlRound

We are a Center for the Theater Commons

Our Purpose

We design and develop online knowledge 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 theater practice.

Our Knowledge Platforms

An online journal, A livestreaming TV channel, A New Play Map, Commons Producers studying playwright residencies, Convenings, and the Weekly Howl.

howlround

the condition, resulting in a howling noise, when sound from a loudspeaker is fed back into the microphone of a public-address or recording system.

com•mons

resources and wealth that we inherit or create together, which must be shared in a sustainable and equitable way.

HowlRound is modeling a commons.
We are *not* The Commons.

A theater commons, if it is to be manifested, will need to be cocreated by others committed to its existence.

café ONDA

The Latina/o Theatre Commons has launched regular content on HowlRound via Café Onda, an online gathering space that features articles, blogs, criticism, and seeks to promote discourse within the Latina/o theater community. We welcome all who wish to participate!

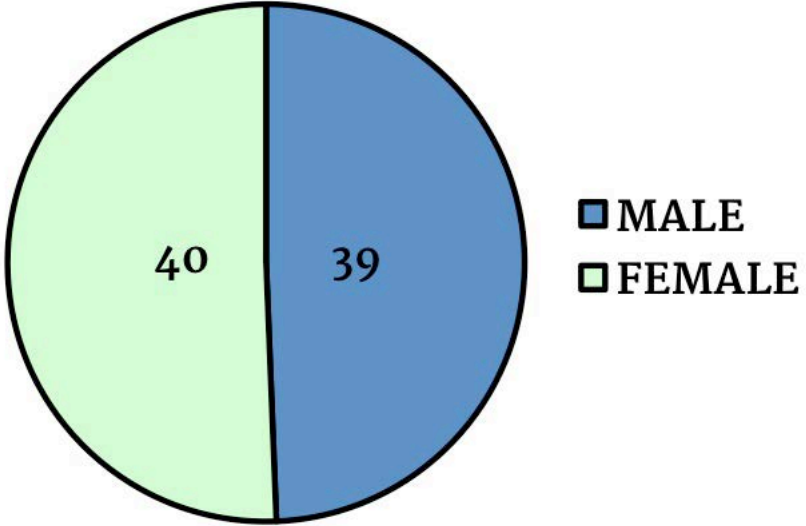
Email latinotheatercommons@howlround.com.

Scan the QR code below or go to cafeonda.com to read Café Onda right now!

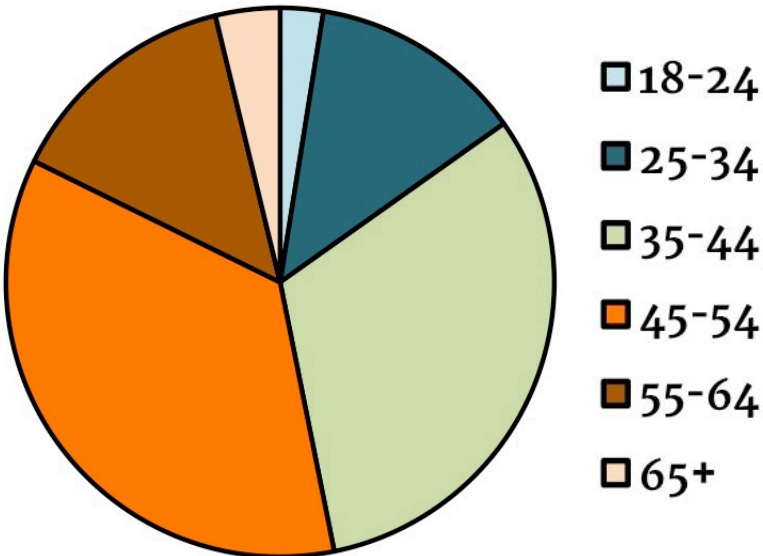


PARTICIPANT DEMOGRAPHICS

What is your gender?

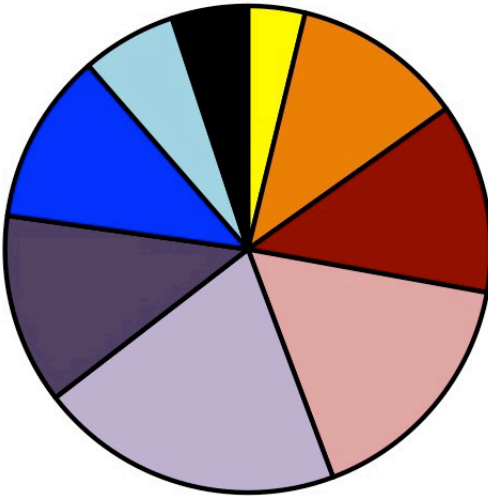


How old are you?



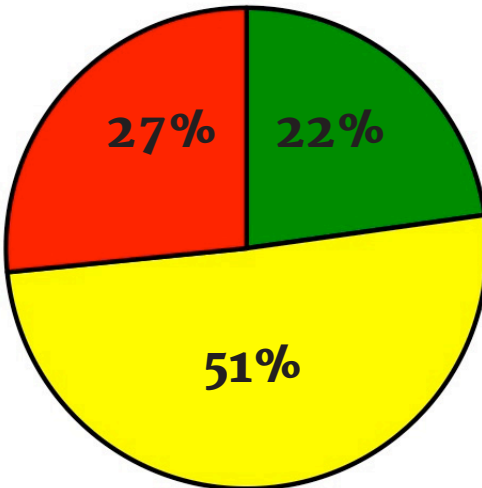
PARTICIPANT DEMOGRAPHICS

How many years have you worked in the field?



- 0-5
- 6-10
- 11-15
- 16-20
- 21-25
- 26-30
- 31-35
- 36-40
- 40+

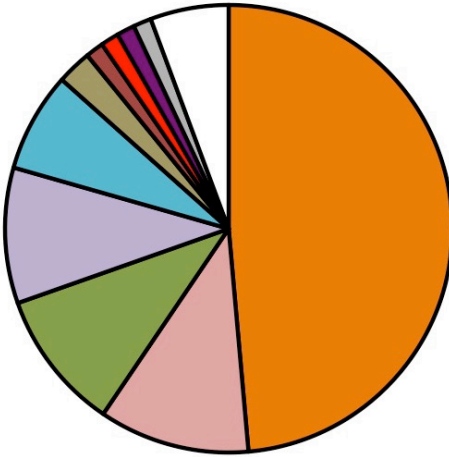
How do you self-identify?



- EARLY CAREER
- MID CAREER
- ESTABLISHED

PARTICIPANT DEMOGRAPHICS

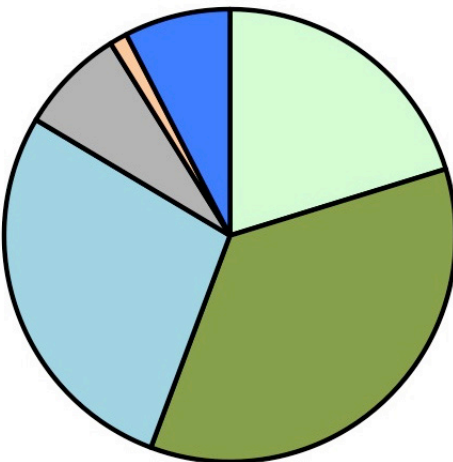
What is your family's national origin?



- MEXICO
- PUERTO RICO
- CUBA
- USA
- COLOMBIA
- SPAIN
- EL SALVADOR
- ITALY
- NICARAGUA
- PERU
- OTHER

OTHER: ARGENTINA, CROATIA, CZECH REPUBLIC, ENGLAND, GERMANY, IRELAND, PANAMA, RUSSIA, SCOTLAND & VENEZUELA.

I am...



- AN IMMIGRANT
- 1ST GENERATION
- 2ND GENERATION
- 3RD GENERATION
- 4TH GENERATION
- GREATER THAN 4TH GENERATION

VIRTUAL PARTICIPATION



We are webcasting most of the convening on HowlRound TV at **www.howlround.tv**.

After the convening, all video will be archived there too!

Anyone can participate virtually by watching along online and tweet in comments or questions using the hashtags:

#newplay #cafeonda

NATIONAL CONVENING

PURPOSE & OUTCOMES

Vision• Our vision is to advance a Latina/o theater movement, based in the philosophy of a commons.

Purpose• Our purpose is to create a Latina/o Theatre commons that uplifts and energizes Latina/o theater-makers to connect, collaborate, and create.

Big Objectives:

- Share and evolve our artistic, organizing, and institutional wisdom.
- Develop our voice and identify strategies to lift the power and potential of Latina/o theater.
- Update the narrative.
- Optimize relationship building among Latina/o theater-makers to seed a multitude of collaborations and strengthen our burgeoning network.

Organizing Plan:

- To connect through *conocimiento* (building knowledge through conversation).
- To share history, experience, and visions.
- To reveal current initiatives, organizing frameworks, and evolving partnerships.
- To grow and strengthen existing and new relationships.
- To identify directions and strategies for action.
- To explore technology as a means to facilitate national conversation both at the convening, and beyond.
- To articulate goals, make commitments, and create a plan of action for moving forward together as a Latino/a Theatre Commons.

Desired Outcomes:

- Personal leadership identity.
- Increased understanding of the philosophy of a commons.
- Increased understanding of the Latina/o theater field.
- Increased personal knowledge.
- Create new and stronger relationships.
- Create clear strategies, commitments, and an action plan.

LATINA/O THEATRE COMMONS CONVENING THURSDAY, OCTOBER 31st

All convening events will take place in the Jackie Liebergott Black Box at the Paramount Center at Emerson College, 559 Washington Street, unless otherwise indicated.

