

Portland Center Stage at

THE ARMORY
PRESENTS

Mojada:
A Medea in Los Angeles

by Luis Alfaro
Directed by Juliette Carrillo

November 4 - November 26, 2017

On the U.S. Bank Main Stage

Artistic Director | Chris Coleman

Mojada: *A Medea in Los Angeles*

by Luis Alfaro
Directed by Juliette Carrillo

Scenic & Costume
Designer
Christopher Acebo

Lighting Designer
Lonnie Rafael Alcaraz

Composer & Sound
Designer
David Molina

Video Designer
Kaitlyn Pietras

Dramaturg
Tiffany Ana López

Voice & Text Director
Michelle Lopez-Rios

Fight Director
U. Jonathan Toppo*

Stage Manager
D. Christian Bolender*

Rehearsal Assistant
Stage Manager
Mary Meagan Smith*

Production Assistant
Katie Nguyen

Repertory Producer
Mica Cole

Casting Director
Joy Dickson

This production of *Mojada: A Medea in Los Angeles* was originally produced at Oregon Shakespeare Festival, Bill Rauch, Artistic Director, Cynthia Rider, Executive Director. The world premiere of *Mojada* was produced by Victory Gardens Theater, Chicago, IL, Chay Yew, Artistic Director, Chris Mannelli, Managing Director. *Bruja*, a first adaptation of *Medea*, was commissioned, developed and received its world premiere by Magic Theatre, San Francisco, CA, Loretta Greco, Producing Artistic Director.

Performed without intermission.

Videotaping or other photo or audio recording is strictly prohibited.

THE CAST

Sabina Zuniga Varela*	Medea
Lakin Valdez*	Jason
VIVIS*	Tita
Nancy Rodriguez*	Josefina
Vilma Silva*	Armida
Jahnangel Jimenez	Acan
Ken Yoshikawa	Soldier

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

A LETTER FROM THE ARTISTIC DIRECTOR

A shrine to Hygeia, goddess of good health, was situated just outside the theater of Epidaurus in Greece. I think the Athenians were on to something with that juxtaposition. Each year, citizens came together for an annual ritual of sharing stories on the hillside. The ancient theater seated as many as 17,000 and the proximity of the shrine suggests to me a belief that the gathering to hear tales of inexplicable terror and suffering held within it a power to heal.

It's no surprise that playwrights throughout the ages have found themselves drawn to the earliest stories the theater brought to the surface. And how fortunate we are that Luis Alfaro took on *Medea* in this searing new drama.

Alfaro uses a story that might be very close to us, or might be merely a headline in a passing newspaper article — a family that has sacrificed all to emigrate to the United States for a better life — and interweaves the tensions they face with the ancient Greek tale.

In feeling the ripples reverberate across centuries and cultures, we may glimpse some aspect of our own family's journey and the fundamental sameness alive beneath the surface of our differences.

In this, our 30th season, it's a particular honor to bring this production to Portland from our friends at Oregon Shakespeare Festival, who gave birth to this theater company.

-Chris Coleman

From the Director

You can prepare for directing a play by researching, imagining and planning, but nothing can prepare you for the discoveries you will undoubtedly encounter once you enter a rehearsal room. Every day you see the play anew; an actor's comment, an image a designer creates, or a writer changing a sentence can all contribute to an awakening of thoughts and ideas.

Early in our rehearsal period, our youngest cast member — the actor playing Acan, “JJ” (Jahnangel) Jimenez, an 11-year-old whose Mexican immigrant parents spoke only Spanish to him as a young child — shared what it was like to enter kindergarten as a monolingual Spanish-speaker. He was surprisingly open and very articulate when he spoke about it, which made it all the more painful. He told us of the bullying he received: “Go back to where you came from!” the kids would yell. I imagined “JJ” as a California-born, innocent five-year-old hearing this, and it was a soul-crushing image. An incredibly astute and observant little boy,

he continued by saying that with our new administration, he fears it's only getting worse.

Yes, this is a play about the painful experience of an immigrant, but to hear about the experience from the perspective of a child in the room made it all the more real.

In *Mojada*, an ambitious Jason says to Medea: "Everyone pays in this country." If you want to live in America, you've got to give up part of yourself. "It all comes with a price," he says.

How is it that, as Americans, we can so easily undervalue our layered history? How is it that the intense pressure to conform overshadows the opportunity to welcome our rich cultural differences? Treasured values, legacies and traditions are bulldozed all in the name of progress, without the blink of an eye. What are we afraid of?

