



the River Bride

by Marisela Treviño Orta

January 23 – February 10, 2019

Presented with special support from The Cullen Trust for the Performing Arts

Sin Muros (Without Walls) A Latinx Theatre Festival

January 31 –
February 3, 2019

FREE PLAY READINGS

Then They Forgot About the Rest

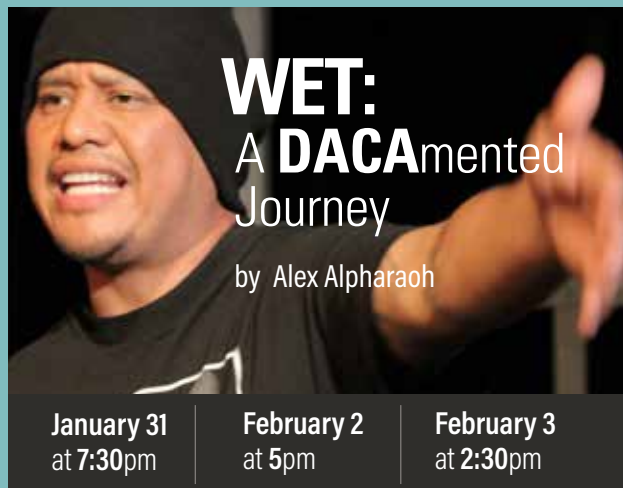
by Georgina Escobar
February 1 at 8:00pm

City Without Altar

by Jasminne Mendez
February 2 at 2:30pm

The Corrido of the San Patricios

by Beto O'Byrne
February 2 at 8:00pm



WET: A DACAmented Journey

by Alex Alphaaroh

January 31
at 7:30pm

February 2
at 5pm

February 3
at 2:30pm

COMING SOON

NSFW

by Lucy Kirkwood

February 13 - March 3, 2019

Money, sex, and Photoshop! After Sam loses his job at *Doghouse*, a men's magazine where the men always behave badly, he interviews at *Electra*, a glossy women's magazine where the

women objectify each other. *NSFW* is a satirical look at the cut-throat media world where jobs are scarce, beauty standards are savage and personal integrity is a luxury.

[NSFW: **Not Safe For Work** – online material which the viewer may not want to be seen accessing in a public or formal setting such as at work]

TICKETS START AT \$25

713.527.0123 or stagestheatre.com

Stages
REPERTORY THEATRE

Kenn McLaughlin Artistic Director
Mark Folkes Managing Director



by Marisela Treviño Orta

January 23 –
February 10, 2019

STAGES' YEAGER THEATRE

Directed by
JERRY RUIZ

SDC
The Division is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical organization

STARRING
ADONIS BAÑUELOS
PATRICIA DURAN*
LUIS GALINDO*
MELISSA MOLANO*
JENNIFER PAREDES*
LUIS QUINTERO*

Properties Designer
JODI BOBROVSKY

Costume Designer
TIFFANI FULLER BONDS

Lighting Designer
RENÉE BRODE

Scenic Designer
STEVEN C. KEMP

Sound Designer/Composer
JULIAN MESRI

Assistant Sound Designer
ANTONIO LOPEZ

Assistant Director
CESAR JAQUEZ

Production Stage Manager
CHRISTIAN RODRIGUEZ

* Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the United States

"The River Bride" was developed in residency with AlterTheater Ensemble, San Rafael, California.

World premiere produced by Oregon Shakespeare Festival, Artistic Director Bill Rauch, Executive Director Cynthia Rider

LEAD PRESENTING SPONSOR
The Humphreys Foundation

GENEROUS SUPPORT PROVIDED BY:

The Brown Foundation, Inc.
Houston Endowment, Inc.
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The Cullen Trust for the Performing Arts



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FROM THE ARTISTIC DIRECTOR



Take a moment to think about love.

Are you more likely to identify love as something hard-won through years of sacrifice and change or do you believe in love at first sight? And I do mean true love, *at first sight*. Millions of stories explore questions about love, but there's a good chance that your earliest encounters with love stories were in fairy tales.

There is a bounty of scholarship on fairy tales and folk tales. Scholars generally agree that ancient, oral traditions are the source for most of the tales known to

us today. While the term "fairy tale" conjures images of fantastic creatures, magical happenings and mystical transformations, the term "folk tale" is more likely to inspire thoughts of cultural histories and community lore. Regardless of your greater affinity for the terms—either fairy tale or folk tale—it is likely that in hearing either term you understand that what you are about to experience has deep roots in human history and experience.

What makes playwright Marisela Treviño Orta's work so thrilling is her investigation of folk tales/fairy tales in a decidedly modern context. In *The River Bride*, the folk tale upon which the story is built is slowly revealed throughout the first third of the play (at least to those who don't immediately recognize it). By that time, as an audience to the story, we have made a host of connections to the hopes and dreams of a small family about to celebrate a joyful wedding. The domestic squabbles, sibling rivalry and economic realities of their town are familiar and fascinating.

Still, another story is being told—one of epic proportions which will soon overcome the family like a swell of the Amazon. It is in this collision of ancient folk tale with modern play that Orta maximizes the power of storytelling itself. *The River Bride* feels familiar and fresh, timeless and time-bound, epic and intimate because it flows naturally back and forth from ancient oral tradition to contemporary theatrical writing like an eternal poem.

I fell in love with this play the first time I read it. There are no heroes or villains—just fascinating people longing to be loved. The four lovers at the center of the play are all caught between obligation to family and community and their instinctual attractions. Given the time to learn and grow, perhaps these lovers would find their way to great happiness. But this is a fairy tale, after all, and as in so many fairy tales, time is short and choices must be made. The impending wedding celebration, the constant flow of the Amazon, the wives' tales in the village, the ticking clock—these are the forces that press our lovers relentlessly toward their destinies. In the end, they—like we—have to choose the path to true love.

Can we believe in the love described in fairy tales? Should we ever? In asking the question, *The River Bride* ultimately finds a paradoxical magic. In the modern world, we all know that love is far more complex than fairy tales would have us believe. But what if we are wrong? What if the real problem with loving in the modern world is that we've lost our belief in fairy tales?

Much Peace,

A handwritten signature in black ink, appearing to read "Kenn".

Kenn

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Phillips 66 is committed to improving lives in the communities where we live and work. That's why Phillips 66 is proud to support Stages Repertory Theatre.

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STAGES REPERTORY THEATRE



Now celebrating our 41st season, Stages is a professional Equity theatre that produces new work, presents established work in new ways, nurtures and develops talent, and cultivates and strengthens relationships with Houston audiences. Characterized by courage, generosity, ingenuity and intimacy, Stages works to advance theatre and enliven community to make a more vibrant Houston.

Stages presents a broad scope of plays and musicals in an intimate setting, generating

critical acclaim and creating powerful connections between plays and people. Stages performs year-round, producing 13 shows in the 2018-2019 Season. All of Stages' shows are rehearsed and constructed on-site in Houston, brought to life by an exceptional community of locally-based artists and craftspeople along with occasional guest directors, actors and designers from around the world.

Stages' learning opportunities include performance and production internship programs for college students and a conservatory each summer for middle and high school students. For more than a decade Stages has made a strong investment in nurturing young aspiring artists and craftspeople who have now become field leaders and working professionals.

Stages began life in the historic Magnolia Ballroom building in downtown Houston, led by Founding Artistic Director Ted Swindley and building on the passion and commitment of a talented group of artists. In 1985, Stages moved to its current two-theatre facility in the historic Star Engraving Building on Allen Parkway, and became Houston's second Equity theatre in 1988.

Artistic Director Kenn McLaughlin joined the company in 2001, serving as managing director for five years before becoming the theatre's longest-tenured artistic leader. Managing Director Mark Folkes arrived in 2015, positioning the theatre for a new era of transformational growth.

In December 2014, Stages achieved a landmark goal when we purchased our longtime home from the City of Houston. Stages' Allen Parkway facility includes our two intimate theatre spaces along with costume and scene shops, entertainment spaces and administrative offices. Each theatre contains fewer than 220 seats, so no seat is ever more than 25 feet from the stage.

The 2018-2019 Season marks Year Four of an ambitious five-year strategic plan outlining a bold vision for Stages' future, including major investments in facility infrastructure, human resources, artistic programming and education and community engagement initiatives. With sustained investment from philanthropic and community partners, construction is now underway on The Gordy, a new three-theatre venue funded through Stages' \$32 million capital campaign and slated to open during the 2019-2020 Season. With a design unlike any other in our region, this unique campus is poised to bring audiences and artists closer to each other than ever before.

FROM THE MANAGING DIRECTOR



Happy New Year!

As the clock turned to midnight on December 31, I was struck by the significance of what 2019 would bring for Stages. This year, Stages will complete construction on our new home, The Gordy, that will officially open in January 2020.

This \$32 million venue will house three unique performance spaces ranging from 135 to 251 seats, not only preserving the intimacy that Stages artists and audiences have come to admire, but actually amplifying it, creating unparalleled theatrical experiences unique in our region.

In the months ahead, the Board, staff and artists of this company will continue preparations to fully embrace our new reality. We prepare for a future that preserves the culture and spirit that has lifted Stages to where we are today, but also leverages the new tools and resources we'll have available to do our work to the fullest extent possible. We have dreamed about this moment for many years. Thank you for being part of this transformation by being with us here today. Your participation as audience members, subscribers, donors, volunteers and general all-around cheerleaders has catapulted us to new heights.