- | | |
|----------------|--|
| 3-6pm | REGISTRATION & SNACKS |
| 6pm* | CONVENING WELCOME & BLESSING |
| 6-10pm* | SESSION 1. LATINA/O THEATRE COMMONS
& CONVENING PURPOSE |
| 6-45pm* | SESSION 2. CEREMONY & COUNCIL |
| 7-45pm* | SESSION 3. LATINA/O THEATER FAMILY |
| 9pm | COCKTAILS & MIXER (provided)
Fajitas & 'Ritas, 25 West Street #1 |

*Events with an asterisk will be livestreamed on HowlRound TV.

LATINA/O THEATRE COMMONS CONVENING

FRIDAY, NOVEMBER 1st

9:30am	COFFEE (breakfast on your own)
10am	DAY TWO WELCOME
10:15am	CONOCIMIENTO GROUPS SESSION #1
11:15am*	LISTENING SESSION 1• THE CREATORS
12:05pm*	FULL GROUP RESPONSE
12:45pm	MENTOR CIRCLE LUNCH (provided)
1:30pm*	LISTENING SESSION 2• THE TRANSLATORS
2:20pm*	FULL GROUP RESPONSE
3:00pm	BREAK
3:15pm*	LISTENING SESSION 3• THE PILLARS
4:05pm*	FULL GROUP RESPONSE
4:45pm	CONOCIMIENTO GROUPS SESSION #2
5:30pm*	CONOCIMIENTO GROUP REPORTS
6:30pm	DINNER (provided) Petit Robert Central, 101 Arch St. #200

*Events with an asterisk will be livestreamed on HowlRound TV.

LATINA/O THEATRE COMMONS CONVENING

SATURDAY, NOVEMBER 2nd

8:30am	COFFEE (breakfast on your own)
9am*	DAY THREE WELCOME
9:15am*	PLENARY SESSION· EXPANDING OUR ENVIRONMENTAL ANALYSIS
11am	BREAK
11:15am	CONOCIMIENTO #3· WISDOM GROUPS
12pm	LUNCH· DISTILLATION OF WISDOM FROM CONOCIMIENTO GROUPS (provided)
12:45pm*	LISTENING SESSION· VOICES FROM THE REGIONS
2pm	STRATEGY GROUPS· NEW APPROACHES & MODELS
3:15pm*	STRATEGY REPORTS· TOWARDS A NEW MOVEMENT
4:15pm	BREAK
4:30pm*	STRATEGY SELECTION· NEXT STEPS
6:15pm*	CLOSING CEREMONY
7pm	COMMUNITY-BUILDING DINNERS (on your own)
8:30pm	DIA DE LOS MUERTOS CLOSING PARTY (dress to impress)

*Events with an asterisk will be livestreamed on HowlRound TV.

LATINA/O THEATRE COMMONS CONVENING THURSDAY SESSION DESCRIPTIONS

SESSION 1: CONVENING WELCOME & BLESSING

Karen Zacarías, Polly Carl, Tlaloc Rivas, Anne Garcia-Romero

Participants will be introduced to the master facilitators—Olga Sanchez, Clyde Valentín, and Kinan Valdez—who will serve as “shepherds” of the three-day convening. Members of the Latina/o Theatre Commons steering committee and HowlRound will briefly discuss the notion of “the commons” and offer a vision of how a Latina/o Theatre Commons can make a major impact on the future of the field. Finally, the master facilitators will provide a contextual road map describing the full convening process—from purpose to outcomes.

SESSION 2: CEREMONY & COUNCIL

Olga Sanchez, Luis Valdez

This session uses the ritual power of a “four directions” framework to introduce the convening participants to each other. The participants will be grouped according to the four geographical directions—North, East, South, and West. As each direction is called, participants will introduce themselves and place their offerings (items of personal inspiration) on an altar created for this session. The ceremony ends with a blessing of this council and the good work to be done.

SESSION 3: LATINA/O THEATER FAMILY

Kinan Valdez, Juliette Carrillo, Dr. Jorge Huerta

During visual mapping exercises, the participants will be spatially organized around the room to create a visual understanding of the participants as an expansive community. Next, members of the Latina/o Theatre Commons steering committee will present key moments of contemporary Latina/o theater history that will have been placed on a timeline created for the convening. Participants will then be asked to mark their own personal and professional highlights along the timeline in an interactive, collage-making session to build community around shared history.

LATINA/O THEATRE COMMONS CONVENING FRIDAY SESSION DESCRIPTIONS

CONOCIMIENTO GROUPS #1 & #2

Using the power of small group conversation to share wisdom, the participants will be divided into peer-related *conocimiento* groups organized around field affiliations. The first breakout will focus on identifying challenges and opportunities. The second breakout will distill and articulate inspirational visions, evolving wisdom, and best practices from the day's conversations—beginning to articulate foundations for strategy development and potential fronts of future action.

LISTENING SESSION 1: THE CREATORS

Playwrights, Ensemble Members, Devisers & Dramaturgs
Moderator: Diane Rodriguez

In this two-part session, a small group of Creators will form an inner circle surrounded by an outer circle comprised of the full participants. For fifty minutes, the larger group will listen to the Creators address obstacles, inspirations, big dreams, and future visions. The forty minutes following will be a full group discussion in response to what they've just heard.

LISTENING SESSION 2: THE TRANSLATORS

Directors, Designers, Artists & Actors
Moderator: Karen Zacarías

In this two-part session, a small group of Translators will form an inner circle surrounded by an outer circle comprised of the full participants. For fifty minutes, the larger group will listen to the Translators address obstacles, inspirations, big dreams, and future visions. The forty minutes following will be a full group discussion in response to what they've just heard.

LATINA/O THEATRE COMMONS CONVENING FRIDAY SESSION DESCRIPTIONS

LISTENING SESSION 3: THE PILLARS

Leaders, Producers, Administrators & Scholars

Moderator: Abel López

In this two-part session, a small group of Pillars will form an inner circle surrounded by an outer circle comprised of the full participants. For fifty minutes, the larger group will listen to the Pillars address obstacles, inspirations, big dreams, and future visions. The forty minutes following will be a full group discussion in response to what they've just heard.

CONOCIMIENTO GROUP REPORTS

Each conocimiento group will report back to the larger group the implications and inspirations they have drawn from the day's conversations, with an emphasis on creating a shared vision for future action.

LATINA/O THEATRE COMMONS CONVENING SATURDAY SESSION DESCRIPTIONS

PLENARY SESSION: EXPANDING OUR ENVIRONMENTAL ANALYSIS

Moderators: Kinan Valdez, Clyde Valentín

During this two-part session, selected participants will share current experiences, initiatives and models addressing four key fronts:

- Leadership in the Field
- New Collaboration & Play-Making Models
- Technology-driven Communications
- Festivals

In part one, a national field leadership narrative will be woven with examples of Latina/o leadership within Americans for the Arts, American Society for Theatre Research (ASTR), Association for Theatre in Higher Education (ATHE), Network of Ensemble Theaters (NET), and Theatre Communications Group (TCG). Artistic emphasis will be placed on understanding the new opportunities presented by National New Play Network (NNPN) rolling world premieres, National Performance Network (NPN) collaborative commissions, and the Latino Play Project (LPP) at Oregon Shakespeare Festival. Examples of technology-driven communications platforms No Passport, TCG Conference 2.0, and the ATHE-Latino Focus Group listserv will inform the introduction of Café Onda as a new initiative of the Latina/o Theatre Commons in partnership with HowlRound.

In part two, an expanded discussion on festivals will present structural models and best practices from The Hip-Hop Theatre Festival, the International Hispanic Theater Festival, NET Microfest USA, the RADAR L.A. Festival, and the YO SOLO Festival to inform the Latina/o Theatre Commons' new initiatives—the LATC New Company Works Festival and the DePaul New Play Festival.

LATINA/O THEATRE COMMONS CONVENING SATURDAY SESSION DESCRIPTIONS

CONOCIMIENTO GROUPS #3•

WISDOM GROUPS (YEARS IN THE FIELD)

New *conocimiento* groups structured around years in the field will discuss and share other initiatives inspired by the plenary, either emerging or existent. Conversations will pivot towards strategy development centered on a question: what makes a receptive environment for future initiatives?

LISTENING SESSION• VOICES FROM THE REGIONS

Moderators• Tlaloc Rivas, Olga Sanchez

This virtual participatory session to explore the use of technology for cross-regional organizing and conversation through video conferencing diverse regions around the country: Chicago, Dallas, Los Angeles, Miami, and New York City. The regions will connect to the national convening and each other, contributing to the conversations by sharing the visions, initiatives, and challenges for their specific regions.

STRATEGY GROUPS• NEW APPROACHES & MODELS

Eight working groups will address specific action fronts: Advocacy, Art-Making, Café Onda, Convenings/In Person Encounters, Festivals, Mentorship/Development, Networking/Communication & Scholarship.

STRATEGY REPORTS• TOWARDS A NEW MOVEMENT

In this strategic session, the eight working groups will report back on their ideas to the whole convening, presenting three specific strategies and suggested action items responding to their particular articulated fronts of future action.

LATINA/O THEATRE COMMONS CONVENING SATURDAY SESSION DESCRIPTIONS

STRATEGY SELECTION • NEXT STEPS

Through a participatory selection process, the large group will identify and discuss one chosen strategy per front as a foundational action platform to ground immediate organizing efforts of the Latina/o Theatre Commons. The eight strategies will then be organized into four strategic directions of future action to advance the field. Convening participants will personally choose the strategic direction that speaks to them, and join other champions of their new direction—the distilled expressions of new collective commitments.

CLOSING CEREMONY

Olga Sanchez, Luis Valdez

The closing ceremony echoes the opening ceremony organized by the “Four Directions.” Each new direction will return to the altar to collect their offering. After all the offerings are collected, participants may present their inspiration offerings to other participants as gifts, declaring and sharing their personal commitments in the process.