The painful and complicated event at the end of the play is much more than simply an act of rage; it is a desperate act of declaration. Medea is saying, "I am here! As an indigenous person, as a woman, as a mother and as an immigrant! We belong here, all of us, with our cultural identity and our history! We are American!"

She is a warrior declaring war.

-Juliette Carrillo

EVERY WHICH WAY BUT HOME: MOJADA'S MYTHOLOGICAL ROOTS

By Benjamin Fainstein, Literary Manager

Ancient Greek mythology abounds with the names of women caught in complex moral struggles. They frequently come to dismal ends and are usually punished by the gods for their all-too-human failings. Pandora, Clytemnestra, Phaedra ... the list goes on. One name, Medea, has become synonymous with its bearer's infamous crimes though not necessarily with the context that led to her transgressions.

Discrepancies in Medea's story exist alongside discordant versions of what actually happened on the fateful day she fled her unfaithful husband, Jason, the Greek hero of the Argonauts. Certain details aside, the accepted circumstances of Medea's life provide insight into the climax of her tragedy, as written by the dramatist Euripides, and illuminate some of the choices Luis Alfaro has made in crafting his contemporary adaptation, *Mojada: A Medea in Los Angeles*.

First and foremost, Medea was not Greek. She was a native of Colchis, a territory on the eastern shore of the Black Sea exoticized by Greek traders and colonists as a lush land of dark magic. Medea, the Colchian princess of possibly divine ancestry, was a sorceress, healer and weaver. When Jason arrived hunting for her father's Golden Fleece, she fell in love at first sight. Many sources indicate that Medea was a puppet of the gods, pierced by Eros' arrow so she would kill Jason's usurper at his home in Iolcus. Medea guided Jason safely through her father's trials for the fleece and, in most

tellings, went so far as to kill her brother so he wouldn't thwart their escape.

In Iolcus, Medea concocted a scheme to restore Jason's birthright to him: she deceived King Pelias' daughters into dismembering their father and boiling him into a soup. Medea and Jason then fled to Corinth, where they raised a family. Medea was ultimately disdained, however, due to Greek xenophobia that vilified "barbarian" foreigners. Jason — whether tired of his wife or seeking to restore his children to noble status within the hierarchy of Greek society — seduced his way into an engagement with the Corinthian princess, Glauce.

Facing ostracization and abandonment, the loss of her children, and the perilous state of being an unmarried foreign woman, Medea avenged herself by weaving a poisoned garment that killed the princess and the king. She confronted an aghast Jason before fleeing to Athens, and there are divergent accounts of her final act in Corinth. To preserve the impact of the ending for those unfamiliar with the myth, suffice it to say that some sources report Medea committed one of humanity's most heinous crimes, while others say she was framed by the Greeks. Euripides took the former, more harrowing version as the ending of his play and in doing so cemented his protagonist's legacy.

Medea, one of his early plays, heralded Euripides' developing reputation as the iconoclastic poet of Athens with a penchant for extreme and visceral tragedies. He often broke with hallmarks of traditional Greek drama, and perhaps the biggest shift he spurred on was summed up by his elder artist: Aristotle reported that Sophocles

said he himself “drew men as they ought to be, while Euripides drew them as they were.”

Medea’s fate is left uncertain at the play’s conclusion. She flies to Athens on a dragon-powered chariot to beg sanctuary. Given that Euripides’ audience were Athenians, the author leaves them with a question: *What would you do with this woman and her story?* Alfaro seizes on the political inquiry and profound humanity with his adaptation. His Medea is likewise a consummate outsider, who in extreme circumstances struggles to make the right choices for her family. By transposing Corinth to Los Angeles and turning Athenians into Americans, his tragedy speaks with undeniable immediacy and smolders with a fire only found when opposing moral imperatives collide and spark.

MEDEA’S PERILOUS JOURNEY

In *Mojada: A Medea in Los Angeles*, Medea and her family emigrate from Michoacán, a Mexican region plagued with violence, from which half the avocados consumed in the U.S. are harvested. That billion-dollar industry is largely controlled by drug cartels who use the avocado plantations to launder money.

Leaving Michoacán is dangerous: cartel activity is enmeshed with the human trafficking circuit. Many emigrants must pay *coyotes* (smugglers) for help, who may not be trustworthy. The most destitute become drug mules. Amnesty International reports that more than 60% of women who cross into the United States are raped during the journey. As Luis Alfaro says, “that’s a terrible cost to pay for fleeing desperate circumstances to obtain a better life for your children.”