Nowhere is that more evident than in the work you'll experience today. I'm inspired by what has come of *Sin Muros: A Latinx Theatre Festival* in the two short years since the inception of this important initiative. Congratulations to the Task Force that has curated a dynamic program of Latinx stories for us to experience. Marisela Treviño Orta's *The River Bride* is one of my favorite scripts this season, beautifully rendered by a supremely talented group of artists and designers. Our sincere thanks to **The Cullen Trust for the Performing Arts** for their leadership support of this production.

In February, Stages will host our annual fundraising gala, this year themed *The Night Garden*, honoring **Glenda and Russell Gordy** with the Theodore Award for Visionary Leadership celebrating their leadership gift to Stages capital campaign, *Staging our Future: A Transformational Campaign for Stages*. The Gala is Stages' most significant annual fundraiser providing critical funds that support our \$4.1 million annual operating budget. We're grateful for Chairs **Judy and Jim Nicklos**, Underwriting Chairs **Brenda and Bradley Jones**, and Auction Chair **Alicia Gordy**, for their leadership in making this year's event a success. Join us on Friday, February 22nd at The Revaire. More information available at www.stagestheatre.com.

Stay tuned in the months ahead as we begin to share more about The Gordy. With steel up and concrete poured across the street at our new home, I'm more confident than ever that you'll be thrilled with what this venue is able to do for this organization that we all hold so close to our hearts.

Sincerely,

Mark D. A. Folkes

Managing Director



visual



virtual



environmental

design for all your needs

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FROM THE DIRECTOR

Jerry Ruiz



In her play *The River Bride*, Marisela Treviño Orta refashions a famous Brazilian folktale about Amazonian river dolphins, framing it as a love story. According to the original legend, these dolphins were tricksters with the ability to shapeshift and become men who would seduce, and then abandon, unwary young women. The story, at its root, serves as a cautionary tale.

In Orta's beautifully poetic rendering of the story, however, the dolphin comes to symbolize profound, almost existential loneliness. The playwright cautions us not to let fear guide our decisions or prevent us from seeking fulfillment. Impulsiveness and impatience, meanwhile, can also stand in our way of getting what we truly desire. Additionally, Orta puts a feminist twist on the folktale, taking an unsentimental look at the limited options of two young women coming of age in a small, isolated Brazilian fishing village.

While weaving a terrific tale interwoven with elements of magical realism throughout, Orta writes with great insightfulness about the relationships at the core of human life – those with our parents and siblings, as well as with our romantic partners. The story she tells is beautifully simple, while the relationships are rich, nuanced and complex, making this work culturally vibrant and specific, while at the same time deeply universal.

Jerry Ruiz

Director

Marisela Treviño Orta



The River Bride is part of a cycle of plays I call “grim Latinx fairy tales”—stand-alone tales for adults inspired by Latinx folklore/mythology and informed by the western fairy tale canon, especially the stories collected by the Brothers Grimm.

I grew up with fairy tales. With Cinderella, Red Riding Hood, and Rapunzel. However, it wasn’t until I was a teenager that I realized the fairy tales I heard as a child were largely sanitized versions of the stories collected by the Brothers Grimm—meaning the endings were happy and a lot of the violence had been tempered.

For example, in the original version of *Cinderella* the step-sisters—in an effort to make their feet small enough to fit in the glass slipper—resort to cutting off their toes and heels. And at the end of the tale the step-sisters are blinded by birds for their wickedness. And “happily ever after” wasn’t always how a fairy tale would end. In Hans Christian Andersen’s *The Little Mermaid*, the prince doesn’t marry the little mermaid. In the end she dies of a broken heart, turning into sea foam.

As you can see, the fairy tales of old were often dark and violent. The protagonists and antagonists alike are eaten, dismembered, blinded, and cooked alive. These dark and dangerous stories acted as cautionary tales for children living in a dark and dangerous world—helping those children navigate the world they lived in.

I think of the plays in my cycle as cautionary tales for adults—stories to help us navigate our emotional lives. The plays in this cycle are a weaving of two cultural traditions. For *The River Bride*, I drew upon the European fairy tale canon’s familiar tropes to inform narrative structure and key plot points. But inspiration also came from the Amazon folklore that surrounds the *boto*—the freshwater river dolphins that inhabit the Amazon River.

When I first learned about the *boto* I was in the middle of writing my first fairy tale play *Wolf at the Door*. In fact, *The River Bride* is what set me on the path to writing a cycle of plays. I hadn’t intended on writing another fairy tale after *Wolf at the Door*, but the moment I read about the *boto* I knew instantly that I was going to write a play set in a small fishing village along the banks of the Amazon where two sisters and two men would struggle to navigate the dark emotional waters of their lives.

Welcome to the Amazon. Welcome to our play set once upon a time.



ADONIS BAÑUELOS (Duarte) Stages: Sin Muros **Songs for the Disappeared** (Mario Payan), Sam Houston State University: **A Macbeth** (Banquo), **Tape** (Vince), **Cardenio** (Will/Cardenio), **This is Our Youth** (Warren).



PATRICIA DURAN* (Sra. Costa) Stages: **The Cook** (Adria/Lourdes), **Blood Wedding** (Bride). Main Street Theater: **Men On Boats** (William Dunn) **Love and Information** (Various). Gravity Players: **The Last Days of Judas Iscariot** (Saint Monica/Mother Teresa/Henrietta), **The Motherf#cker With the Hat** (Veronica). Mildred’s Umbrella Theater Company: **Dracula** (Lucy), **The Drowning Girls** (Bessie), **Foxfinder** (Judith). The Catastrophic Theatre: **The Designated Mourner** (Judy), **Middletown** (Mary Swanson), **The Pine** (Danelle). Alley All New: **Wife of a Salesman** (Woman), **Queen of Basel** (Christine) Alley Theatre: **Our Lady of 121st Street** (Norca), **A Christmas Carol**

STARRING

Adonis Bañuelos Duarte
 Patricia Duran* Sra. Costa
 Luis Galindo* Sr. Costa
 Melissa Molano* Belmira
 Jennifer Paredes* Helena
 Luis Quintero* Moises

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

PRODUCTION CREDITS

Voice and Text Director
Robert Ramirez

Dialect Consultant
Wanderson Rezende

Show Control Programmer/
 Light Board Operator
Abbie Garrison**

Backstage Crew
Ryanne Fury**

**Production Internship with Lorain County Community College

This production is dedicated to the memory of Eloy Herrera Treviño—*hijo, hermano, y tío.*

***The River Bride* will be performed with no intermission.** Any taping, filming, recording or broadcast of this play is strictly prohibited. Please turn off phones and other electronic devices as a courtesy to other patrons and to the actors.

WHO'S WHO

(Various). Off Broadway: **The Libertine** (Elizabeth Barry). Virginia Repertory Theatre: **Legacy of Light** (Olivia), **Boleros For the Disenchanted** (Dona Milla/Flora). Duran has voiced various anime. She teaches theatre at Westbury Christian School.



LUIS GALINDO* (Sr. Costa) is thrilled to be back at Stages Repertory Theatre. **HOUSTON:** Stages Repertory Theater: **Alma En Venta** (Arcadio), **The Book of Maggie** (Judas), **The Elaborate Entrance of Chad Deity** (Mace), **Marie Antoinette** (Sheep), **Wittenberg** (Faustus). The Catastrophic Theatre: **Curse of the Starving Class** (Weston), **Snow White** (Bill). Gravity Players: **The Last Days of Judas Iscariot** (El-Fayoumy), **The Motherfucker With the Hat** (Jackie). Classical Theatre Company: **The Birds** (Pisthitearus). Stark Naked Theatre: **Winter's Tale** (Polixines), **A Midsummer Night's Dream** (Oberon), **Stage Kiss** (He). Alley Theatre: **Othello** (Senator), **Our Lady of 121st Street** (Edwin), **The Play About The Baby** (Understudy), **Gross Indecency: The Three Trials of Oscar Wilde** (Parker), **Comedy of Errors** (Merchant), **A Christmas Carol** (Wilkins). **NYC:** Playwrights Horizons: **The Band's Visit** (Zelger). Ma-Yi Theatre Co.: **Project Balagniga** (Mckinley). Intar: **Hush** (Ed). **LOS ANGELES:** Independent Shakespeare Company: **Macbeth** (Macbeth), **Taming of the Shrew** (Petruccio), **Twelfth Night** (Malvolio), **As**

You Like It (Jaques), **Hamlet** (Ghost, Player King, Gravedigger), **A Winter's Tale** (Polixines), **A Midsummer Night's Dream** (Oberon), **Merry Wives of Windsor** (Nim), **Love's Labour's Lost** (Ferdinand), **Comedy of Errors** (Duke), **Othello** (Lodovico), **Much Ado About Nothing** (Don Pedro), **The Changeling** (DeFlores). Luis is a founding member of **Gravity Players** and is the Author of two volumes of poetry: **Electric Rats in a Neon Gutter** and **The Roaring Dawn The Silent Mountain** MFA University of Delaware.