CALL FOR REFLECTIONS

The Latina/o Theatre Commons Documentation Committee invites all convening participants to consider contributing a brief, written reflection in the days immediately following the event.

Your reflection will contribute to the documentation of the convening (along with video/audio recordings, notes from designated scribes, and social media). All such documentation will be reviewed during the composition of the convening's official narrative report (to be authored by Brian Eugenio Herrera and to be published by HowlRound in Spring 2014). Submitted reflections might be cited, in whole or in part, in that summary narrative and will receive appropriate attribution. Additionally, all submitted reflections will be reviewed by the editors of *Café Onda* and the planned anthology to be based on the convening as potential contributions to those publications as well.

Reflections might be composed in any style—descriptive, interrogative, or self-reflexive; analytic, poetic, or theoretical; or any combination of styles—and should excavate a particular session, incident or exchange experienced as part of the convening.

Reflections should *not* aim toward a clarifying overview of the entire proceeding, but should evince and attend to particular moments, passages, currents, or episodes within the convening.

Reflections should be about 500 words and must be submitted **no later than Sunday, November 10, 2013** to Brian Eugenio Herrera at bherrera@princeton.edu.

PARTICIPANTS



Abel López, GALA Theatre

Abel López is Associate Producing Director of GALA Hispanic Theatre and Chair of Americans for the Arts. López is past president of the National Association of Latino Arts and Culture, the Helen Hayes Awards, Theater Communications Group, Alliance for Inclusion in the Arts, the Performing Arts Alliance, and Mid Atlantic Arts Foundation. As a director,

his productions have been presented in Washington, DC, Arizona, Texas, California, New York, Costa Rica, El Salvador, Cuba, and Venezuela. Among his awards are the 2012 Fan Taylor Award from the Association of Performing Arts Presenters for his contributions to the field, 2001 Selima Ottum Roberts Award from Americans for the Arts and the National Endowment for the Arts for his contributions to the arts, and the 1991 Distinguished Leadership Award from the National Community Leadership Association.



Abigail Vega, Teatro Luna

Abigail Vega is the Managing Director and an Ensemble Member of Teatro Luna, America's Pan-Latina Theatre Company. She is an actor, singer, deviser, writer, and administrator passionate about providing access and platforms for emerging women of color playwrights and artists. An Emerson College alum, she recently performed in sixteen cities across the USA and at the Edinburgh Fringe Festival

as a part of the LUNA UNLACED tour, and will have one of her pieces published in Micha Espinosa's upcoming anthology, *Monologues for Latino Actors: A Resource Guide into Contemporary Latino/a Playwrights for Actors and Teachers*.

PARTICIPANTS



Alberto Justiniano, Teatro del Pueblo

Mr. Justiniano is a theater director, playwright, and filmmaker. He is one of the founders of Teatro del Pueblo, a Latino professional theater in Minneapolis/St. Paul, Minnesota. He has directed a number of plays, including *The Women of Juarez*, *March*, *Welcome to the Table*, *The True History of La Coca Cola in Mejico*, and *Lorca in a Green Dress*. As

a playwright he has written three children's plays which have been produced at Stepping Stone Theatre, and six full-length stage plays for adults. He is currently working on a new project about undocumented immigrants. He has been an artistic partner in the West Side Theater Project for the last three years. Alberto has been creating and investigating the collaborative process for the last twenty-two years and is very proud of his many years of affiliation with Teatro del Pueblo.



Alex Beech, Playwright

Maria Alexandria Beech's play *Wombtown*, commissioned by Primary Stages and Aspen Theater Masters, was presented in a reading in November 2012, and will be further developed in September 2013. Her play *Breaking Walls* was produced at The Cherry Lane Theatre, and *Little Monsters* by Primary Stages and Brandeis Theater Company. Her translation of Eduardo Machado's *The Cook* was produced by Stages Theatre.

Her BA (cum laude) and MFA in playwriting are from Columbia University, and her MFA in musical theater writing from NYU. Her awards include The Aspen Theatre Master's Visionary Award, 2009, Outstanding New Script Award at the Planet Connections Theater Festivity for *What Are You Doing Here*, 2011. Alex is a Prime Candidate for Membership at the Ensemble Studio Theatre, a member of the US/Mexico Advisory Committee at the Lark.

PARTICIPANTS



Alexandra Meda, Teatro Luna

Alexandra Meda is a Chicago based teatrista currently directing, developing, and producing new and original work primarily with Teatro Luna. Her directing and producing work has been seen all over the United States, at The Edinburgh Fringe Festival, the United Kingdom, and The Republic of Ireland. She is an awardee/member of the

Young Leaders of Color Program with TCG and was recently named Inspiring Latina by *Latina Magazine* and was also named one of the top 25 Latino Leaders of Chicago 2012 by *Latino Leaders Magazine*. Currently she serves as the Executive Director of America's Pan-Latina Theatre Company: Teatro Luna and consults a variety of nonprofit organizations through The Artist Initiative, an NPO she founded in 2007 that is dedicated to providing strategic planning and administrative consulting to those wanting to better integrate and create opportunities for leaders of color.



Amparo Garcia-Crow Independent Artist

Amparo acts, directs, sings, and writes plays, songs, and screenplays. She coaches individuals to follow their dreams BY DESIGN, a creative and spiritual coaching dialogue that enlivens their art and life. As a playwright her work has premiered Off-Broadway (INTAR, The Women's Project), Actor's Theater of Louisville, and been developed at South Coast Repertory

Her films have premiered at SXSW and the Los Angeles International Latino Festival. She is currently in development with *Strip*, a burlesque musical she began in residency with Mabou Mines. And in Austin, she hosts the monthly *THE LIVNG ROOM: Storytime for Grown-ups*.

PARTICIPANTS



Anne García-Romero
Playwright/Scholar
University of Notre Dame

Anne García-Romero's plays include *Provenance*, *Paloma*, *Earthquake Chica*, *Mary Peabody in Cuba*, and *Santa Concepción*. Her plays have been developed and produced at the Public Theater, O'Neill National Playwrights Conference, Mark Taper Forum, and South Coast Repertory. She's been a Jerome Fellow at the Playwrights' Center and is an alumna

of New Dramatists. She holds an MFA in Playwriting from the Yale School of Drama and a PhD in Theater Studies from UC Santa Barbara. She's an Assistant Professor in the Department of Film, Television and Theatre at the University of Notre Dame and a Resident Playwright at Chicago Dramatists.



Anthony J. Garcia, Su Teatro

Tony has been the Executive Artistic Director at Su Teatro since 1989, and joined the company in 1972. He is a member of the inaugural class of the United States Artists Fellowship (2006), an artist in residence at the Island Institute in Sitka, Alaska (2008), and the *Denver Post* 2010 Theatre Person of the Year. He received the prestigious Livingston Fellowship from the Bonfils Stanton Foundation (2011).

He was on the faculty of the National Association of Latino Art and Culture Leadership Institute and is a NALAC board member, as well as Western State Arts Federation's (WESTAF) Board of Trustees and an affiliate professor at Metro State University of Denver. His body of work includes the adaptation of the Pulitzer Prize winning book *Enrique's Journey*.

PARTICIPANTS



Anthony Rodriguez
Producing Artistic Director,
Aurora Theatre/Teatro del Sol

Established in 1996, Aurora Theatre has grown from 120 season subscribers to over 3,500 subscribers. Aurora's accomplishments include: Learning Library, an educational theater program; Aurora Academy and Conservatory, where students learn from working professionals; and Teatro del Sol, a professional Spanish-language theater created to preserve Hispanic

cultural heritage through the presentation of Latino/a plays and musicals. Anthony serves as Vice Chair of Arts for Gwinnett Chamber of Commerce and is a member of The Screen Actor's Guild, Theatre Communications Group, and the Atlanta Coalition for Performing Arts.



Antonio "Tony" Sonera
Badass Theatre Company

Antonio Sonera is the Producing Artistic Director of Badass Theatre Company and has been a professional theater artist in Portland, Oregon for twenty-seven years. He has directed over twenty-five productions and acted in over twenty.

He was the artistic director of the Miracle Theatre for four seasons, production manager at Artists Reper-

tory Theatre, artistic director of IFCC for one season, and associate artistic director of Stark Raving Theatre for one season where he served as Director of Stark Raving's New Rave Festival. He served on panels for the Regional Arts and Culture Council and the Multnomah County Cultural Coalition. Antonio is the recipient of the RACC Professional Development Grant, Portland Civic Theatre Guild Award, and the Theatre Communications Group, New Generations: Future Leaders in American Theatre Fellowship, and was the creator of La Luna Nueva Festival in Portland.

PARTICIPANTS



Beatriz J. Rizk, Teatro Avante, Scholar Professor, critic, promoter, and researcher, Beatriz has edited seven issues of *Tramoya* on Latino and Latin American theaters. Her books include: *Posmodernismo y teatro en América Latina: Teorías y prácticas en el umbral del siglo XXI* (2001); *Teatro y diáspora. Testimonios escénicos latinoamericanos*. (2002); *Imaginando un Continente: Utopía, democracia y neoliberalismo en*

el teatro latinoamericano (2 Vols, 2010); and *25 Years Celebrating Hispanic Culture in the United States: The International Hispanic Theatre Festival of Miami* (2013). She is Senior Fellow of the Smithsonian Institute, Washington, DC. She directs the IHTFs Education Program and is a member of Teatro Avante.



Bernardo Solano, Playwright CA State Polytechnic Univ.