The word *mojado/a* translates literally as “wet” and is also a slur akin to “wetback” for Mexican immigrants. In the 1940s, immigrants were valued as farmhands during the *bracero* program, but social anxiety after World War II led to Operation Wetback in 1954. The rules for employing immigrants changed; within 10 years, more than a million Mexicans had been arrested and deported.

Alfaro’s title provocatively recalls the trauma surrounding the issue of immigration in this country. It casts a reflective shadow on Medea’s identity, while opening a dialogue about the risks unauthorized immigrants undertake.

CAST BIOGRAPHIES

Jahnangel Jimenez

Acan

Jahnangel (JJ) is an 11-year-old in sixth grade at Talent Middle School. He is passionate about school and enjoys playing sports such as football, basketball, boxing and baseball. JJ loves spending time with his family and friends. He is excited to make his debut at The Armory after performing this role at Oregon Shakespeare Festival. JJ hopes he inspires other kids to join the theater.

Nancy Rodriguez

Josefina

Nancy is happy to be returning to Portland Center Stage at The Armory, where she was last seen in *for colored girls ... as Lady in Yellow*. Broadway: Lincoln Center (*Cymbeline*). Off-Broadway: Puerto Rican Traveling Theatre, INTAR, Schoolhouse Theater, Abingdon Theatre Company. Oregon Shakespeare Festival: Nancy

will enter her ninth season in 2018, playing Elinor in *Sense and Sensibility*; favorite OSF shows are *Water by the Spoonful*, *The Happiest Song Plays Last*, *The Riverbride*, *Mojada: A Medea in Los Angeles*, *Fingersmith*, *The Cherry Orchard*, *The Tempest*, *Romeo and Juliet*, *Two Sisters and a Piano*. Other regional: Guthrie Theater, Two River Theater, Shakespeare Theatre Company, Studio Theatre. Film/Television: *Detachment*, *Indigo*, *Into Me See*, *The Promise*, *Cricket Head*, *Bored of Education*, *Law & Order: Criminal Intent*, *Law & Order: SVU*, *Mercy*, *One Life to Live*. Awards: HOLA Award for Outstanding Achievement by an Ensemble. Education: B.F.A., Boston University.

Vilma Silva

Armida

Oregon Shakespeare Festival: Armida in *Mojada: A Medea in Los Angeles*; Mistress Page in *The Merry Wives of Windsor*; Senhora Costa in *The River Bride*; Apemantus in *Timon of Athens*; Haikumom in *Water by the Spoonful*; Goneril in *King Lear*; Sor Rufina in *The Tenth Muse*; Julius Caesar in *Julius Caesar*; Portia in *The Merchant of Venice*; Katherine in *Henry VIII*; Emilia in *Othello*; Beatrice in *A View from the Bridge*; Katherine in *The Taming of the Shrew*; Amy in *Gibraltar*; Maria Celia in *Two Sisters and a Piano*; China in *El Paso Blue*; Isabella in *Measure for Measure*; Lise in *The Magic Fire*; Governess in *The Turn of the Screw*; Juliet in *Romeo and Juliet*; Bride in *Blood Wedding*, among others. Other theaters: Steppenwolf, TheatreWorks, Actors Theatre of Louisville, Dallas Theater Center, American Conservatory Theater, El Teatro Campesino, Sundance Institute Playwrights Lab. Awards: Lunt-Fontanne Fellowship.

Lakin Valdez

Jason

Lakin Valdez is thrilled to make his debut at The Armory with *Mojada: A Medea in Los Angeles*. Born and raised in the extended family of El Teatro Campesino, Lakin served as the company's associate artistic director from 2000-2005. He is the recipient of two National Performance Network Awards, and an NEA Access to Excellence Award, among others. Lakin has performed with Oregon Shakespeare Festival (*Mojada: A Medea in Los Angeles*), San Jose Stage (*Valley of the Heart*), Goodman Theatre (*Mother Road, New Stages*), American Conservatory Theatre (*Between Riverside and Crazy*), La Jolla Playhouse (*El Henry*), San Diego Repertory Theatre (*Oedipus El Rey*), Marin Theatre Company (*Lydia*) and El Teatro Campesino (*Victor in Shadow*). Film/Television: *The Brave* (NBC), *Slice* (A24 Films), *The Narc* (Prospect), *Crisis* (NBC), *The Cisco Kid* (TNT) and *Fort Figueroa* (CBS).