MELISSA MOLANO* (Belmira) is so excited to return to Stages where she was last seen in **Luna Gale**. She is a native Houstonian and has worked around town, most recently at the Alley Theatre as Belle/Fred's wife in their production of **A Christmas Carol**. Some of her other previous roles include: Alley Theatre: **Twelfth Night** (Attendant), All New Festival Readings: Hilary Bettis' **Queen of Basel**, Claire Kiechel's **Pilgrims** (Girl), Kenneth Lin's adaptation of **The Adventures of Huckleberry Finn** (Ensemble); Stages Repertory Theatre: **Luna Gale** (Lourdes), **I and You** (Caroline), **The Book of Maggie** (Maggie), Rebecca Gilman's **Dollhouse** (Iris); Obsidian Theater: **El Nogalar** (Valeria); Rogue Productions/50 Playwrights Project: **Just Like Us** (Yadira); Cone Man Running: **Cherry Muffins** (Loreliar); Queensbury

Theatre: **Man of La Mancha** (Antonia) In 2017 she was featured in Houston Press' "7 Young, Talented Actors to Watch." In 2016 she was a recipient of both a Houston Theatre Award for "Best Breakthrough Performances" and a Laura Award from Landing Theatre Company. She is both a SHSU Musical Theatre and TPAP alumna and a proud member of Actor's Equity. Outside of her work on stage she is a voice actor for Sentai Filmworks.



JENNIFER PAREDES* (Helena) Stages debut. **Off Broadway/New York:** NY Fringe: **Blamed, An Established Fiction** (Ensemble). **Regionally:** Yale Repertory Theatre: **El Huracán** (Alicia, Dr. Kempler, Val). Denver Center for Performing Arts/Old Globe: **American Mariachi** (Lucha). The Old Globe: **Twelfth Night** (Viola); La Jolla Playhouse: **Froggy** (Froggy), **Waking La Llorona** (Dr. Moctezuma), **Ojo: The Next Generation in Travel** (Boarding Attendant). San Diego Repertory Theatre: **Manifest Destinitis** (Angelica/Luisa), **Into the Beautiful North** (Vampi), **Rapture Blister Burn** (Avery). InnerMission Productions: **Seven Spots on the Sun** (Mónica). Diversionary Theatre: **Ballast** (Savannah). Ion Theatre: **Lydia** (Ceci) Intrepid Theatre Co: **Perfect Arrangement** (Norma Baxter). BA: University of San Diego. Connect with me on Twitter and Instagram @miyao_mix. Jenniferparedesactor.com

WHO'S WHO



LUIS QUINTERO* (Moises Lira) Stages Debut! New York: **Love's Labour's Lost** (Don Armado) The Acting Company. Regional: **A Midsummer Night's Dream** (Lysander/Quince) Triad Stage; **Twelfth Night** (Sebastian), **Book of Will** (Ensemble), **Kate Hamill's Pride and Prejudice** (Darcy u/s) Hudson Valley Shakespeare Festival; **American Mariachi** (Mateo) Denver Center Performing Arts/Old Globe San Diego; **A Midsummers Night's Dream** (Bottom) N.C Symphony. Theaterworks USA: **The Lightning Thief** (Mr. Brunner), **A Christmas Carol** (Scrooge). Houston: **Bloody Bloody Andrew Jackson, Our Town** at Generations, A Theater Company; **Around the World in 80 Days** (Actor 1) A.D Players. BFA: University of North Carolina School of the Arts

MARISELA TREVIÑO ORTA (Playwright) Born and raised in Lockhart, Texas, Marisela Treviño Orta is an award-winning playwright, a graduate of the Iowa Playwrights Workshop, a Playwrights' Center Core Writer, and a member of the 2019-2020 Goodman Theatre Playwrights Unit. A poet for many years, Marisela found her way to playwriting while completing an MFA in Writing at the University of San Francisco where she studied poetry. Marisela's first play **Braided Sorrow** was presented at the 2005 Bay Area Playwrights

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Festival and the 2006 [Inside] the Ford Summer Reading Series. *Braided Sorrow* won the 2006 Chicano/Latino Literary Prize in Drama, received a 2008 world premiere at Su Teatro in Denver, and won the 2009 Pen Center USA Literary Award in Drama. Her other plays include: **Alcira**; **American Triage**; **Ghost Limb** (2017 Brava Theater world premiere); **Heart Shaped Nebula** (2015 Shotgun Players world premiere); **Shoe** (2019 Keneda Finalist); **The River Bride** (2016 Oregon Shakespeare Festival world premiere); **Wolf at the Door** (2018 National New Play Network Rolling world premiere); and **Woman on Fire** (2016 Camino Real Productions world premiere). Marisela is an alumna of the Playwrights Foundation's Resident Playwright Initiative, a former member of Playground's writers pool, a founding member of the Bay Area Latino Theatre Artists Network, and a member of the Latinx Theatre Commons' national Steering Committee. Currently she is working on adapting Charles Dickens' **Little Dorrit** into a six-hour epic piece of theatre. She has also begun a new cycle of worst-case scenario plays—sci-fi thriller plays which include **WMB** (pronounced “womb”) and **Nightfall**.

JERRY RUIZ (Director) Directing credits include productions at Primary Stages, Denver Center for the Performing Arts, the Old Globe, Second Stage Theatre, Rattlestick Playwrights Theater, Playmakers Repertory Company, the Mint Theater Company, and Clubbed Thumb. He has developed work at the Public Theater, Atlantic Theater Company, Oregon Shakespeare Festival and the Playwright's Realm. From 2011 to 2015, he served as curator for the Crossing Borders festival of new plays at Two River Theater in New Jersey. He was a recipient of the 2009–2011 NEA/TCG Career Development for Theatre Directors Grant

and a Van Lier Directing Fellow at Second Stage, 2007–2009. Member of SDC.

JODI BOBROVSKY (Properties Designer)

As resident Properties Master at Stages Repertory Theatre, and a freelance artist and designer in Houston over the last 25 years, she has collaborated with a host of regional arts organizations, designing scenery, props, and costumes for: Main Street Theater, Generations Theater, The Ensemble Theatre, Infernal Bridegroom Productions, The Catastrophic Theatre, Unity Theatre, Mildred's Umbrella, 4th Wall Theater, Houston Grand Opera, Houston Ballet, Moore's School of Opera, and The University of Houston School of Theatre. Her scenic designs include: Stages Repertory Theatre: **The Man Who Shot Liberty Valance**, **The Whipping Man**, which won a Best of Houston award for Scenic Design, **Yankee Tavern**, **A Picasso**, **An Infinite Ache**, and **Elizabeth Rex**. Unity Theatre: **The Fantasticks**, **Scotland Road**. Main Street Theater: **The Coast of Utopia**, **The House of Spirits**, **Intimate Apparel**, and **The Weir** which a Best of Houston award for production design. For Houston Ballet, properties design for the new Stanton Welch ballet, **The Nutcracker**, in collaboration with international designer Timothy Goodchild. For The Ensemble Theater, scenic designs include: **Gee's Bend** and **Sty of the Blind Pig**, which won honors at the African American Theater Festival in Winston Salem. For Generations Theater, the regional premieres of **Spring Awakening** and **Bloody, Bloody Andrew Jackson**. For Classical Theater Company, costume designs for: **Ghosts**, **Tartuffe**, and **Antigone**. Her scenic design models have been exhibited at the American Institute of Architecture. She has been featured in The Houston Press's “Top 100 Creatives” blog.

TIFFANI FULLER BONDS (Costume Designer) Stages Repertory Theatre: **Panto Cinderella**, **Panto Wonderful Wizard**, **The Marvelous Wonderettes: Dream On**, **Panto Snow Queen**, **Driving Miss Daisy**, **The Spiritualist**, **Panto Rapunzel and Zombies**, **Veronica's Room**, **The Marvelous Wonderettes: Caps and Gowns**, **Panto Mother Goose**, **Life Could Be A Dream**, **Panto Red Riding Hood**, **Winter Wonderettes (2011, 2012)**, **Yankee Tavern**, **Panto Pinocchio**, **The Marvelous Wonderettes**, **Man From Nebraska**, **Panto Sleeping Beauty**, **The Andrews Brothers**, **Rabbit Hole**, **Panto Cinderella**, **Souvenir**, **I Am My Own Wife**. The Catastrophic Theatre: **The Pine**, **There is a Happiness That Morning Is (2011, 2013)**, **The United States of Tamarie: An All-American Revue (Made in China)**, **Paradise Hotel**. Texas Repertory Theatre: **Hair Like the Sun**, **The Complete Works of Shakespeare (Abridged)**, **The Foreigner**, **Boeing Boeing**, **The Nerd**, **Tribute**, **Beehive**, **Smokey Joe's Café**, **Moon Over Buffalo**, **A Flea in Her Ear**. Unity Theatre (Brenham): **Piece of My Heart**, **I Hate Hamlet**, **The Fantasticks**. Main Street Theater: **Woof**, **Breakfast at Eight**, **The Pie Dialogues**. 4th Wall Theatre Company: **Small Mouth Sounds**, **God of Carnage**. Main Street Youth Theater: **Jackie and Me**, **A Midsummer Night's Dream (NEA Tour)**, **James and the Giant Peach**, **The BFG (Big Friendly Giant)**, Town Center Theatre: **All in the Timing**, **Sylvia**, **Night and Her Stars**, **Quilters**. Rice University: **All in the Timing**. Unhinged Productions: **(Loosely) Lysistrata**, **Raised in Captivity**. University of Houston: **Fifth of July**, **Marvin's Room**, **Falsettos**. Edward Albee New Playwrights Workshop: **Touching Leaves**. She has also worked in various costuming positions for the Houston Ballet, the Alley Theatre, Houston Shakespeare Festival, Children's Theatre Festival, and Houston Community

WHO'S WHO

College Southwest. Some of her design work was exhibited at the American Institute of Architecture. Tiffani teaches costuming and stage make-up and freelances as a make-up artist for independent film. She is currently the Costume Shop Manager at Stages Repertory Theatre. Education: University of Houston, BA Theatre.