A Yale School of Drama graduate, recipient of the NEA/TCG Theatre Residency Program for Playwrights, McKnight Fellowship, NEA, Rockefeller, Ford Foundation, AT&T OnStage Award, Lila Wallace-Reader's Digest, and Fulbright Awards (Zimbabwe and Colombia). Productions at San Diego Repertory Theatre, Cornerstone Theater, Cincinnati Playhouse in the Park,

Powerhouse Theatre (L.A.), Disney Hall's REDCAT Theatre, George Street Playhouse, Naked Angels (NYC), INTAR Theatre (NYC), Mixed Blood Theatre (MN), Borderlands Theater (AZ), Mark Taper Forum's New Work Festival, TheatreWorks (CO), Actors Theatre of Phoenix, Company of Angels (L.A.) An associate artist of Cornerstone Theater, and theatre professor at California State Polytechnic University, Pomona.

PARTICIPANTS



Brian Eugenio Herrera
Princeton University

Brian Eugenio Herrera is a performance historian whose work examines the history of gender, sexuality, and race in and through US popular performance. Brian is presently at work on two book projects: one on “playing Latino” in twentieth century US popular performance and the other on the history of casting. Also a performer,

Brian’s autobiographical solo show (*I Was the Voice of Democracy*) has been seen scores of times and in more than a dozen states since 2010, as well as in Beirut and Abu Dhabi. Brian is presently a member of the faculty at Princeton University.



Cándido Tirado, Playwright/Director

His play *Fish Men* was produced by the Goodman Theatre/Teatro Vista. Other works include *Celia: The Life and Music of Celia Cruz*—co-written with Carmen Rivera (New World Stages NYC); *Momma’s Boyz* (Teatro Vista/Chicago and Spanish Repertory/NYC), which was a Chicago Theater Beat Top Ten Chicago Plays of 2011. Other plays: *The Barber Shop*, *King without a Castle* (Sundance

Institute Theater Lab) *First Class*, *Moribundo*, *Some People Have All the Luck*, *Salsa Nights*, *The Kid Next Door*, *Two Diamonds*, *When Nature Calls*, *Abuelo*, *The Missing Colors of the Rainbow*, *Hey There Black Cat*, *La Cancion*. He has received four NYFA Fellowships and is co-founder of Educational Plays Productions.

PARTICIPANTS



Caridad Svich, Playwright & Founder, NoPassport

Caridad Svich is recipient of 2012 OBIE for Lifetime Achievement, a 2012 Edgerton Foundation New Play Award, the 2013 National Latino Playwriting Award, and 2011 ATCA Primus Prize for *The House of the Spirits*, based on Isabel Allende's novel. Her plays include *12 Ophelias*, *Iphigenia...a rave fable*, and *Guapa*. She is an alumna of New Dramatists and founder of NoPassport

theatre alliance & press.



**Chantal Rodriguez
Latino Theater Company/LATC**

Dr. Chantal Rodriguez is the Programming Director and Literary Manager for The Latino Theater Company at the Los Angeles Theatre Center. She is also an emerging scholar in the field of theater and performance studies with a specialization in US Latina/o Theater and Performance, and has taught theater courses at Ca-

Arts, UCLA, CSUN, and LMU. In 2011, her archival manuscript *The Latino Theatre Initiative/Center Theatre Group Papers 1980-2005* was published by UCLA's Chicano Studies Research Center Press, marking the first historical account of the Initiative written to date. She has also been recognized as a Young Leader of Color by Theatre Communications Group.

PARTICIPANTS



Christopher Acebo

Oregon Shakespeare Festival

Christopher Acebo is the Associate Artistic Director of the Oregon Shakespeare Festival in Ashland, Oregon. He has collaborated on productions with Luis Valdez, Luis Alfaro, Culture Clash, Diane Rodriguez, Henry Godinez, Juliette Carrillo, Laurie Woolery, Mark Valdez, Michael John Garces, Tony Taccone, Ping Chong, Anne Garcia Rome-

ro, Tlaloc Rivas, Jorge Huerta, Jose Cruz Gonzales, Bill Rauch, Lisa Peterson, Bill Cain, Robert Shenkahan, Sarah Ruhl, Jeff Whitty, Lisa Loomer, Tracy Young, Amanda Dehnert, among others. His designs have been presented at many theaters including OSF, Lincoln Center, BAM, CTG, Guthrie, Goodman, ART, Berkeley Rep, La Jolla Playhouse, SCR, Yale Rep, Denver Center. He was in the ensemble of Cornerstone Theater Company (2000-2006). He received his MFA at UCSD.



Christopher De Paola, Playwright

Christopher De Paola is a playwright, professor of theater, and an Emmy Award nominated actor. Most recently, Christopher founded the South Florida Playwrights' Initiative, a new play development workshop designed to bring new work to the Miami Dade/Broward area. He has assisted New Theatre, Victory Gardens, and Chicago Dramatists with new work. Christopher is an alumnus

of the Resident Playwright Program at Chicago Dramatists. His play *The Imagine Man* was presented in the Victory Gardens festival Ignition: Emerging Playwrights of Color. He spent a season as head writer on the television series *Green Screen Adventures*. His two plays *Morning Traffic* and *Dream Water* were commissioned and published by Pearson Education/Scott Foresman. Productions include: *What I Knew Then* (NYC); *The Dialogue Between Men & Women* (NYC). He holds a BFA in Acting from Otterbein College, and an MFA in Playwriting from Ohio University.

PARTICIPANTS



**Clyde Valentin, Hi-ARTS
Director, Arts + Urbanism,
SMU/Meadows School**

Clyde Valentin was born and raised in Sunset Park, Brooklyn. He is the producer and executive director of the Hip-Hop Theater Festival (HHTF), a unique arts organization dedicated to bringing new and diverse audiences to the theater. HHTF presentations and productions can be found in major urban markets

around the United States including New York City, Chicago, San Francisco, and Washington, DC. Valentin serves on the Art Advisory Board for the Times Square Alliance, belongs to the Theatre Communications Group, and serves as a Panelist for the New York State Council on Arts Theatre Program. He is an advisor for the New England Foundation for the Arts National Touring Pilot (NTP) funded by the Mellon Foundation. He has presented at numerous conferences including the National Association of Latino Arts and Culture and the Association of Performing Arts Presenters.



Daniel Jáquez, Freelance Director

SDC Director, translator, theater-maker. Daniel is Director of Intar Theatre's new acting company: UNIT52 and was director/producer of its NewWorks Lab festival. He is Associate Artist at Miracle Theatre in Portland, Oregon, where he directed the premier of his piece, *Dance for a Dollar*. He is an advisor to Teatro V!da in Springfield,

Massachusetts, and member of the advisory committee for The Lark's US/Mexico Playwright Exchange. He is co-founder of Calpulli Mexican Dance Theatre and served as artistic director until 2011. Daniel grew up in Juárez, Mexico and earned an MFA in Directing from the A.R.T. Institute at Harvard University.

PARTICIPANTS



David Lozano, Cara Mía Theatre Co.

David Lozano is the Executive Artistic Director of Cara Mía Theatre Co. in Dallas, Texas. Notable mainstage productions include *Crystal City 1969* (written with Raul Treviño), *To DIE:GO in Leaves*, by Frida Kahlo (written with Cara Mía's artistic ensemble), and *Carpa Cara Mía: A Mexican Pantomime Circus* (with diverse artists from San Antonio). Lozano was trained at ACT,

and with Alicia Martínez Álvarez from el Laboratorio de la Máscara in Mexico City, Joan Schirle from Dell'Arte International, Fred Curchack, and Jeffry Farrell. He has studied with theater specialists from Argentina, Canada, Costa Rica, France, Mexico, Senegal, Spain, Venezuela, and the United States.



Diane Rodriguez, CTG

Diane Rodriguez is a multi-disciplinary theater artist. She is an Obie Award winning actor, anthologized writer, regional theater director and Associate Producer/Director of New Play Production at Center Theatre Group (CTG), Los Angeles, as well as Co-Curator with Mark Murphy and Mark Russell of the RADAR LA. Festival. She began her

career as a leading performer with the seminal ensemble, El Teatro Campesino. In 2012 and 2013 her first full-length play, *Living Large in a Mini Kind of Way* was produced in Chicago at Teatro Luna and 16th Street Theatre, respectively. She is currently President of the Theatre Communications Board.

PARTICIPANTS



Elaine Romero, Chicago Dramatists

Award-winning playwright Elaine Romero has had her plays presented at the Alley Theatre, Actors Theatre of Louisville, the Kennedy Center, and across the US and abroad. Recent commissions: Goodman Theatre (*A Work of Art*), NNP/Kitchen Dog Theater (*Ponzi, Edgerton*), InterAct Theatre Company. Publishers: Samuel French, Playscripts, Vintage Books. A 2012-2013

Djerassi Fellow in Playwriting at UW-Madison, Romero is writing war and US/Mexico trilogies. *Graveyard of Empires* won the Blue Ink Playwriting Award from American Blues Theater. *Mother of Exiles* was commissioned and produced by Cornell University. *Secret Things* received its World Premiere with Camino Real Productions. *These People* will premiere with Theatre Seven of Chicago. Romero is a New Resident Playwright at Chicago Dramatists.



Elisa Marina Alvarado Teatro Visión

Elisa Marina Alvarado is a founding member and artistic director of the award winning twenty-nine year-old Teatro Visión. As a director, actress, community organizer and social worker, she has been active in the Chicano and indigenous movement of San José, California for over forty years. Elisa has directed numerous plays for Teatro Visión including *When El Cucui Walks*, *Spirit Dancing*, *The Lady from Havana*, *Boxcar*, *La*

Víctima, *Hero*, *The Woman Who Fell From the Sky*, *Perla*, *Bless Me Ultima*, and the recent world premiere of *Macario*. She developed Teatro's training program, the Instituto de Teatro, which offers training in participatory theater for community engagement and performance of culture based theater. Elisa is also a licensed clinical social worker, Aztec dancer and *promotora* of indigenous Mexican health traditions.