VIVIS

Tita

L.A. Ovation Award nomination for Featured Actress in a Play for the role of Tita in *Mojada: A Medea in Los Angeles* at The Getty Villa. Theater: Tita in *Mojada: A Medea in Los Angeles* (Oregon Shakespeare Festival, The Getty Villa); *Gibraltar* (Thick Description); ¡*CANTINFLAS!* (Yerba Buena Center for the Arts, John Anson Ford Theater, The Alley, NY National Arts Festival); *I Don't Have ... Stinking Badges, La Pastorela, La Virgen del Tepeyac* (Teatro Campesino); *Blood Wedding* (Teatro Visión); *Mummified Deer* (world premiere, San Diego Repertory Theatre); *Burning Patience* (Alliance Theatre, Sacramento Theatre Company); *Medea in Medea, the Hungry Woman* (Stanford University); *Watsonville ...* (The York Theatre Company); *The Lady from*

Havana (Theatreworks); *A Streetcar Named Desire* (American Conservatory Theatre); *Zoot Suit* (tour). Film: *Ouija*, *Mojave*, *Chávez*, *Paranormal Activity 2*, *Rent*, *Patch Adams*, *Dangerous Minds*, *Mi Vida Loca*, *Gas*, *Food and Lodging*, *Strawberry Road*, *Primo*. Television: *NCIS LA*, *Adam Ruins Everything*, *Jane the Virgin*, *East Los High* (4 seasons), *Workaholics*, *Past Life* and *Medium*.

Ken Yoshikawa

Soldier

Ken is delighted to appear for the first time at The Armory in the Oregon Shakespeare Festival production of *Mojada: A Medea in Los Angeles*. Recent credits: Malvolio/Antonio in *Twelfth Night* (Oregon Adventure Theatre); Doctor/Clerk in *You For Me For You* (Portland Playhouse); Ensemble in *The Last Bell Rings for You* (Performance Works NW); The Artist in *The Courtesan* (MediaRites); Edgar in *King Lear* (Oregon Adventure Theatre); Mr. Oji in *After the War Blues* (Theatre Diaspora); George and Ensemble in *Gambatte* (Vanport Mosaic); Fool in *King Lear* (Reed College Shoestring Theatre); Bunce in *One Flea Spare* (Reed College Theatre). After growing up in Japan, England, the Netherlands and Australia, Ken lives in Portland, where he frequently collaborates with Oregon Adventure Theatre, co-leads workshops in commedia dell'arte, and writes and performs slam poetry. Ken is a 2007 OSF Semmie and he received his B.A in Theater at Reed College. He would like to express gratitude for his family, his friends, and his teachers for their kindness and wisdom.

Sabina Zuniga Varela

Medea

Sabina is honored to be making her debut at The Armory! She has been exploring Luis Alfaro's *Medea* journey since the world premiere of *Bruja* at Magic Theatre. Since then, she has performed in *Mojada: A Medea in Los Angeles* at both The Getty Villa (Los Angeles Drama Critics Circle Award for Lead Performance) and Oregon Shakespeare Festival. With this role, she completes all three of Luis Alfaro's Greek adaptations, including the title role in *Electricidad* at The National Hispanic Cultural Center and *Jocasta* in *Oedipus El Rey* at Dallas Theater Center. Her regional credits include: *You Never Can Tell* (CalShakes), *Native Gardens* (world premiere, Cincinnati Playhouse), *Chavez Ravine: An L.A. Revival* (Kirk Douglas Theatre), *A Christmas Carol* (Dallas Theater Center), *Water by the Spoonful* (TheatreWorks), *Still Life* (NHCC). She received her M.F.A. in Acting at USC and holds an M.A. in Special Education from UNM. She is forever thankful to her parents and loved ones for their support!

CREATIVE TEAM BIOGRAPHIES

Luis Alfaro

Playwright

Luis Alfaro is a Chicano writer/performer known for his work in poetry, theater, short stories, performance and journalism. His plays and performances have been seen at The Public Theater, Oregon Shakespeare Festival, Magic Theatre, The Theatre at Boston Court, Woolly Mammoth Theatre Company, Goodman Theatre, Victory Gardens Theater, Mark Taper Forum, Kirk Douglas Theatre, South Coast Repertory, Primary Stages and The Kennedy Center, among others. He is the recipient of a John D. and Catherine T. MacArthur

Foundation Fellowship, popularly known as a “genius grant,” and is the first-ever resident playwright of Oregon Shakespeare Festival, courtesy of an Andrew W. Mellon Foundation grant. Alfaro is currently under commission from Center Theatre Group, Victory Gardens Theater, Magic Theatre and Oregon Shakespeare Festival for the *THIS GOLDEN STATE* trilogy, and also from South Coast Repertory. Alfaro is also a producer/director who spent 10 years at the Mark Taper Forum as associate producer, director of new play development and co-director of the Latino Theatre Initiative. He is an Assistant Professor at the USC School of Dramatic Arts.