RENÉE BRODE (Lighting Designer)

Stages: **The Great American Trailer Park Musical (2018)**, **A Midnight Clear**, **I & You**, **Miss Teen**, **Mack and Mabel**, **Stupid F**ing Bird**, **The Whipping Man**. Florentine Opera: **Prince of Players**, Daniel's Spectrum Toronto: **The Journey**, Bspoke Productions, NYC: **Beetlejuice** (Lab Presentation), Asia Society/Miller Outdoors: **Tsuru**, Houston Grand Opera: **Prince of Players**, **Studio Showcase 2013**, Shepherd School of Music, Rice University: **Trouble in Tahiti**, **Gianni Schicchi**, **Barber of Seville**, **Return of Ulysses**, HGO Co.: **Bound**, Watermark Theatre: **A Moon For the Misbegotten**, **Dial 'M' For Murder**, The Grand Theatre, London: **Colours in the Storm**, **Wizard of Oz**, **A Christmas Story**, **Shrek**, **Elf**, **The Hobbit**, **Hair** and many others, Globe Theatre, Regina: **Shrek**, **The Little Mermaid**, **Ladies' Foursome**, **Ring of Fire**, Charlottetown Festival: **Evangeline**, **Anne of Green Gables**, **Canada Rocks** and many others, Neptune Theatre: **Once**, **Rexy**, **Mary Poppins**, **West Side Story**, **Romeo and Juliet** and many others, Obsidian Theatre/Canadian Stage: **Intimate Apparel**. Renée has also designed at the Stratford Festival of Canada, Canadian Opera Company and the Canadian Opera Company Ensemble. She was Associate Lighting Designer on the Broadway production of **Farinelli and the King** at the Belasco Theater. Renée was awarded the Houston Press Theatre Best Lighting Design Award for **The Whipping Man**.

WHO'S WHO

STEVEN C. KEMP (Scenic Designer) Stages: **Souvenir. Off-Broadway/NYC:** Keen Company: **Ordinary Days, Tick, Tick.. Boom!, John and Jen, Marry Me a Little, Later Life, When It's You, Travels With My Aunt, Middle of the Night, The Film Society, The Old Boy.** Mint Theater Company: **Love Goes To Press, Philip Goes Forth, The New Morality.** Fellowship for Performing Arts: **A Man For All Seasons.**The Duke on 42nd Street: **Figaro!(90210).** York Theatre: **A Taste of Things to Come.** The Cherry Lane Theatre: **Extinction.** Second Stage Theatre: **Wildflower,** The Playwrights Realm: **Dov and Ali.** The Shop Theatre: **Knives in Hens, Dark Vanilla Jungle, I am the Wind, Tender Napalm. Regional:** Pasadena Playhouse: **Shout, Sister Shout!** Asolo Repertory Theatre: **Ah, Wilderness!, All The Way, The Great Society, Double Indemnity, What the Butler Saw, The Turn of the Screw, Theophilus North, Harbor.** La Jolla Playhouse: **Most Wanted.** Bucks County Playhouse: **On Golden Pond. National Tours: PJ Masks Live: Save The Day! and Time to Be a Hero!, Ain't Misbehavin', Dixie's Tupperware Party.** Norwegian Cruise Line: **Le Cirque Bijou, Burn the Floor, Desire, Hit it Spin it Swing!** Steven has designed for 27 American Opera companies including Arizona Opera, Hawaii Opera Theater, Sarasota Opera, New Orleans Opera, Des Moines Metro Opera, Opera Santa Barbara and 15 productions for Opera San Jose. Over 100 credits as an associate designer, including designs for The Metropolitan Opera, Holland America Line and 10 Broadway productions including **Cabaret, Jesus Christ Superstar,** and **Memphis.** MFA: University of California San Diego.

JULIAN MESRI (Sound Designer/Composer) is a New York-based Argentinean-American director, playwright,

and composer. He is the artistic director and founder of Sans Comedia, a bilingual theatre company. Recent work with the company includes **Red,** (Sanctuary Festival, HERE Arts Center), **The Gauchos** (Teatro Extranjero, Buenos Aires) and the musical **Bethlehem** (St Paul's Theater, BAX Space Grant), **Lisa and Her Things** (The PIT, INTAR Theater), **Immersion** (The Treehouse), and **Oedipus Gol** (Dixon Place). As a director, his work has recently been produced at IATI Theater (**Los Columpios and Flor de Lirio**) and Repertorio Español. His production of Lope de Vega's **Fuenteovejuna** at Repertorio Español won the 2013 Gilberto Saldívar Outstanding Production HOLA Award and two ACE Award nominations for Classical Theatre productions. He served as Artistic Director for the 2013 PEN World Voices: New Plays from Spain festival, bringing together seven notable Spanish playwrights and actors during a two day-festival at The Martin Segal Theatre Center He is a Usual Suspect at New York Theatre Workshop, where he was a 2012-2013 Emerging Artist of Color Fellow. As a member of Panorama Sur, a collective of Hispanic-American playwrights led by Alejandro Tantanian, his work was showcased at the Buenos Aires International Theater Festival in 2015. He was also the 2010-2011 Van Lier fellow at Repertorio Español, where he directed Rafael Spregelburd's **La estupidez** in its New York premiere (ACE nominee, Best Direction) and Calderón de la Barca's **La dama duende.** Other recent work includes a production of Mar Gomez Glez's **39 Defaults,** and an adaptation of **The Weavers** with Pace University's International Performance Ensemble, showcased in May 2014 at the Accidental Festival in the UK. He is an adjunct professor of Performing Arts at Pace University.

ANTONIO LOPEZ (Assistant Sound Designer) is a sound designer and technician from Ohio. Sound designs include **Carrie The Musical** at Iconotheatrix as a well as **All Shook Up** at Memorial High School. Assistant sound design for Kincaid High School production of **Into the Woods.** He also works overhire and run crew at Stages Repertory Theatre and The Alley. Previously worked at Stages Repertory Theatre as an intern and apprentice.

CESAR JAQUEZ (Assistant Director) Originally from El Paso TX, Cesar Jaquez just recently graduated from Sam Houston State University with a BFA in Theatre. Throughout his time at SHSU, Cesar assistant directed **The Government Inspector** by Nikolai Gogol, as well as directed **The Shape of Things** by Neil Labute his senior year. Cesar Was last seen in **La Boheme** at the Houston Grand Opera this past October. He is very grateful to be a part of this show and humbled to be surrounded by amazing artists on a daily basis.

CHRISTIAN RODRIGUEZ (Production Stage Manager) Stages: **Sin Muros Latinx Theatre Festival: Song for the Disappeared** (Stage Manager). The Peterborough Players: **2017 & 2018 Summer Season** (Stage Management Intern). 50 Playwrights Project (Staged Readings): **Angel of the People Mover** (Stage Manager), **Felon Known** (Stage Manager), **Swimming While Drowning** (Stage Manager). He attends the University of Houston for a BFA in Stage Management and is thrilled to be working at Stages Repertory Theatre. Enjoy the show!

KENN MCLAUGHLIN (Artistic Director) The 2018-2019 season marks Kenn McLaughlin's thirteenth season as Stages' artistic leader, following five successful years as the theatre's Managing Director. Under Kenn's leadership, Stages has strengthened its commitment to sustainable innovation

WHO'S WHO

through projects such as producing the first American regional theatre production of Stephen Sondheim's latest musical, **Road Show;** re-envisioning classics like **Auntie Mame** and **Veronica's Room** with bold new productions; commissioning and developing a series of Panto holiday musicals for family audiences; and presenting the annual "Get Talking" series showcasing the talents of America's most fascinating contemporary playwrights, including Aaron Posner, David Adjmi, Will Eno, Sarah Ruhl, Yasmina Reza, Michele Riml, Kristopher Diaz, Young Jean Lee, Philip Dawkins, Matthew Lopez, Johnna Adams, Julia Cho and Rebecca Gilman. During his tenure at Stages, Kenn has produced more than 100 productions, including record-breaking hits like **The Marvelous Wonderettes** and **Late Nite Catechism** series; **The Great American Trailer Park Musical** (and its recent Christmas sequel!); and revivals of the theatre's landmark original musical **Always...Patsy Cline;** as well as pivotal world and U.S. premieres such as **Black Pearl Sings, An American Brat, Elizabeth Rex,** seven original Panto-style musicals and **The Great American Trailer Park Christmas Musical.** He has directed over 30 shows for Stages and has written or co-written three. Kenn recently brought his American premiere production of **De Kus** to Houston in a co-production with Upstream Theatre and directed the Regional Premiere of **The Man Who Shot Liberty Valance.** Beyond Houston, Kenn's musical, **I'll Be Home for Christmas** received its World Premiere production at the Arvada Center for the Arts and Humanities in Denver and was nominated for a Henry Award for Best New Play/Musical. Kenn recently directed **The Three Penny Opera** for The Santa Fe University of Art and Design. Prior to his arrival at Stages, Kenn spent eleven years at Great Lakes Theater Festival in Cleveland.