PARTICIPANTS



Enrique Urueta, Playwright

Plays include *The Johnson Administration*, *The Danger of Bleeding Brown*, *Learn To Be Latina*, and *Forever Never Comes*. His plays have been developed or produced by The Queer Cultural Center, Playwrights Foundation, Lark Play Development Center, Impact Theatre, Golden Thread Productions, Crowded Fire Theater Company, and Stray Cat Theatre. He

received the Theatre Bay Area New Works Fund award for *Forever Never Comes*. *Learn To Be Latina* received Aurora Theatre Company's Global Age Project award, won the inaugural Great Gay Play contest sponsored by Pride Films & Plays, and was named Best Ensemble Comedy of 2010 by the SF Weekly, which also named him Best Up-And-Coming Playwright of 2010. His MFA is from Brown University.



Evelina Fernandez

Latino Theatre Company/LATC

Evelina has been a member of the Latino Theatre Company for over twenty-eight years. Most recently she received the LA Drama Critics Circle Award for Outstanding Writing of a World Premiere Play for *A Mexican Trilogy*, which will be published by Samuel French. She also received LA Stage Alliance Ovation Award nomina-

tions for *Hope: Part II of a Mexican Trilogy* (2012) and *Dementia* (2003). Other plays include: *Solitude* (2009) and revival of *Dementia* (2010), both LA Times Critic's Choice; *Dementia* (GLAAD Media Award for Outstanding Theater Production); *Charity: Part III of a Mexican Trilogy* (Back Stage Critic's Pick); *Faith: Part I of a Mexican Trilogy* (Backstage A+), *Macario* for Teatro Vision premieres October 2013.

PARTICIPANTS



Georgina H. Escobar, Playwright

Playwright/Activist/Producer Escobar is a consultant for The Civilian's *Another Word for Beauty* by Jose Rivera, book writer for *Coal: A Musical Fable* by Littlelobe and director/playwright of National Award winning *Ash Tree*. In 2004 she was awarded the Outstanding Service to Women on the Border for Spotlight on the Women of

Juarez. She has co-composed with playwright and composer Marz Mraz for her plays *The Ruin* and *Ash Tree* and did the original score for *Musings* and *The Oval Portrait*. She worked as literary associate at the Eugene O'Neill Theatre Center where she also led advanced writer's labs at the National Theater Institute under Artistic Director Rachel Jett.



Irma Mayorga, Playwright/Scholar Dartmouth College

A native of San Antonio, Tejas, Irma Mayorga is a Chicana scholar/artist in theater and an Assistant Professor of Theater at Dartmouth. She is also a director, dramaturg, and playwright. Throughout her career, she has worked between academic, nonprofit, and community based sectors of the arts. Her plays include

Cascarones, which earned the Jane Chambers Playwriting Award (student division) and went on for development at the Eugene O'Neill Theatre Center's Playwrights Conference as well as *The Panza Monologues* with collaborator Virginia Grise. Her scholarship explores contemporary performance by US people of color, theater by women, and Chicana/o expressive culture.

PARTICIPANTS



Ivan Vega, UrbanTheater Company

Ivan Vega is an actor, co-founder, and executive director of UrbanTheater Company (UTC). In 2005, Vega led the company as its first artistic director. His credits include: *Augusta and Noble/Adventure Stage Chicago*; *Beauty of the Father/UTC*; *Life is a Dream/Vitalist Theatre*; *Cuba and His Teddy Bear/UTC*; *Broken Thread/UTC*; *Katrina: The Girl Who Wanted Her*

Name Back/Adventure Stage Chicago; *Eulogy for a Small Time Thief/UTC* (2007 After Dark Award for Outstanding Performance as David Dancer), and *Hortensia and the Museum of Dreams/Victory Gardens*. Mr. Vega holds his BA degree in acting from the Theatre Conservatory at Roosevelt University.



Jacob Padrón

Steppenwolf Theatre Company

Jacob G. Padrón is a producer and director. He currently is the producer at Steppenwolf, overseeing the programming in the Garage, a space dedicated to new projects and emerging artists. Under his leadership, six storefront companies have mounted shows through the theater's Garage Rep program including Ike Holter's *Hit the Wall*, Qui Nguyen's *She Kills Monsters*, and Christina Anderson's *Blacktop Sky*. From 2008 to 2011,

Jacob was an associate producer at the Oregon Shakespeare Festival under Bill Rauch. He has worked with Yale Rep, Center Theatre Group, Baltimore Centerstage, and El Teatro Campesino. A graduate of Loyola Marymount University (BA) and Yale School of Drama (MFA), Jacob is the co-founder of Tilted Field Productions.

PARTICIPANTS



Jerry Ruiz, Director

Jerry Ruiz is a freelance director who works largely on new plays by Latino playwrights. Recent directing credits include: *Basilica* by Mando Alvarado for Rattlestick Playwright's Theater, *Enfrascada* by Tanya Saracho (Clubbed Thumb), *Philip Goes Forth and Love Goes to Press* for the Mint Theater Company, *Twelfth Night* (Chalk Rep), *A King of the Infinite*

Space (Summerstage and HERE Arts Center), *Mariela in the Desert*, *The King is Dead* by Caroline V. McGraw, and *Rattlers* by Johnna Adams. Jerry collaborates with Two River Theater Company as the Curator of Crossing Borders, which features the work of Latina/o playwrights. From 2009–2011, Jerry was a recipient of NEA/TCG Career Development for Directors Fellowship. He is a graduate of the UCSD MFA directing program and Harvard University.



Jesus A. Reyes, East LA Rep

Creative Artistic Director of East LA Rep and LA County Arts Commissioner for the first district. Recipient of the TCG Future Leaders Mentorship Grant, mentored by Diane Rodriguez. Co-producer, Encuentro 2009, a weekend convergence of Latina/o theater artists of LA, supported in part by the Latino Arts Network and hosted at Plaza de La Raza. Also, a recipient of the British Council's Cultural Leadership International fellowship.

For East LA Rep, Reyes is working on producing the first annual Book Fair and an independent artists exchange project with El Teatro Campesino and Campo Santo.

PARTICIPANTS



Jorge Huerta

Professor Emeritus, UCSD

Prof. Huerta is Chancellor's Associates Professor of Theatre, Emeritus at the University of California, San Diego. He is a leading authority on contemporary Chicana/o and US Latina/o Theatre and a professional director. He has published widely, including *Chicano Theatre: Themes and Forms* and *Chicano Drama: Performance, Society, and Myth*. In 2007 he was awarded

the Association for Theatre in Higher Education "Lifetime Achievement in Educational Theater" award. In 2008 he was recognized as the "Distinguished Scholar" by the American Society for Theatre Research. In 2009 he was honored by the California State Assembly for "Outstanding Achievement in Theatre Arts."



Jose Carrasquillo, Director

Jose Carrasquillo is a freelance director based primarily in the Washington, DC, area. He has worked in most venues in the region including GALA Hispanic Theatre, the Kennedy Center, Theater J, Studio Theatre, Round House, Woolly Mammoth, Signature, WSC Avant Bard, Teatro de la Luna, Source, and The IN-Series. He was the founding Artistic Director of Freedom Stage in

DC and is the former artistic director of The Group Theatre in Seattle. Most recently, Jose directed a 50th anniversary production of Beckett's *Happy Days*, and Arthur Miller's *After the Fall*. Next up, he will be directing Mario Vargas Llosa's *La Senorita de Tacna* at GALA.

PARTICIPANTS



José Luis Valenzuela
Latino Theater Company

José Luis Valenzuela is the Artistic Director of the Latino Theater Company and the Los Angeles Theatre Center (The LATC) and a professor of theater at UCLA where he heads the MFA Directing Program. This summer he directed *Peer Gynt* at the Ibsen Theater in Norway. He is the recipient of the prestigious Ann C. Rosenfield Community Partnership

Award. As the Artistic Director of The LATC, José Luis has been responsible for developing the artistic vision and organizational mission, translating ideals into artistic programming and overseeing its implementation. The LATC produces and presents programming that represents the diversity of Los Angeles.



Josefina Lopez
CASA 0101 Theater

Josefina Lopez is the Founding Artistic Director of CASA 0101 Theater best known for writing the award-winning play and film *Real Women Have Curves*. She is a graduate of UCLA's Department of Film, TV & Theater with an MFA in Screenwriting. She has written over twenty-one plays that explore and celebrate the Latino experience as well as women of all shapes

and sizes. Lopez teaches playwriting at her theater and nurtures a new generation of Latina/o writers. She uses theater as a healing tool: "If you feel it you can heal it!"

PARTICIPANTS



Juan Amador, Campo Santo

DJ Wonway (Juan Amador) is one of the most in-demand DJs in the Bay Area, as well as having just returned from touring New York City and London on an invited tour. DJ Wonway heads the popular Makossa West Club Events. Juan is part of a unique set of performers versed in MCing, Djing, and acting. He was part of La Peña Cultural Center's and Marc Pinate's Hybrid troupe and appeared in

Intersection and Campo Santo World Premiere, with the Living Word Project, of *Tree City Legends* by Dennis Kim.



Juliette Carrillo

**Cornerstone Theatre Company
Freelance Writer/Director**

Juliette has directed critically acclaimed productions across the country, including premieres at Seattle Repertory Theatre, South Coast Repertory, Yale Repertory, Denver Center Theatre, The Mark Taper Forum, and the Magic Theatre. An ensemble member of Cornerstone Theatre, Juliette has collaborated with

numerous communities in creating original work. She recently finished her first play as a writer, collaborating with the East Salinas neighborhood. Juliette was also an Artistic Associate at South Coast Repertory Theatre for seven years, where she directed regularly in their season and ran the Hispanic Playwright's Project, collaborating with successful Latino writers across the country. MFA, Yale School of Drama.