Juliette Carrillo

Director

Oregon Shakespeare Festival: *Mojada: A Medea in Los Angeles*, *The Sign in Sidney Brustein’s Window*. Regional: Many premieres, including *Lydia* (Mark Taper Forum, Yale Repertory Theatre, Denver Center Theatre Company); *Brownsville Song*, *The Brothers Size*, *The Cook* (Seattle Repertory Theatre); *Plumas Negras*, *Ghost Town* (as writer), *It’s All Bueno*, *Touch the Water*, *Lethe*, *As Vishnu Dreams*, *Los Faustinos*, *Bliss Point* (Cornerstone Theater Company); *References to Salvador Dali Make Me Hot*, *Anna in the Tropics*, *California Scenarios*, *Nostalgia*, *The Countess*, *Sidney Bechet Killed A Man*, *Jane of the Jungle* (South Coast Repertory); *Oliverío* (The Kennedy Center), *Cloud Tectonics* (Alliance Theatre); *The Eviction*, *Eyes for Consuela* (Magic Theatre); *Sonia Flew* (Laguna Playhouse); *El Paso Blue* (Summer Play Festival, New York); *The Play that Knows What You Want* (Women’s Project Theater); and others. Awards and honors: Gypsy Rose Lee Awards (Seattle Repertory Theatre, *The Brothers Size*); Examiner Awards (Arizona Theatre Company, *The Glass Menagerie*); GLAAD Award (Mark Taper Forum, *Lydia*);

Ovation Awards and Henry Awards (Denver Center Theatre Company, *Lydia*); Alan Schneider Award nomination; Zelda Fichandler Award nomination; Drama-Logue Awards; NEA/TCG Directing Fellowship; Princess Grace Award; among others. Education: M.F.A., Yale School of Drama. juliettecarrillo.com

Christopher Acebo

Scenic and Costume Designer

In 12 seasons at Oregon Shakespeare Festival: scenic designs for *Mojada: A Medea in Los Angeles*; *UniSon*; *Disney's Beauty and the Beast*; *Twelfth Night*; *The Wiz*; *Fingersmith*; *Long Day's Journey into Night*; *Head Over Heels*; *All the Way* (Broadway, Seattle Repertory Theatre, American Repertory Theater); *The Great Society*; *A Streetcar Named Desire*; *King Lear*; *Seagull*; *The Imaginary Invalid*; *Equivocation*. Other theaters: World premieres include *Cuba Libre* (Artists Repertory Theatre); *Throne of Blood* (Brooklyn Academy of Music); *The Clean House* (Yale Repertory Theatre); *Zorro in Hell* (Berkeley Repertory Theatre, La Jolla Playhouse); *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *The Beard of Avon*, *Hold Please* (South Coast Repertory); *Living Out*, *Chavez Ravine*, *Breakfast, Lunch and Dinner* (Mark Taper Forum); and *Electricidad* (Goodman Theatre). Education: M.F.A., University of California, San Diego. Christopher serves as chair of the Oregon Arts Commission and on the board of directors for Theatre Communication Group.

Lonnie Rafael Alcaraz

Lighting Designer

Lonnie is a professor at University of California, Irvine. He has designed at regional theaters across the country, including Oregon Shakespeare Festival, South Coast Repertory, Berkeley Repertory

Theatre, Arena Stage in Washington, D.C., Laguna Playhouse, Alabama Shakespeare Festival, Pasadena Playhouse, Great River Shakespeare Festival and The Utah Shakespeare Festival. Recent design experience includes *Mojada: A Medea in Los Angeles* at Oregon Shakespeare Festival; *Peter Pan* and *Deathtrap* at Syracuse Stage; *The Crucible* at Arkansas Repertory Theatre; *The Whipping Man* at Pasadena Playhouse; *Ghost Town* with Cornerstone Theater Company (where he is an associate artist); and *Richard III* and *The Comedy of Errors* for Great River Shakespeare Festival's 2017 summer season. He is a member of the United Scenic Artists/IATSE, Local 829. iradesigns.com