WHO'S WHO

At Great Lakes, Kenn helped to build the largest theatre-based education program for a performing arts institution in the state of Ohio. He directed the company's award-winning School Residency Program and commissioned several new theatre works including **Brother Can You Spare a Dime: The Social Conscience of the American Musical, The Way You Look Tonight, Straight on 'til Morning,** and a new adaptation of Lorraine Hansberry's **To Be Young, Gifted and Black.** Kenn also co-founded The Wallpaper Project, an annual oral history performance program in rural Ohio. Kenn was a three-time nominee for the Ohio governor's award for excellence in the arts; a two-time winner of Northern Ohio Live's award for community outreach; winner of the Ohio Historical Society's award for excellence in history education and an arts educator of the year for Young Audiences of Greater Cleveland. Kenn has taught workshops for the Center for Literature and Medicine and has twice presented workshops at the National Council of Teachers of English. In Houston, Kenn has taught classes in creativity at Rice University and in directing at Sam Houston State University, as well as teaching diversity awareness to cadets at the Houston Police Academy and serving as a guest lecturer for Harris County's Department of Education CASE program. He is chair of the stewardship committee of First Congregational Church of Houston where he has also served on the long-range planning and education committees. Kenn completed the Executive Non-Profit Leaders program through the Graduate School of Business at Stanford University and holds a BFA in acting from The Theatre School, DePaul University.

MARK FOLKES (Managing Director) Mark Folkes joined Stages Repertory Theatre as Managing Director in the 2015-2016 Season, expanding the organization's executive leadership structure to increase artistic and administrative capacities and position the theatre for a new phase of growth. Mark leads Stages' administrative functions with a focus on financial management, fundraising, marketing and strategic planning. During the 2015-2016 Season, Stages implemented a new five-year strategic plan, **Staging our Future,** that seeks to transform our organization by strengthening infrastructure—facilities, technology, human and financial resources. As part of the implementation of this plan, in December 2017, Stages publicly announced The Gordy, a \$32 million new home for Stages that will open during the 2019-2020 Season. Prior to joining Stages Repertory Theatre, Mark served as Senior Director, Development, for the Houston Symphony, where he was second-in-command of a department of 17 responsible for raising over \$16 million annually in support of operations, sustainability and endowment. Mark has worked for a variety of performing arts organizations including Canada's National Arts Centre, the Toronto Symphony Orchestra, the College-Conservatory of Music at the University of Cincinnati, as well as Houston Grand Opera. Mark is a Certified Fund Raising Executive (CFRE) and holds Master of Arts and Master of Business Administration degrees from the University of Cincinnati. He studied theatre as an undergraduate at the University of Waterloo and the Canadian College of Performing Arts.

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Sin Muros

A Latinx Theatre Festival

January 31-
February 3, 2019

From the Festival Coordinator



When Kenn McLaughlin asked me to take on the role of Festival Coordinator for Sin Muros, I knew this was an opportunity I couldn't pass up. Since I moved to Houston in 2012, I've been an advocate for Latinx representation on local stages. Despite being home to over a million Latinx and Latin Americans, Houston theatre largely doesn't feature stories speaking to these communities. Even so, several

local theatres have done important work in this regard with Stages leading the charge. There is no better example of this work than Sin Muros.

Sin Muros represents Stages' genuine investment in supporting Houston's Latinx community. The festival is not supported by any special grant or donation; rather, the festival is a normal part of the organization's operating budget, demonstrating a true commitment to this work. This isn't just an ancillary festival for Stages; it is an important part of the fabric of the organization.

This year's festival is anchored by *The River Bride* by Texas playwright Marisela Treviño Orta. Orta's play is a grim Latinx fairytale that transports audiences to a Brazilian fishing village where two sisters struggle to find their happily-ever-after. Joining *The River Bride* is a full production of Alex Alpharaoh's one-man-show *WET: A DACAmended Journey*, which has been touring around the country over the last few years. Telling his story of growing up undocumented in the United States, *WET* is one of the most powerful plays I've ever seen and is sure to be a highlight for many.

In addition to the two full productions, Sin Muros features staged readings of *City Without Altar* by Jasminne Mendez, *Then They Forgot About the Rest* by Georgina Escobar, and *The Corrido of the San Patricios* by Beto O'Byrne. These plays all speak to different aspects of Latinx identity and issues facing the Latinx population today, even if some of these works take place centuries ago. A staple of the Houston literary scene, Jasminne Mendez's *City Without Altar* infuses poetry to tell the story of a Dominican woman trying to unearth the violent past between the Dominican Republic and Haiti. Georgina Escobar's *Then They Forgot About the Rest* uses the setting of a dystopian west to linger on notions of memory and the borderlands.

Festival Schedule

Thursday, January 31

- 6:00pm **Welcome Reception**
- 7:00pm **Welcome words and Presentation of the Premio Puente (The Bridge Award)**
- 7:30pm *WET: A DACAmended Journey*
- 7:30pm *The River Bride*

Friday, February 1

- 8:00am-4:00pm Professional Development Day for High School Teachers
- 10:00am Student matinee performance of *The River Bride*
- 5:00-8:00pm **Tintero Projects**
- 7:30pm **Poetry Reading**
- 8:00pm **Play Reading - *Then They Forgot About the Rest***
- 8:00pm *The River Bride*

Saturday, February 2

- 11:00am **Workshop: Casting in the New Era**, led by Brian Eugenio Herrera
- 1:00-8:00pm **Inprint Poetry Buskers**
- 2:00pm **Poetry Reading**
- 2:30pm **Play Reading - *City Without Altar***
- 2:30pm *The River Bride*
- 4:00pm **Talkback with Festival Playwrights: Georgina Escobar, Jasminne Mendez, and Beto O'Byrne**
- 5:00pm *WET: A DACAmended Journey*
- 7:30pm **Poetry Reading**
- 8:00pm **Play Reading - *The Corrido of the San Patricios***
- 8:00pm *The River Bride*

Sunday, February 3

- 11:00am **Workshop: Pop-Up Playwriting**, led by Nancy Garcia Loza and Isaac Gomez
- 2:30pm *WET: A DACAmended Journey*
- 2:30pm *The River Bride*

*PRE-REGISTRATION REQUIRED

Beto O'Byrne's *The Corrido of the San Patricios* sheds light on an often-overlooked part of history that saw collaborations within the Irish and Mexican communities. While these plays employ distinct aesthetics, styles, and themes, collectively they expand the idea of what a Latinx play can be. Moreover, they amplify Latinx identities that are not always given mainstream exposure.

Working with the Stages community to produce this festival has been a dream. We are excited to welcome audiences to Stages as we continue building a space for local Latinx theatre artists and audiences to call home. In the end, this festival is for everyone. It's for Houston. Latinx stories aren't just Latinx stories. They are Houston stories. Sin Muros isn't just a Latinx theatre festival. It's a theatre festival for all.

Trevor Boffone

Sin Muros Festival Coordinator



WET: A DACAmended Journey is a true story of what it means to be an American in every sense of the word except one: on paper. Written and performed by Alex Alpharaoh, the show chronicles his ongoing struggles and fight to remain in the only home he has ever known, the United States. **WET** captures one man's relentless journey toward becoming a documented citizen.

directed by Brisa Areli Muñoz

Thursday,
January 31 at 7:30pm
Saturday,
February 2 at 5pm
Sunday,
February 3 at 2:30pm

Production Stage Manager
JESSICA CASANOVA



ALEX ALPHARAOH (Anner Cividanis), Off Broadway/New York: Lincoln Center Education: **WET: A DACAmended Journey**, Hi-Arts, NYC: **WET: A DACAmended Journey**, SummerStage, NYC: **Handball** (Producer), Vassar College/Powerhouse Festival: **Vile-let** (Michael). **Regionally:** Hip-Hop Theatre Festival, Kennedy Center, D.C.: **WET: A DACAmended Journey**, Destinos Festival, Chicago, Il.: **WET: National Tour**, Yale Repertory Theatre: **WET: National Tour**, ArtsEmerson/Paramount Theatre: **WET: National Tour**, Cara Mia Theatre: **WET: National Tour**, Teatro Vivo, Austin: **WET: National Tour**. **Los Angeles:** Skirball Auditorium: **WET: A DACAmended Journey**, EST/LA: **WET: A DACAmended Journey**, Encuentro 2017, LATC: **WET: A DACAmended Journey**, Los Angeles Theatre Center: **Short Eyes**

(Juan), The Victory Theatre Center: **Our Lady of 121st Street** (Balthazar), Casa0101 Theatre: **Don't Talk About It, SP!T About It** (Gee), Greenway Court Theatre: **The House on Mango Street** (Papa), Hollywood Fringe: **Obscuridad** (Papa), Antaeus Company: **Weed & Winchell's** (Pookey). Alpharaoh is a multi-disciplined artist from Los Angeles, CA with over a decade of performance and writing experience. Social Media Handles: FB/TW/IG: Alpharaoh. Dacamentedjourney.com Alpharaoh@icloud.com



BRISA ARELI MUÑOZ (Director) is a theatre director, facilitator and educator based out of Brooklyn, New York. She is a creative and strategic thinker with expertise in experiential learning, innovative problem-solving and liberatory education practices. Brisa is passionate about using art as a tool to motivate, activate & transform and is deeply committed to exploring the ways arts-based strategies can provoke social consciousness, community development and civic engagement. She has facilitated workshops across the country and internationally in Boston, Colorado, Tennessee, Texas, Chicago, New York City, Iraq and Romania and currently serves as Manager of Community Partnerships at The Public Theater.