PARTICIPANTS



Karen Zacarías

Arena Stage Playwright in-Residence

Karen Zacarías' award-winning plays include *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, and the adaptation of Julia Alvarez's *How the Garcia Girls Lost Their Accents*. Karen is currently working on the adaptation of Helen Thorpe's nonfiction book on immigration *Just Like Us* for the Denver

Theater Center and an adaptation of Edith Wharton's *The Age of Innocence* at Arena Stage. Her awards include: 2010 Steinberg Citation-Best New Play, National Francesca Primus Prize, New Voices Award, National Latino Play Award, Finalist Susan Blackburn, and a Helen Hayes for Outstanding New Play. Karen is a playwright-in-residence at Arena Stage in Washington, DC, and teaches at Georgetown University. She is the founder of Young Playwrights' Theater, an award-winning theater company that teaches playwriting in local public schools in Washington, DC.



Kevin Becerra, ArtsEmerson

Kevin Becerra recently joined the team at ArtsEmerson as Artistic Engagement Producer. He spent the last year as the National New Play Network Producer-in-Residence at Actor's Express in Atlanta. Previously affiliations include Playwright's Foundation, Arena Stage, HowlRound, and Arizona Theater Company. He has a BFA in Theater History and Dramaturgy from the University of Arizona.

PARTICIPANTS



Kinan Valdez, El Teatro Campesino

Kinan Valdez is the Producing Artistic Director of El Teatro Campesino. His accomplishments as a leader of the forty-eight year-old company have been a four-fronted effort: activating new access to ETC's theatrical traditions and methodologies; developing the "Teatro Lab"—a new works laboratory; building a mobile educational theater program to reach

the rural communities of central California; and guiding the organization to become a dynamic elder of the Latino Arts field in time for its fiftieth anniversary in 2015. Kinan is also an award-winning filmmaker and a lecturer in the Theater Arts Department at the University of California, Santa Cruz.



Laurie Woolery, Director/Producer

Laurie Woolery is a director, playwright, educator, and producer who has worked at the Oregon Shakespeare Festival, Goodman Theatre, Cornerstone Theater Company, South Coast Repertory, Denver Center, Los Angeles Philharmonic, Los Angeles Theatre Center, Plaza de la Raza/RedCAT, Fountain Theatre, Ricardo Montalban Theatre, Deaf-West Theatre, Highways Performance

Space, Sundance Playwrights Lab and Sundance Children's Theater. She is the former Associate Artistic Director of Cornerstone Theater Company and Conservatory Director at South Coast Repertory. She teaches at University of Southern California and Cal Arts, and serves on the Board of the Latino Producers Action Network and the Children's Theatre Foundation of America.

PARTICIPANTS



Lisa Portes, DePaul University & Freelance Director

Lisa is a Cuban-American director and educator who serves as the head of Directing at The Theatre School at DePaul University and artistic director of Chicago Playworks for Young Audiences. Recent credits include: *Night Over Erzinga* by Adriana Sevahn-Nichols (Silk Road Rising), *Ghostwritten* (Goodman Theatre), *After a*

Hundred Years (Guthrie Theatre), and *Concerning Strange Devices from the Distant West* by Naomi Iizuka (TimeLine Theatre), *Highway 47* by KJ Sanchez (Yo Solo, H.E.R.E), *Elliot: A Soldier's Fugue* by Quiara Alegría Hudes (Teatro Vista and Steppenwolf Theatre). She lives in Chicago with her husband, Carlos Murillo and their children, Eva Rose and Carlos Alejandro.



Lou Moreno, INTAR Theatre

Lou Moreno has been the Artistic Director of INTAR Theatre in NYC since 2010. Prior to INTAR he served as co-artistic director of Twilight Theatre Company NYC, associate artistic director of Rattlestick Playwrights Theater, and was awarded a Princess Grace Fellowship for Directing to serve as INTAR's Associate Artistic Director in 2005.

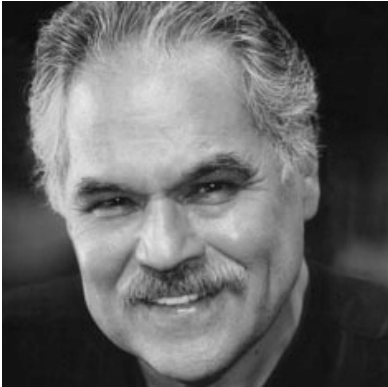
PARTICIPANTS



Luis Alfaro, Playwright Oregon Shakespeare Festival

Luis Alfaro is from Los Angeles and teaches at the University of Southern California. His recent plays include *St. Jude* (Kirk Douglas), a Greek trilogy; *Mojada* (Victory Gardens), *Bruja* (Magic Theatre, Borderlands), both adaptations of *Medea*, *Oedipus el Rey* (Getty Villa, Magic Theatre, Boston Court, Woolly Mammoth, Miracle Theatre, Victory Gardens), *Electricidad*, ad-

aptation of *Electra* (26 productions including Goodman Theatre and Mark Taper Forum). Upcoming: *Alleluia the Road* (Campo Santo) and *Aesop in Rancho Cucamonga* (Lewis Family Playhouse). Luis is the 2013 Joyce Foundation Fellow, 2013-15 Mellon Writer-in-Residence at the Oregon Shakespeare Festival, and a MacArthur Foundation Fellow.



Luis Valdez, El Teatro Campesino

Luis Valdez is regarded as one of the most important and influential American playwrights living today. His internationally renowned theater company, El Teatro Campesino (The Farm Workers' Theatre), was founded in 1965 in the heat of the United Farm Workers (UFW) struggle with the Great Delano Strike.

Luis' long creative career has won him countless awards including the prestigious George Peabody Award

for excellence in television, the Presidential Medal of the Arts, and Mexico's prestigious Aguila Azteca Award. Mr. Valdez was inducted into the College of Fellows of the American Theatre. With his play *Zoot Suit*, he was the first Chicano playwright to be produced on Broadway.

PARTICIPANTS



Lydia Garcia
Oregon Shakespeare Festival

Lydia Garcia is the Literary Associate at the Oregon Shakespeare Festival, where she has served as the production dramaturg for *A Streetcar Named Desire*, *Cymbeline*, *Romeo and Juliet*, *Medea/Macbeth/Cinderella*, *The Imaginary Invalid*, *August: Osage County*, *Cat on a Hot Tin Roof*, *She Loves Me*, *The Music Man*, *Dead Man's Cell Phone*, *The Servant of Two Masters*, *Much Ado About Nothing*, and *Quixote*. Her current projects include production dramaturgy for *Water by the Spoonful* and *Richard III*, and participating in OSF's Black Swan Lab for New Play Development. She is a graduate of Harvard University and the Yale School of Drama, where she served as the Managing Editor of Theater magazine 2005–06.



Marc David Pinate
Borderlands Theatre

Marc David Pinate is a director, actor, and musician. Companies he's worked with include Campo Santo, Shadowlight Productions, Magic Theatre, El Teatro Campesino, Steppenwolf, Su Teatro, and Arizona Theatre Company. Marc founded the Hybrid Performance Experiment (The HyPE) known for guerrilla theatre performances on Bay Area Rapid Transit trains and mall food courts. A National Slam Poetry Champion, Marc also fronted the band, Grito Serpentino. He's taught acting at San Jose State University and holds an MFA in Directing from The Theatre School. His passion lies in the convergence of performance and the sacred.

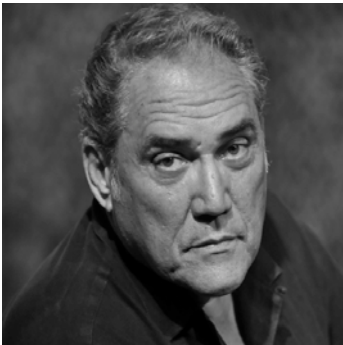
PARTICIPANTS



Marcos Nájera, East LA Rep

Marcos Nájera is a hybrid actor/director/journalist. A recipient of CTG's Dana Fellowship and an Oregon Shakespeare Festival Directing Assistantship, he's an East LA Rep company member, a rebel artist for Guillermo Gomez Peña's La Pocha Nostra performance troupe, and a long time artistic associate of Anna Deavere Smith. Marcos is currently crafting curriculum with Smith at NYU's Institute on the Arts

& Civic Dialogue. He holds two degrees from Stanford University and a Certificate from the Harvard University Graduate School of Education's "Mind, Brain & Education Institute." His current one-man show about mental health is called *Neuroplasticity: The Brown Brain*. Up next, he'll direct *¡SER!* at the LATC.



Mario Ernesto Sanchez Teatro Avante/Int'l Hispanic Theatre Festival of Miami

Founder and Producing Artistic Director of Teatro Avante and the acclaimed International Hispanic Theatre Festival of Miami, Mario Ernesto received the "Distinguished Career" award from the Florida Theatre Conference for his contribution to the development of theater in South Florida. An accomplished

actor, director, producer, and playwright, he has worked in leading roles in several theater productions and regularly works in film and television. He has served as a panelist on numerous art boards at the local, state, regional, national, and international levels. He has received the prestigious awards in Spain, La Paz, Bolivia, and Lima, Perú, "for his enormous contribution to the development of Hispanic Theatre in America." He is currently a board member of the Adrienne Arsht Center for the Performing Arts.