David Molina

Composer and Sound Designer

Theater: Oregon Shakespeare Festival, Yale Repertory Theatre, Mark Taper Forum, Cornerstone Theater Company, Yerba Buena Center for the Arts, Campo Santo, Teatro Campesino. As a resident artist: Brava Theater Center, Naka Dance Theater, USF's Performing Arts and Social Justice Program, Magic Theatre (1997 to 2004), Lorraine Hansberry Theatre, Teatro Jornalero, Soapstone Theater Company, Drum Machine Museum. Multimedia and sound art: SF MOMA, Oakland Museum of California, Sundance Film Festival, SOMarts, Mcloughlin Gallery, Counter Pulse.

Film/TV/video: PBS, *Not in Our Town*, *Spots Unknown*, Tolleson Design, Unity Lab, Cause Collective. Frequent collaborators: Violeta Luna, Roberto Gutiérrez Varea, Rhodessa Jones. Other credits: founding member of Secos y Mojados, 2013 *Asterisk Magazine* feature, *Behind the Dream* (audio book). Awards: L.A. Ovation 2009, Creative Capital 2009, Phyllis Wattis 2011, Musical Grant Program 2016. Bands: Impuritan, Idris Ackamoor and The

Pyramids, Ackamoor/Molina Duet, Ghosts and Strings,
Transient. drmsound.com

Kaitlyn Pietras

Video Designer

Regional: *Smart People* (Denver Center for the Performing Arts); *Mojada: A Medea in Los Angeles* and *UniSon* (Oregon Shakespeare Festival); *Flora & Ulysses* and *OZ 2.5* (South Coast Repertory); *Breaking Through* (Pasadena Playhouse); *Cuba Libre* (Artists Repertory Theatre). New York: *A Fable* (Cherry Lane Theatre); *The Gin Baby* (IRT Theater); *Do Like the Kids Do* and *Shiner* (IAMA Theatre Company).
Opera: *Young Caesar* (The Industry/Los Angeles Philharmonic).
Los Angeles: *The Other Place*, *The English Bride* and *Melissa Arctic* (Road Theatre Company); *RII* (The Theatre at Boston Court); *Thieves* and *Slipping* (Rattlestick West). Dance: *The Jungle Book*, *Grease*, *Aladdin* and *Land of Oz* (Owensboro Dance Theatre). Awards: LA Drama Critics Circle Award for *RII*, LA Weekly Award nominations for *RII* and *Slipping*, New York Innovative Theatre Award nomination for *The Gin Baby*. USA Local 829 member. pxtstudio.com, @pxtstudio

Tiffany Ana López

Dramaturg

Oregon Shakespeare Festival: *Mojada: A Medea in Los Angeles*.
Playwrights workshops: Latina/o Theater Alliance of Los Angeles; *L.A. Views*, *Downtown Curren(t)cy*, *Lives Looking for Change*, *In the Shadow of Hollywood*, *The LA Uprising*. Production dramaturg: *Hungry Woman* (CASA 0101). Script dramaturg: *Angel of the Desert* (South Coast Repertory). Production and script consultant: *Digging Up the Dirt* (Breath of Fire Latina Theater

Ensemble). Monograph author, audience and educator guides, teaching artist: Center Theatre Group; *The Civilians, This Beautiful City, Edward Scissorhands, Water and Power, iWitness, Lewis and Clark Reach the Euphrates, Electricidad, Discovery Journal: Chavez Ravine, Sez She: The Solo Performance Work of Kate Rigg, Ann Stocking and Denise Uyehara*. Other credits: director of the School of Film, Dance and Theatre and professor of theater at Arizona State University; founding artistic director of Latina/o Play Project at the Barbara and Art Culver Center for the Arts; professor of theater at University of California, Riverside; teaching artist for Mark Taper Forum; member of the National Latina/o Theater Alliance. Awards: Fulbright Fellow, grants from the National Endowment for the Humanities, Ford Foundation and Rockefeller Foundation.