SIN MUROS FREE PLAY READINGS

Then They Forgot About the Rest

February 1 at 8:00pm

by Georgina Escobar
directed by Rebecca Rivas

Starring

MARISSA CASTILLO Sofia "Stags"
CHRISTA RUIZ Roanna "Roe"
KARA GREENBERG* Jean "Jeanei/Luna"
JOSH INOCENCIO Sebastian "Sebs"
CHELSEA RYAN MCCURDY* Sybil/Young Lilly
EDWIN MENDOZA Wayfoot/Doctor
NATALIA SILVANI Julia "Jules"

Production Assistant
RAUL ARITA

Assistant Director
OSMAR MARTINEZ

Production Stage Manager
TABITHA BOUNDS



GEORGINA ESCOBAR (Playwright) is a NYC based playwright and devised theatre director via Ciudad Juárez. Her plays have been called "Chic-Burton," "Frontera Funk," and "Beckettian." She seeks to define a novo Latinx/Wabi Sabi aesthetic and often directs and devises her own work. Her plays have been seen and developed at INTAR, Dixon Place, The Flea, Lincoln Center, Clubbed Thumb, Governor's Island, Milagro Theatre, Aurora Theatre, Duke City Rep, Marfa Live Arts, The Magic, The Lentic, and others. Professional development includes the Djerassi Playwright's Initiative, MacDowell Colony Fellowship (upcoming), the Fornés Writing Workshop, the Kennedy Center's National Theatre for Young Audiences Award, The Lit Associate gig at the O'Neill, and more. She is the finalist for the 2016 National Latino Playwriting Award. Some of her plays include **Bi-(be)**, **The Beacons**, **Sweep**, **The Ruin**, **All Strings Considered**, **Death and the Tramp**, **The Unbearable Likeness of Jo, Semity, & Jones**, **Ash Tree**, and **The Circuz**. Collaborations include **A Ribbon About A Bomb**, **Quixote: On the Conquest of Self**, **Firerock: Pass the Spark** (formerly known as **Coal**). Georginaescobar.com



REBECCA RIVAS (Director) is an Assistant Professor in UTEP's Department of Theatre and Dance, where she teaches Voice and Movement, Acting, Dialects and Accents as well as Musical Theatre. Rebecca just finished directing this season's production of *The House on Mango Street* and Old Scrooge in the department's holiday production of **Humbug & Sugar Plum**. She is a co-founder of the department's annual Chican@/Latin@ Theatre Series, where her play **Colitas de Rana** was produced this May. Other directing credits include **Labyrinth of Desire**, **Esperanza Rising**, **The Arabian Nights**, **Electricidad & Alicia in Wonder Tierra**. Her El Paso acting credits include Frontera Repertory Theatre's one-woman show **Highway 47** and **Grace Note**. When she is not teaching at UTEP, Rebecca often works with the regional professional company, TheatreSquared, appearing as Carly in **Reasons to be Pretty**, **The Ding Dong** and in a wide array of roles in their annual New Play Festivals. She is a native El Pasoan. She holds an MFA from the University of Arkansas.

SIN MUROS FREE PLAY READINGS

City Without Altar

by Jasminne Mendez

directed by Alex Meda

February 2 at 2:30pm

Starring

DAVID AKINWADE Cameron
LUPE MENDEZ Dominican Soldier/Machete
HANNAH HOLIDAY Irelia
ANNA MARIA MORRIS Socorro
CHRISTIAN L. SCOTT* Cenalia
TAMARA SILER Madam Telsaint
NASIR VILLANUEVA Angel
 Production Assistant

LEO ROJAS

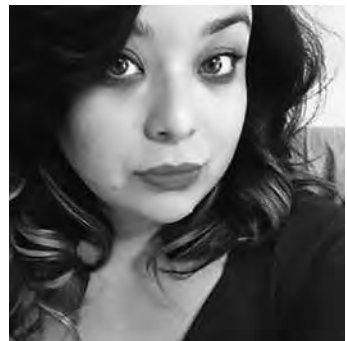
Assistant Director
ANGELA UTRERA

Production Stage Manager
ALEX MONTOYA



JASMINNE MENDEZ (Playwright) is an award winning author, performance poet, actress, and educator. Mendez has performed her poetry in venues all around Houston, including the MFAH, Rice and the Alley Theatre. She has shared the stage with respected writers and poets, notably, Sandra Cisneros and Natalie Diaz. Mendez has been published both nationally and internationally and her first multi-genre memoir *Island of Dreams* (Floricanto Press, 2013) was awarded Best Young Adult Latino Focused Book by the International Latino Book Awards in 2015. She also recently won the COG Poetry Prize for her poems "Run, Irelia, Run," "Bounty," and "Return to Water." The judge, Major Jackson described Jasminne as a poet who "possesses a sense of the poem as sacrament and

language hammered into song. One feels a passionate search for lineage and the sensuous turning of thought and imagery that leads to sanctuaries of silence and reverence." Her second book *Night-Blooming Jasminne: Personal Essays & Poems* (Arte Publico Press) is forthcoming in April 2018. She is the Co-Founder and Program Director of the Houston based Latino literary arts organization Tintero Projects and a co-host to the poetry and writing podcast series InkWell a collaboration between Tintero Projects and Inprint Houston.



ALEXANDRA MEDA (Director) is a director/deviser, cultural producer, and artist-activist that currently serves as the Artistic Director for Teatro Luna: America's All Latina/All Women of Color Theatre Company. In 2014, in preparation for its 15th anniversary season, Meda launched a west coast arm of Teatro Luna based in Los Angeles as a start to an experiment in the field of ensemble practice: Can you build ensemble in a national sense, in multiple sites with a variety of entry points for artists, and how can all of this be sustainable over time? This experiment is in its second year, and currently Luna incubates ensemble and new work in both Chicago and Los Angeles, offers year round educational programming to its varied communities, and tours internationally with performances and

cultural programs. Luna is hoping to open a New York branch in 2018.

SIN MUROS FREE PLAY READINGS

The Corrido of the San Patricios

by Beto O'Byrne

directed by Kinan Valdez

February 2 at 8:00pm

developed in collaboration with Radical Evolution and El Teatro Campesino

Starring

ARIANNA BERMUDEZ
JUAN SEBASTIAN CRUZ
GABRIEL REGOJO
CAROLINA REYES
AARON RUIZ
BENITO VASQUEZ
JORDI VISCARI

Musicians

CHAS CROSLIN
NOÉ YAOCOATL

Dramaturg

MEROPI PEONIDES

Production Assistant

SOPHIE MOBBS

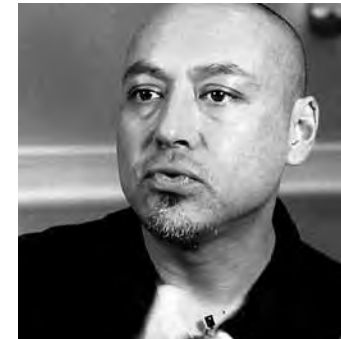
Production Stage Manager

LIDIA ROSALES



BETO O'BYRNE (Playwright) is a writer and creative artist from the pine forests of East Texas and the co-founder of Radical Evolution, a multi-ethnic, multi-disciplinary producing collective based in Brooklyn, NY. The author of 20 plays, screenplays, and original tv pilots, his works have been produced in San Antonio, Austin, Los Angeles and New York City. His most recent theatrical production, *Loving and Loving*, was produced by Radical Evolution and the Harold Clurman Lab Theatre in Summer 2017 in New York City. His commissions include works for 52nd St. Project, The Foundry Theatre, The Movement Theatre Company, and Watts Village Theater Company, and the Stella Adler School of Acting. O'Byrne has been a resident artist at numerous organizations, including New York Theatre

Workshop (2050 Fellowship), the Stella Adler School of Acting (playwright-in-residence), the Texas Black and Latino Playwriting Festival, INTAR's Maria Irene Fornes Hispanic Playwrights in Residence Laboratory, Lincoln Center Theater's Director's Lab, and Tofte Lake Arts Center Emerging Artists Residency.



KINAN VALDEZ (Director) is a 20-year ensemble member of El Teatro Campesino (ETC). Born and reared in the collective milieu of the famed social justice theater company, Kinan currently serves as ETC's Producing Artistic Director. His accomplishments as a leader of the 49 year-old company have been a three-fronted effort: Preserving ETC's expansive theatrical traditions and methodologies for new generations; developing the "Teatro Lab"—an experimental new works laboratory; and building an extensive educational theater program that reaches the underserved and marginalized communities of rural central California.

Sin Muros Task Force

Trevor Boffone
Josh Inocencio
Jasminne Mendez
Lupe Mendez
Ana Scuseria

Claudia Soroka
Bernardo Cubria
Phillip Boehm
Leslie Swackhamer
Laura Moreno

BRIAN EUGENIO HERRERA (*Casting in the New Era Workshop*) is Associate Professor of Theater in the Lewis Center for the Arts at Princeton University. His work, both academic and artistic, examines the history of gender, sexuality and race within and through U.S. popular performance. He is the author of *The Latina/o Theatre Commons 2013 National Convening: A Narrative Report* (HowlRound, 2015) and his first book *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (Michigan, 2015) was awarded the George Jean Nathan Prize for Dramatic Criticism. He is presently at work on two new book projects: *Starring Miss Virginia Calhoun*, a narrative portrait of a deservedly obscure early 20th century actress/writer/producer, and *Casting - A History*, a historical study of the material practices of casting in US popular performance.