PARTICIPANTS



Marisela Treviño Orta, Playwright

Marisela Treviño Orta has an MFA in Writing from the University of San Francisco. Her first play, *Braided Sorrow*, won the 2006 Chicano/Latino Literary Prize in Drama and 2009 PEN Center USA Literary Award in Drama. Marisela's other plays include: *American Triage* (Repertorio Español 2012 MetLife Nuestras Voces National Playwriting Competition Runner-Up); *Heart Shaped Nebula* (2012 O'Neill Playwrights Conference

Semi-Finalist); and *Woman on Fire*. An alumna of the Playwrights Foundation's Resident Playwrights Initiative, Marisela is currently in residency at AlterTheater working on a cycle of Latino fairy tale plays which includes 2013 National Latino Playwriting Award co-winner *The River Bride*.



Marissa Chibas, Duende CalArts

Marissa Chibas is a performer and writer. She has over thirty years of professional experience on and Off-Broadway, in the resident theater and generating work. Her solo show *Daughter of a Cuban Revolutionary* was presented by the CalArts Center for New Performance at the REDCAT Theater in Los Angeles, as a co-production with INTAR at the Darryl Roth Theater in New York, and in Miami, Guadalajara, and Edinburgh to

critical acclaim. Her silent film *Clara's Los Angeles* was presented at the 2013 San Diego Latino Film Festival. She is on the Theater School faculty at CalArts where she runs an initiative that celebrates Latino culture called Duende CalArts.

PARTICIPANTS



Mark Valdez

Network of Ensemble Theaters

Mark Valdez is the Executive Director of the Network of Ensemble Theaters, a national coalition of ensembles and allies. Based in Los Angeles, Mark is a director, writer, and educator. Artistic projects include: the first ever approved adaptation of the Kaufman and Hart classic, *You Can't Take It With You*, adapted to LA's Muslim community and a contemporary, bi-lingual adaptation of

the musical, *The Pajama Game*. He has led workshops and participated in panels for numerous organizations. Mark is a graduate of UC Irvine, a recipient of Princess Grace Award, and serves on the Board of TCG.



Matthew Paul Olmos, Playwright

Matthew Paul Olmos was most recently awarded the 2012 Princess Grace Award in Playwriting and selected as a 2013 Sundance Institute Resident Playwright at Ucross Foundation. He is the inaugural La MaMa e.t.c. Ellen Stewart Emerging Artist, as well as a 2012–13 New York Theatre Workshop Fellow. He received the BBC International Playwriting Top Prize of the Americas for his play *The Nature of Captivity*. His

play *i put the fear of mexico in 'em* world-premiered at Teatro Vista in Chicago in Fall 2012. He is currently developing the second and third plays in *so go the ghosts of mexico*. The first play in the cycle received its world-premiere at La MaMa e.t.c. in April 2013 was a New York Times Critics Pick. It will be produced in Mexico in the fall and winter 2014.

PARTICIPANTS



Melinda Lopez
Huntington Theatre
Playwright-in-Residence

Melinda Lopez is a playwright and actor. She also teaches theater studies at Wellesley College and playwriting (MFA) at BU. She is a Mellon Foundation Fellow and playwright-in-residence at the Huntington Theatre. Melinda lives in Boston. Her play *Becoming Cuba* will run at the Huntington in April 2014.



Mica Cole
Oregon Shakespeare Festival

Mica Cole is the Associate Producer/Company at the Oregon Shakespeare Festival in Ashland. Prior to her role at OSF, she was a freelance consultant and the Executive Director at Free Street Theater. She has worked in Chicago theater for the past ten years with companies such as Writers' Theatre, MPAACT, and Teatro Luna.

She is a member/ participant of Theatre Communication Group's Young Leaders of Color cohort and graduate of The Theatre School at DePaul University.

PARTICIPANTS



Micha Espinosa
Arizona State University

Micha Espinosa, artist, activist, teacher, and vocal coach who has performed, lectured, and taught voice around the world since 1992. A member of SAG/AFTRA (and a local board member), she has performed in film, television, and regional theater. She is a certified yoga instructor, an associate teacher of Fitzmaurice Voicework, and a trainer for its certification. She is Assistant Professor of Voice and Acting at Arizona State University, School of Film, Dance, and Theatre. Her research and scholarship examines and contextualizes the current climate with the training of actors of nondominant groups. She is passionate about social justice in actor training, global perspectives, and the cultural voice.



Michael John Garcés
Cornerstone Theater Company

Michael John Garcés is the artistic director of Cornerstone Theater Company in Los Angeles. Recent directing credits at Cornerstone include *Plumas Negras* by Juliette Carrillo and *Café Vida* by Lisa Loomer. For Cornerstone he has also written *Los Illegals* and *Consequence*. Other recent directing credits include *The Convert* by Danaï Gurira (Woolly Mammoth Theatre Company, Washington DC), *Placas* by Paul Flores (Lorraine Hansbury Theater, San Francisco) and *red, black and GREEN: a blues* by Marc Bamuthi Joseph (Yerba Buena Center for the Arts in San Francisco and the Brooklyn Academy of Music, among other venues).

PARTICIPANTS



Migdalia Cruz, Playwright

Migdalia Cruz is an award-winning playwright of more than fifty works including: *Satyricono 21*, *Two Roberts: A Pirate-Blues Project*, *Fur*, and *Miriam's Flowers* produced at BAM, CSC, Mabou Mines, National Theater of Greece/Athens, Old Red Lion/London, Houston Grand Opera, Ateneo Puertorriqueño, Teatro Vista, and Latino Chicago Theater Company

(writer-in-residence from 1991 to 1998), among others. Nurtured by Sundance and the Lark, she is an alumna of New Dramatists, and was mentored by Maria Irene Fornés at INTAR. Migdalia was born and raised in the Bronx. Next: *El Grito Del Bronx* at Brown University (RI), Spring 2014.



Nancy García Loza

Colectivo El Pozo, ALTA

Co-Founder and Executive Director of Colectivo El Pozo, a Spanish-language theater company in Chicago that focuses on staging original works driven by the Latina/o US diaspora. Studied at DePaul University with a double concentration in Spanish and Latin American and Latina/o Studies. Participates in ALTA—Alliance of Latino Theatre Artists as an associate.

García Loza has enjoyed freelance marketing for: YO SOLO Festival of Latino Solo Shows (Collaboration and Teatro Vista) among other projects. Outside of Latino theater, in 2012 she became a new Council Member of Mujeres' Young Professionals Advisory Council. During the day, she serves as Latino Outreach Operations Manager for Junior Achievement of Chicago. Aliases: La güera, güereja.

PARTICIPANTS



Noe Montez, Tufts University

Noe Montez is an Assistant Professor in the Department of Drama and Dance at Tufts University where he teaches undergraduate and doctoral-level courses in US Latino and Latin American theater history. Professor Montez is currently finishing a manuscript documenting major moments in Argentina's theater history following the dictatorship of the 1970s and 80s. Prior to coming to Tufts, Professor Montez

worked as the Literary Manager/ Dramaturg for the Cleveland Play House and as a freelance director in Cleveland, Indianapolis, and Bloomington, IN. Noe received his BA from Grinnell College and PhD from Indiana University.



Octavio Solis, Playwright

Octavio Solis is a playwright whose works include *Se llama Cristina*, *John Steinbeck's The Pastures of Heaven*, *Ghosts of the River*, *Quixote*, *Lydia*, *June in a Box*, *Lethe*, *Gibraltar*, *Bethlehem*, *Dreamlandia*, *El Otro*, *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos*, and *La Posada Mágica*. Productions have been mounted across the country at venues such as the California Shakespeare

Theatre, Mark Taper Forum, Yale Repertory Theatre, the Oregon Shakespeare Festival, the Denver Center for the Performing Arts, the Magic Theatre, Intersection for the Arts, and South Coast Repertory. His collaborative works include *Cloudlands*, with Music by Adam Gwon and Shiner, written with Erik Ehn. New Dramatists alumni and member of the Dramatists Guild.

PARTICIPANTS



Olga Sanchez

Artistic Director, Milagro

Originally from New York City, where she served as co-artistic director for People's Playhouse. Co-founder, former artistic director, Seattle Teatro Latino. She recently served as Arts Envoy for the State Department, Honduras. Most recently, Olga directed the rolling world premiere of Caridad Svich's *Guapa* and performed as Jocasta in Luis Alfaro's *Oedipus*

el Rey. Founding member, Los Porteños writers group, she pens a column on local Latino arts and culture for *El Hispanic News*.

Director, Latino Artists eXchange/Intercambio de artistas Latinos, to strengthen the community of Latino artists of all disciplines. BA, Theatre, Hunter College, CUNY; MA, Human Development, Pacific Oaks College NW, specialization in Bicultural Development.



Patricia Ybarra, Brown University

Patricia Ybarra's area of specialization is theater historiography of the Americas. Publications include articles in *Aztlán*, *Theatre Journal*, *Gestos*, *Modern Language Quarterly*, and the *Journal of Dramatic Theory and Criticism*, and *Performing Conquest: Theatre, History and Identity in Tlaxcala, Mexico* (Michigan, 2009). Her second book project is on *Latino Theatre under Neoliberalism*.

PARTICIPANTS



Regina García, Scenic Designer

Regina García is an Illinois-based scenic designer and has been designing for drama, ensemble, and devised work for fifteen years. She has collaborated with renowned Latino theaters in the United States including Repertorio Español, the Puerto Rican Traveling Theatre, INTAR, Teatro Vista, and Pregones Theater, for whom she served as Resident Designer for over ten years. Regina is a Fellow of the

NEA/TCG Development Program for Designers, and a recipient of several Princess Grace Foundation USA Awards. Currently a company member with Teatro Vista and Rivendell Theatre Ensemble in Chicago. Regina teaches set design at the University of Illinois, Urbana-Champaign.