Michelle Lopez-Rios

Voice and Text Director

Regional: *Mojada: A Medea in Los Angeles, Julius Caesar* (Oregon Shakespeare Festival); *Measure for Measure* (Goodman Theatre); *Othello, Hamlet, The Taming of the Shrew, Comedy of Errors* (Houston Shakespeare Festival); *A Lovely Sunday for Creve Coeur, The Train Driver, Boeing, Boeing, The Good Father, Talking Heads, Duet for One, Driving Miss Daisy, Picnic, The Sum of Us* (Milwaukee Chamber Theatre); *Educating Rita, Crumbs from the Table of Joy* (Renaissance Theaterworks); *James and the Giant Peach, Luchadora* (First Stage); and others. Founder of The Royal Mexican Players. Teaching: Associate Professor of Voice & Speech at The Theatre School at DePaul, Adjunct Voice Professor at University of Houston. Directing: *One Hot Texican Summer (or the summer I found out I was Mexican)* (The Royal Mexican Players); *The Mole Hill Stories* (First

Stage); *Enfrascada* (Renaissance Theaterworks); *Precious Lives* (371 Productions); and others. Board Member: Voice and Speech Trainers Association. Education: M.F.A., University of Houston; B.F.A., University of Southern California.

U. Jonathan Toppo

Fight Director

In 27 seasons at Oregon Shakespeare Festival: fight director for *Julius Caesar*, *Shakespeare in Love*, *UniSon*, *Off the Rails*, *Hannah and the Dread Gazebo*, *Henry IV, Part Two*, *The Merry Wives of Windsor*, *Disney's Beauty and the Beast*, *The Odyssey*, *Hamlet*, *The Wiz*, *Richard II*, *Guys and Dolls*, *Fingersmith*, *Secret Love in Peach Blossom Land*, *Sweat*, *Pericles*, *Long Day's Journey into Night*, *The Happiest Song Plays Last*, *Cocoanuts*, *A Wrinkle in Time*, *The Comedy of Errors*, *Water by the Spoonful*, *Richard III*, *Into the Woods*, *The Taming of the Shrew*, *A Streetcar Named Desire*, *King Lear*, *The Unfortunates*, *The Liquid Plain*, *Cymbeline*, *Romeo and Juliet*, *Animal Crackers*, *All the Way*, *Henry V*, *August: Osage County*, *The Pirates of Penzance*, *To Kill a Mockingbird*, *Cat on a Hot Tin Roof*, *Ruined*, *Henry IV, Part One*, *The Merchant of Venice*, *American Night*, *Macbeth*, *The Music Man*, among others.

D. Christian Bolender

Stage Manager

In 16 seasons at Oregon Shakespeare Festival: production stage manager for over 30 productions, most recently *Mojada: A Medea in Los Angeles*, *Off the Rails*, *Great Expectations*, *The Winter's Tale*, *Timon of Athens*, *Fingersmith*, *Antony and Cleopatra*, *The Sign in Sidney Brustein's Window*, *The Great Society*, *The Liquid Plain*, *Two Trains Running*, *Medea/Macbeth/Cinderella*, *All the Way*. Other theaters: Seattle Repertory Theatre (ATW/TGS), Alley

Theatre, Utah Shakespeare Festival, Missouri/Kansas City Repertory Theater, TheatreWorks, Struther's Library Theatre, Interlochen, Houston Grand Opera, Kansas City Ballet, Opera Ateliér. Other credits: stage manager, *O* (Cirque du Soleil); production stage manager, *Notre Dame de Paris* (Las Vegas); *Dido and Aeneas* (European tour); production manager, Shakespeare Santa Cruz.

Mary Meagan Smith

Rehearsal Assistant Stage Manager

In four seasons at OSF: assistant stage manager for *Mojada: A Medea in Los Angeles*, *Off the Rails*, *The Merry Wives of Windsor*; production assistant for *Great Expectations*, *Hamlet*, *Much Ado About Nothing*, *Long Day's Journey into Night*, *The Great Society*, *The Two Gentlemen of Verona*, *Water by the Spoonful*; FAIR stage management intern for *The Sign in Sidney Brustein's Window*. Other theaters: production assistant for *All the Way*, *The Great Society* (Seattle **Repertory** Theatre); stage manager for *Avenue Q*, *Our Town* (Southern Oregon University); *Machinal*, *In Your Eyes* (Arizona Theatre Company). Education: B.F.A., Southern Oregon University.

Katie Nguyen

Production Assistant

Katie Nguyen is a stage manager from Fairfax, Virginia, and a recent graduate of Virginia Tech. While pursuing a degree in business management, she served as a stage manager, festival producer and production manager for Virginia Tech's School of Performing Arts. She is humbled to be at The Armory as one of two stage management apprentices for the 2017-2018 season. Prior to moving to Portland, she co-founded a non-profit theater collective in

Washington, D.C. (Who What Where Theater) and worked as a summer camp teaching artist for Acting For Young People in Fairfax, Virginia.