NANCY GARCIA LOZA (*Pop-up Playwriting Workshop*) is a pocha playwright rooted in Chicago & Jalisco. She co-launched and participates in ALTA Chicago's El Semillero: Latinx Playwrights Circle since 2014. Her inaugural play, *MACHA: a pocha sister story*, was a 2017 finalist for the Theater on the Lake In The Works: New Play Commission and recently appeared on Steppenwolf's The Mix list. Her work has appeared in the Chicago Theatre Marathon, Peacebook Festival (Collaboraction & Goodman), Black Ensemble Theater (a Community Fighting the Ism's), Joe's Pub at The Public (NYC), Encounter Festival (Collaboraction & Theater on the Lake), Paula Vogel's National UBU Bake-Off (Victory Gardens), New Works Lab Festival (Breath of Fire Latina Theatre Ensemble - CA), Theatre Nuevo (St. Louis), ALTA El Semillero's Public Reading Series of New Work (Victory Gardens), Broken Nose Theatre's Bechdel Fest with Steppenwolf's Lookout Series, Something Marvelous, Chicago Dramatists, and more. In 2018, she enjoyed residencies at: Oregon Shakespeare Festival's Black Swan Lab, SPACE on Ryder Farms (Brewster, NY), HBMG Foundation National Winter Playwrights Retreat (Creede, CO), SWARM Residency (Indiana), and the Fornés Playwriting Workshop ('17, '18). She is a 2018-20 Chicago Dramatists Tutterow Fellow (commissioned for 19/20 season), an Artistic Associate with 16th Street Theater, an Artistic Associate with Teatro Vista, and 16th Street Theater's NNPN Producer In Residence for the upcoming season. Beyond playwriting, she serves as the Co-Creative Director of The Alliance of Latinx Theater Artists in Chicago (ALTA). In 2018, she was recognized in TCG's American Theatre Magazine Roll Call Series: 6 Theatre Workers You Should Know. She is the recipient of ALTA Awards in: Outstanding Solo Performance, as well as, The Luis Alfaro Leadership Award.

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QUESTIONS? Contact Jordan Smith at 346.571.3200 or jsmith@stages theatre.com

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courage. generosity. intimacy.
ingenuity. inclusion.

WHAT YOUR GIFT SUPPORTS:

A varied, year-round season of theatre, including a broad range of artistic experiences, from progressive new works to popular jukebox musicals.

The creation and production of new works that inspire audiences, help artists grow, and build Houston's reputation as a vibrant, world-class theatre city. In the 2018-2019 Season, Stages will produce nine regional premieres, as well as our second annual Sin Muros: A Latinx Theatre Festival.

A thriving artistic ecosystem in Houston where artists can build sustainable careers and organizations collaborate and share resources. Stages is committed to working toward a livable wage for artists and plans at least one co-production with another organization each season.

The development of each new generation of artists, technicians and audiences through programs like Stages' Young Artists Conservatory for middle and high school students, ongoing internship programs with universities and community colleges and student matinees that introduce children to the power of live theatre.

BECOME A FRIEND OF STAGES

Philanthropic support accounts for more than 45% of Stages' \$4.1 million annual operating budget. Your support helps Stages engage artists, build sets and costumes, hire designers and guest directors, offer education and community outreach programs, and so much more.

PATRON \$1,000 - \$1,499

- Invitation to an exclusive annual season launch event
- All of the benefits of Advocate level support

Fair market value of benefits is \$60.

ADVOCATE \$500 - \$999

- Invitation to join members of the Board of Directors and other Stages supporters at our annual holiday celebration
- All of the benefits of Supporter level support

Fair market value of benefits is \$30.

SUPPORTER \$250 - \$499

- Invitation to a special Masterclass event where you'll get a behind-the-scenes look at the art of creating live theatre
- All of the benefits of Friend level support

FRIEND \$100 - \$249

- Invitation to Stages' annual end-of-season celebration with the artists who make it all possible
- Print recognition in the program for every Stages production

BE A VIP IN THE IMPRESARIO CIRCLE

The Impresario Circle represents Stages' inner circle. Become a part of the action by joining this important group of supporters who get to know each other through opening night receptions and special events throughout the year.

PLATINUM \$10,000 - \$14,999

- Opportunity to sponsor a production—be recognized in print, during the curtain speech before every performance and host a group of your family and friends to celebrate your special support of an organization you love
- All of the benefits of Gold level support

Fair market value of benefits is \$420.

GOLD \$5,000 - \$9,999

- Invitation to an exclusive annual VIP dinner with the Artistic Director and Stages' closest supporters
- All of the benefits of Silver level support

Fair market value of benefits is \$300.

SILVER \$2,500 - \$4,999

- Enjoy complimentary priority valet service every time you visit Stages
- Invitation to Impresarios On Stage—you and your fellow Impresarios bring to life a moment from a play on stage
- All of the benefits of Bronze level support

Fair market value of benefits is \$240.

BRONZE \$1,500 - \$2,499

- This is where the fun begins! Join your fellow Impresarios for a private reception before each opening night performance.
- 20% discount off regular single ticket prices
- Personal VIP ticketing concierge service—access to the best seats.
- All the benefits of Friends of Stages support

Fair market value of benefits is \$180.

MAKE AN IMPACT IN THE LEADERSHIP CIRCLE

As a member of the Leadership Circle, your support has the greatest impact on Stages' work. At this level, we work closely with you to ensure your Stages experience is everything you would like it to be. Let us know what's important to you and we'll partner to make it possible—from production and artist sponsorship to entertainment and hospitality opportunities. Your leadership is helping shape the future of Stages Repertory Theatre and the performing arts in Houston.

PRINCIPAL GUARANTOR \$100,000+

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346.701.8862
lbohnb@stages theatre.com

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- **engaging theatre experiences for corporate entertainment and personal enjoyment**
- **opportunities to create and deepen professional connections**
- **Unique behind-the-scenes interaction with artists and Stages leaders**

Business Council member companies support Stages annually at the \$5,000 level or above and have the opportunity to designate one or more employees as individual representatives on the Council.

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President
Partner, Owsley &
Associates

Sally Edmundson
Secretary
Actor

Phillip Vogelsang
Treasurer / Chair, Finance
Executive Director,
Ernst & Young

Jo Furr
Chair, Development
Community Leader

Raymond Messer
Chair, Strategic Planning
Senior Principal,
Walter P. Moore
(Retired)

Jim Nicklos
Chair, Audit
President, Nicklos Drilling
Company

Jane Crowder Schmitt
*Chair, Nominating &
Governance*
SVP, Human Resources,
Cameron International
(Retired)

Randel R. Young
Member-at-Large
Partner, Practice Area
Leader Energy, I
nfrastructure & Resources,
K&L Gates

DIRECTORS

Kay Brazelton Bruce
Community Leader

Dominic Cellitti
Certified Financial Planner,
Morgan Stanley Smith
Barney

Mike Dishberger
CEO & Co-Owner,
Sandcastle Homes

Duke Ensell
President, Admiral Transfer
and Rigging

Stacy L. Feltham
Associate General Counsel,
BHP Billiton

Cynthia Guill
Community Leader

Joanna Handel
Sales, Tootsies

Neal Hirsch
Managing Partner Richard,
Wayne and Roberts
(Retired)

Myrtle Jones
Senior Vice President, Tax,
Halliburton

Cindy Sparkman Langham
Head of Human Resources,
Sheridan

Harriet C. Latimer
Principal, Harriet Latimer &
Associates

Alexander Lazar, MD / PhD
Professor, UT MD Anderson
Cancer Center

Roland Maldonado, MD
Principal, Midtown Family
Medicine

Mary Moore
Independent CPA

Mauri Oliver
President, Advancing
Communications & Learning,
Inc.
Vice President, More Than
You Can Imagine, Inc.

Thomas Paul
Of Counsel, Norton Rose
Fulbright

Angela Haraka Ramm
Community Leader

Hans Roth
Managing Director,
Russell Reynolds Associates

Ted Swindley*
Founding Artistic Director
Stages

Sheryl Tucker de Vazquez
Registered Architect
Adjunct Professor, University
of Houston

Charles Walker
Head of IP Disputes, US,
Norton Rose Fulbright

*ex officio

Kenn McLaughlin
Artistic Director

Lise Bohn
Development and Communications Director

Joel Burkholder
Production Manager/Technical Director

Mandi Hunsicker-Cooper
Marketing and Sales Director

ARTISTIC

Joseph Blanchard
Master Carpenter

Jodi Bobrovsky
Properties Master

Trevor Boffone
Sin Muros Festival Coordinator

Travis Doucett
Master Electrician

Tiffani Fuller Bonds
Costume Shop Manager

Ryanne Fury
Production Intern

ADMINISTRATIVE

Eboni Bell
Venue and Events Manager

Ryan Bentsen
Administrative Coordinator

Irma M. Carrillo
Patron Systems and Benefits Manager

David Greiss
Patron Services Associate

Dino Hall
Facilities Operator

Jack Ivy
Patron Services Assistant Manager

Mark Ivy
Patron Services Associate

Elizabeth Keel
Patron Services Associate

Mark Folkes
Managing Director

Todd Molesky
Operations Director

Josh Morrison
Associate Artistic Director

Debra A. Yeang
Finance Director

Abbie Garrison
Production Intern

Mitchell Greco
Artistic Associate

David Jezek
Costume Shop Associate

Xiao Shun Li
Production Intern

John Moore
Assistant Technical Director

Analia McEnelly
Patron Services Associate

Rachael Niederhauser
*Special Events and
Stewardship Manager*

Rene Rodriguez
Associate Controller

Christa Ruiz
*Audience Development
Assistant Manager*

Jordan O'Hara Smith
Development Associate

Greg Warrington
Patron Services Manager

Tevyn Washington
Patron Services Associate

In addition to the Board of Directors, Stages Repertory Theatre relies on over 150 volunteers, who contribute over 3,000 hours annually, as an essential part of the theatre's daily function.