Ricardo Gutierrez, Artistic Director Teatro Vista

Ricardo is the Artistic Director of Teatro Vista. His most recent credits include *In The Heights* at The Paramount and *Song for the Disappeared* at The Goodman Theatre. Additional Chicago credits include *Our Lady of 121st Street* and *Jesus Hopped the 'A' Train* at Steppenwolf, *Anna in the Tropics* at Victory Gardens Theater, and *Race* at Looking-glass Theatre. Regional credits include

the world premieres of *Ground* at Actors Theatre of Louisville and *Lydia* at Denver Center Theatre Company. Ricardo recently directed *Momma's Boyz* and *Romeo and Juliet* for Teatro Vista. He can be seen on television as Alderman Mata in the Starz series *Boss*.

PARTICIPANTS



Richard Montoya, Culture Clash

Montoya is a founding member of the historic performance trio known as Culture Clash—a solo playwright as well and author of *Water & Power*, *American Night*, and *The River & Federal Jazz Project*. New works include plays for Berkeley Rep, SCR and Campo Santo. A filmmaker and alumni of the Sundance Institute, Montoya is an art commissioner for the city of LA.

Published books of plays with TCG include *Oh Wild West*, *The California Cycle*, *CC in America* and *Palestine New Mexico* with Samuel French. Culture Clash plays are still banned in the state of Arizona along with William Shakespeare. Rock on HowlRound!



Richard Perez

Hope College & Chicago Dramatists

Richard Perez is an actor, director, and educator. He has worked as a theater artist in New York, California, and many places in between. In Chicago he has performed on the stages of The Goodman Theatre, American Theater, Chicago Dramatists, and Pegasus Players. Most recently he directed *Fucking A* for Urban Theater Company and can be seen in the recurring

role of Alderman Ortiz in the second season of *Boss* with Kelsey Grammer. He is a member of the Lincoln Center Director's Lab, an Associate Artist at Chicago Dramatists, and is a Professor of Theatre at Hope College in Michigan. He received his MFA in Performance from Arizona State University.

PARTICIPANTS



Rose Cano, eSe Teatro

Rose Cano, born in Peru, raised in Seattle, is a graduate of Cornish College of the Arts. She performs and directs bilingually in English and Spanish. She is the founder/director of North-South ConeXions Project, a cultural exchange program between artists of The Americas, and The African ConeXion Project, to unite Latino, African, and African American communities through performance. In 2010 she found-

ed eSe Teatro: Seattle Latinos Take Stage, a Latino theater collective. She is currently the recipient of the Individual Artists Grants from the Seattle Office of Arts and Culture for the development of a new play entitled *Don Quixote and Sancho Panz: Homeless in Seattle* which will have a reading at ACT Theatre in 2013.



Rose Portillo, About Productions

Actor/Writer/Director/Educator.

Numerous stage, film, and television credits began with a lead role in the original production of Luis Valdez's *Zoot Suit* (LA, Broadway, film). Associate Director of About Productions now celebrating twenty-five years of creating original theaterworks—most recently, *Evangeline, the Queen of Make-Believe* (co-created with Theresa Chavez and Los

Lobos' Louie Perez); founded the company's Young Theaterworks program. Designed and teaches Theater for Young Audiences at Pomona College. Recently performed at Disney Hall and with the San Francisco Symphony. Recent Awards include: La Opinion's 2013 Mujeres Destacadas; LA City Council Commendation as co-creator/performer of *Evangeline, the Queen of Make-Believe*; Playwrights' Arena Lee Melville Award (2012) (with Theresa Chavez); Biller Family Foundation 2012 BEST Award (About Productions).

PARTICIPANTS



Sandra Delgado
Teatro Vista, Collaboraction

Sandra Delgado is Colombian-American actor, writer, and producer. Recent stage credits include Luis Alfaro's *Mojada* at Victory Gardens, *The Motherf**ker With the Hat* at Steppenwolf and her solo show, *para Graciela* at the YO SOLO Festival. She is an ensemble member of Collaboraction and Teatro Vista in Chicago and produced Collab-

oraction and Teatro Vista's YO SOLO Festival of Latino Solo Shows and Collaboraction's Sketchbook Festival. She is a TCG Young Leader of Color and a TCG Fox Actor Fellow in residency at the Goodman Theatre where she is developing *para mis Madres*. Next up is *La Habana*, her exploration of Caribbean Latino immigrants in Chicago.



Sandra Islas, LPAN·
Latino Producers Action Network

Sandra Islas is founder and President of LPAN: Latino Producers Action Network, a 501(c)(3) dedicated to the promotion, preservation, production, and distribution of Chicano/Latino theater, art, and film. LPAN has sponsored hundreds of students to see theater productions, supported Latino produced theater, and is currently developing an art space in

downtown LA to support emerging Latino artists and producers. Sandra has also spent the last few years developing an art program and workshops—along with LA-based artist Fabian Debora—for at-risk students from the Homeboy Industries organization and the downtown LA area.

PARTICIPANTS



**Sandra Marquez, Teatro Vista
Northwestern University**

Sandra Marquez has been an educator, actor, and director for twenty years. She's an ensemble member of Teatro Vista (since 1997) and served as the company's Associate Artistic Director from 1998–2006. Some of her most recent acting credits include *Mojada* by Luis Alfaro at Victory Gardens, *The Happiest*

Song Plays Last by Quiara Alegria Hudes with Teatro Vista at The Goodman, and *The Motherfu**er with the Hat* at Steppenwolf. For Teatro Vista she directed *Our Lady of the Underpass* by Tanya Saracho and *Breakfast, Lunch and Dinner* by Luis Alfaro. She has been on the theater faculty at Northwestern University since 1995 where she teaches acting and voice.



Stephanie Ybarra, Public Theater

Stephanie Ybarra is an award-winning producer and native Texan who still owns—and often wears—a pair of cowboy boots. With fifteen years of experience under her belt (which matches her boots), Stephanie is currently putting her producing skills to work as Artistic Associate at The Public Theater. She also serves as the Producing Artistic Director for the Cherry Lane's Mentor Project and previously served as Producing Director

of The Playwrights Realm. She holds an MFA from Yale School of Drama, and a deep belief in the power of the Post-it note.

PARTICIPANTS



Tanya Saracho, Playwright/Teatrista

Tanya Saracho was born in Sinaloa, México. She's a playwright and TV writer and an ensemble member at Victory Gardens. Her plays have been produced at: Oregon Shakespeare Festival, The Goodman Theatre, Steppenwolf Theatre, Teatro Vista, Teatro Luna, Fountain Theatre, Clubbed Thumb (NYC), NEXT Theatre, and 16th Street Theater. She is a winner

of the Ofner Prize given by the Goodman Theatre, a recipient of an NEA Distinguished New Play Development Project Grant with About Face Theatre and a 3Arts Artists Award. Saracho was named one of nine national Latino "Luminarios" by Café magazine and given the first "Revolucionario" Award in Theater by the National Museum of Mexican Art. Tanya is a proud member of SAG/AFTRA, and a new member of the Writer's Guild.



Teresa Marrero, TANTO & University of North Texas

Teresa Marrero, scholar, fiction writer, playwright, director, and enthusiastic salsa and Argentine tango dancer, is an associate professor of Latin American and Latino/a theater at the University of North Texas. She is a core member of TANTO, Teatro Alianza of North Texas Organizations in Dallas, which is part of revival of nation-wide networks of

Latino theaters. Marrero is the on-line Latino/a theater critic for the North Texas Arts and Culture journal *Theater Jones*. Born in Havana, Cuba, she is the author of the collection of short stories *Entre la Argentina y Cuba: Cuentos nómadas de viajes y tangos* (Buenos Aires: Editorial Corregidor, 2009). In 2009 and 2010, her play *La Familia* (adapted from published short stories) was developed and produced by Cambalache Teatro, an Argentine Teatro company in Dallas. She co-edited with Caridad Svich the anthology *Out of the Fringe: Contemporary Latina/Latino Theatre and Performance*. Currently she is working on an anthology entitled *MADE IN TEJAS* dedicated to works by Texas playwrights and experimental performers since 2000.

PARTICIPANTS



Tiffany Ana López, LTA/LA & UC Riverside

Dr. Tiffany Ana López is Professor of Theatre and Tomás Rivera Endowed Chair in the College of Humanities, Arts and Social Sciences at the University of California, Riverside. She is a dramaturge, National Advisory Committee member for the Latina/o Theatre Commons, and founding member of the Latino Theater

Alliance of Los Angeles. She recently adapted Tomás Rivera's classic novel, *And the Earth Did Not Devour Him*, for the stage and worked with Josefina Lopez on the world premiere of *Hungry Woman*. Her current book project, *The Alchemy of Blood*, focuses on issues of violence and trauma in US Latina/o drama.



Tiffany Vega, Hi-ARTS

Tiffany Vega is a native New Yorker, the Marketing & Administrative Associate of Hi-ARTS and the President and Founder of La Vega Management, a theatrical general management and personal finance consulting agency. She received her MFA in Theatre Management and Producing from Columbia University and her BA in Theatre from the University of Maryland-College Park. She is a 2013

Graduate of the National Association of Latino Arts and Cultures Leadership Institute and a 2009 recipient of the National Hispanic Foundation for the Arts Scholarship.

PARTICIPANTS



**Tlaloc Rivas, Director
Assistant Professor of Directing,
The University of Iowa**

Tlaloc Rivas is a stage director, writer, and theater-maker. He is Assistant Professor of Directing at The University of Iowa, and with that appointment became the first Chicano to teach directing at a NAST-accredited theater program in the United States. He is also the co-chair of the Latino/a Theatre Commons, a national coalition of artists and leaders updating the nar-

rative of Latina/os on US stages and advocating for greater inclusion in the American theater. He graduated with honors from the UC Santa Cruz, and received his MFA in Directing from the University of Washington.

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NATIONAL CONVENING

STEERING COMMITTEE & STAFF

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