Mica Cole

Oregon Shakespeare Festival Repertory Producer

Mica joined Oregon Shakespeare Festival in 2013 and has since overseen more than 40 productions as repertory producer, including a dozen transfers and co-productions. These include the world premieres of Lynn Nottage's *Sweat*, which was later produced at The Public Theater and on Broadway; Lisa Loomer's *Roe*, which moved to Arena Stage and Berkeley Repertory Theatre; Robert Schenkkan's *The Great Society*, a co-production with Seattle Repertory Theatre; and Alexa Jung's adaptation of *Fingersmith*, which was later seen at American Repertory Theater. Additionally, as a member of the company's executive leadership, she shares responsibility for strategic planning, season selection, budgeting and the organizational commitment to social justice. Prior to OSF, Mica worked in Chicago as the executive director of Free Street Theater for five seasons. Other Chicago ventures include collaborations with Writers Theatre, Teatro Luna, MPAACT and Collaboraction. She is a graduate of The Theatre School at DePaul University.

Joy Dickson

Oregon Shakespeare Festival Casting Director

Ten seasons at Oregon Shakespeare Festival. Other theaters: Seattle Repertory Theatre, Berkeley Repertory Theatre, Mark Taper Forum (including Taper Too, Taper New Works, Juneteenth, P.L.A.Y.), Ojai Playwrights Conference, Geffen Playhouse, Huntington Theatre Company, La Jolla Playhouse, Goodman Theatre, Missouri

Repertory Theatre, Portland Center Stage at The Armory, Cleveland Play House, Ahmanson Theatre, Dallas Theater Center, Pasadena Playhouse, Intiman Theatre, A.S.K. Theatre
Projects. Film/TV: *Terri* (Sundance Film Festival), *Easier with Practice* (Cinevegas, Edinburgh Film Festivals), *Stephanie Daley* (Sundance, Deauville Film Festival), *The Business of Strangers* (Sundance, Deauville), *Interview with the Assassin* (Tribeca Film Festival), *The Tao of Steve* (Sundance), *Lush* (Sundance), *The Independent* (HBO/U.S Comedy Arts Festival), *Perdita Durango* (Toronto Film Festival), *Quarterlife* (Bedford Falls Productions/NBC), *The Men's Room* (NBC), *Off Centre* (The WB), *The Mullets* (UPN). Teaching: Adjunct professor, California Institute of the Arts. Education: B.A., Smith College.

Oregon Shakespeare Festival

Founded by Angus Bowmer in 1935, the Oregon Shakespeare Festival (OSF) has grown from a three-day festival of two plays to a major theater arts organization that presents an eight-month season consisting of 11 plays that include works by Shakespeare as well as a mix of classics, musicals, and new works. The Festival draws attendance of more than 400,000 to approximately 800 performances every year and employs approximately 575 theater professionals. OSF's mission statement: "Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory." OSF is committed to diversity and inclusion in all areas of its work and in its audiences.

SPONSOR STATEMENTS

Argyle Winery

At this time more than ever, Argyle Winery is proud of its support of Portland Center Stage at The Armory. This important and timely production of *Mojada* demonstrates the critical role the arts play in our local community.

CTA Lab

CTA Lab is proud to support the arts and Portland Center Stage at The Armory as it begins a new and exciting season. At a poignant time in this country composed of immigrants, *Mojada* challenges us to contemplate who we are and who we want to be as a society and a nation.

Ronni Lacroute

I have been interested in the work of playwright Luis Alfaro for several years because of his ability to tell a modern story within the structure of a classic Greek tragedy. *Mojada* is a brilliant piece of theatrical writing that shines a spotlight on the determination of immigrants to succeed despite the many challenges they face and sacrifices they must make. Given the current political climate regarding immigration policy in the United States, as well as in many other countries, this is the perfect time for this play. I hope it inspires meaningful conversations about the tragic fate of many immigrants and the possible solutions to immigration policies worldwide.

Moda

You likely already know that exercise is good for you. At Moda, we believe being healthy demands regular stretching of more than your

muscles. So sit up straight and enjoy your workout with live theater. Think of it as a yoga class for your mind.

Stoel Rives

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor this production. *Mojada* explores family, tradition and culture through the lens of immigration; it is an epic journey with a timely and provocative message. We are proud to support Portland Center Stage at The Armory and this amazing play.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.