TALK TO US

We're here to help, and we value your feedback!

Here's how you can reach us:

Online: www.stagestheatre.com

Comments: stages@stagestheatre.com

BOX OFFICE

Call: 713.527.0123

Email: boxoffice@stagestheatre.com

Fax: 713.527.8669

ADDRESS

Stages Repertory Theatre
3201 Allen Parkway, Suite 101
Houston, Texas 77019

PARKING

Valet is available for \$10 at the Box Office entrance on Rosine. Designated parking for Stages is available at 3113 D'Amico Street on the Southwest corner of D'Amico and Waugh and is \$5 per car, payable by cash or credit card. All other parking is at your discretion and is in no way affiliated with Stages.

PATRON SERVICES

Please contact our Patron Services for reservations and show information. Visa, Mastercard, American Express and Discover are accepted, along with cash and checks. The box office is open Monday-Saturday 12:00pm-6:30 pm, Sunday 12:00 pm - 4:00 pm, and until curtain times on performance days.

GENERAL SHOW TIMES

Wednesdays & Thursdays 7:30p

Fridays 8:00p

Saturdays 2:30p & 8:00p

Sundays 2:30p

GROUPS & EVENTS

Special pricing is available for groups of 6 or more Wednesday-Saturday matinee and groups of 10 or more Saturday evening. Groups are invited to take advantage of our private reception space, the Donor Lounge for pre-show receptions. For more information about hosting an event at Stages, email groups@stagestheatre.com or call Christa Ruiz at 346.701.8861.

GIFT CERTIFICATES

Stages Gift Certificates are perfect for birthdays, holidays, anniversaries, Mondays...you name it! Gift Certificates can be mailed or emailed to you or to the recipient, along with information about our current season. Please visit Patron Services or website for details.

REFUNDS & EXCHANGES

Tickets are non-refundable except in the event of error or cancellation on our part.

Need to change to a different date? Ticket exchanges are subject to availability and must be made at least 24 hours prior to your scheduled performance. For subscribers and members of our Impresario Circle, exchanges are free, unlimited, and are not subject to price differences. A \$5 fee will be charged for all other exchanges, and price difference charges may apply. Exchanges are based on availability and we cannot guarantee the same seats for another performance.

Q&A THURSDAYS AND SUNDAYS

Informal discussions with the artists and staff are held following the first and second Sunday and second Thursday performances of each show. These events are free and open to the public, and do not require tickets or reservations to attend. Please join us!

USHERS

We're so grateful to all our volunteer ushers! For more information about joining the Stages usher team, please email ushers@stagestheatre.com.

WHEELCHAIR SEATING & SPECIAL NEEDS

Both of our theatre spaces include designated accessible areas for wheelchairs and companion seats. Please reserve wheelchair tickets in advance by calling our Patron Services team and requesting wheelchair seating, and for your convenience please plan to arrive at least 30 minutes prior to your show's start time.

If you have other mobility issues or special seating needs, please discuss your needs with our Box Office before you purchase tickets.

LISTENING SYSTEM

Assisted listening devices are available upon request and free of charge. Please ask at the Patron Services when you pick up your tickets.

LATE SEATING & UNCLAIMED SEATS

Out of consideration for other patrons and for the performers, we regret that we are rarely able to seat ticket-holders once the performance has begun. Due to the intimate size and arrangement of our theatre spaces there's just no such thing as an unobtrusive entrance! Unclaimed seats will be released at show time and may be used to seat other patrons.

PHOTOGRAPHS & RECORDINGS

The plays you experience in our theatres, including the sets, lights, costumes, music and sounds, represent the creative work of many artists. Out of respect for that work and consideration for fellow audience members and performers, we ask that you please refrain from taking any photographs, videos or other recordings during performances. Patrons who attempt to operate any type of recording device during a performance may be asked to leave the theatre. With that said, many of our actors are delighted to greet fans in the lobby after performances and may be happy to take a quick picture with you at their discretion. Please respect their preferences and ask before snapping!

FOOD & DRINKS

Our friends from A Fare Extraordinaire provide wine, beer, cocktails and light bites in our lobby before performances and during intermission. Please feel free to take your beverages with you into the theatres, but we ask that you limit food consumption to the lobby areas.

SMOKE-FREE FACILITY

Smoking is not permitted anywhere inside the building, and is allowed outside only in designated smoking areas.

SPECIAL EFFECTS

Our shows occasionally use haze, fog, strobe and other effects. If you have any concerns about these special effects please contact our Patron Services team for details prior to purchasing tickets.

CHILDREN

We're big fans of little people! In fact, we have a range of programs just for them. But when it comes to performances a few ground rules do apply: Children aged 5 years and older who are capable of sitting quietly through up to three hours of performance are welcome at regular performances when accompanied by an adult. All children must be ticketed for their own seat. Should a child become restless, our ushers may direct adult and child to the lobby until the child is calm again. Children will be welcome to resume their seats at the discretion of our House Manager and/or at intermission.

For designated family productions, children should be at least 3 years old and accompanied by an adult. While the environment in family productions is more relaxed, we may still ask very agitated children (and their adults) to take a break in the lobby if they are distracting fellow audience members and performers.

SHOWS MAY CONTAIN ADULT CONTENT

Some shows may contain graphic language, violence, sexual situations and other content that some parents and sensitive viewers may find uncomfortable. If you have questions about the content of a specific show, please contact our Patron Services team ahead of time so that we can provide you with detailed information before you purchase tickets.

FIREARMS

Pursuant to section 30.06, penal code (trespass by license holder with a concealed handgun), a person licensed under subchapter H, chapter 411, government code (handgun licensing law), may not enter this property with a concealed handgun.

Pursuant to section 30.07, penal code (trespass by license holder with an openly carried handgun), a person licensed under subchapter H, chapter 411, government code (handgun licensing law), may not enter this property with a handgun that is carried openly.

Stages Repertory Theatre operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

For more information, visit www.actorsequity.org.

Stages Repertory Theatre
3201 Allen Parkway
Houston, TX 77019

Box Office 713.527.0123
Fax 713.527.8669
Email info@stagetheatre.com

www.stagetheatre.com



COMING SOON

LITTLE SHOP OF HORRORS

book and lyrics by Howard Ashman
music by Alan Menken

March 6 – April 28, 2019

This smash sci-fi musical has devoured the hearts of theatre-goers for over 30 years! A nerdy flower shop clerk named Seymour stumbles across a new breed of plant which he affectionately names after his secret crush, Audrey. The exotic

bloom offers the promise of fame and fortune, but Seymour soon discovers that the mysterious "Audrey II" also has a taste for blood, ominous origins and an insatiable appetite for power!

TICKETS START AT \$25

713.527.0123 or stagetheatre.com

4-SHOW SEASON PACKAGES start at \$160



the River Bride

by Lucy Kirkwood

February 13 - March 3, 2019




NSFW

by Lucy Kirkwood

February 13 - March 3, 2019

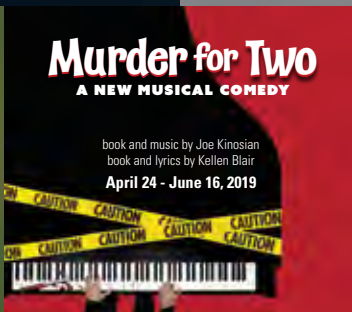
[NSFW: **Not Safe For Work** – online material which the viewer may not want to be seen accessing in a public or formal setting such as at work]



LITTLE SHOP OF HORRORS

book and lyrics by Howard Ashman
music by Alan Menken

March 6 – April 28, 2019



Murder for Two
A NEW MUSICAL COMEDY

book and music by Joe Kinosian
book and lyrics by Kellen Blair

April 24 - June 16, 2019



Sex with Strangers 🗨️

by Laura Eason

May 22 - June 9, 2019

Sin Muros
(Without Walls)

A Latinx Theatre Festival

January 31 – February 3, 2019

PLAY READINGS

The Corrido of the San Patricios
by Beto O'Byrne
directed by Kinan Valdez

Then They Forgot About the Rest
by Georgina Escobar
directed by Rebecca Rivas

City Without Altar
by Jasmine Mendez
directed by Alex Meda



WET:
A **DACA**mented Journey

by Alex Alpharaoh

January 31 at 7:30pm **February 2 at 5:00pm** **February 3 at 2:30pm**



Kenn McLaughlin Artistic Director
Mark Folkes Managing Director

2018-2019 Season
SUBSCRIBE TODAY!

713.527.0123 | stages theatre.com