

AHMANSON THEATRE 2019/20 SEASON

CENTER
THEATRE
GROUP

FIRST SEASON PRODUCTION

LATIN HISTORY FOR MORONS

Written by & Starring John Leguizamo

Directed by Tony Taccone

Sep 5 – Oct 20, 2019

SECOND SEASON PRODUCTION

THE NEW ONE

Written & Performed by Mike Birbiglia

Directed by Seth Barrish

Oct 23 – Nov 24, 2019

THIRD SEASON PRODUCTION

New Adventures

Matthew Bourne's

SWAN LAKE

Directed & Choreographed by Matthew Bourne

Dec 3, 2019 – Jan 5, 2020

FOURTH SEASON PRODUCTION

THE LAST SHIP

Starring Sting (in all performances)

Music & Lyrics by Sting

New Book by Lorne Campbell

Original Book by John Logan & Brian Yorkey

Directed by Lorne Campbell

Jan 14 – Feb 16, 2020

FIFTH SEASON PRODUCTION

THE BOOK OF MORMON

Book, Music & Lyrics by Trey Parker,

Robert Lopez & Matt Stone

Choreographed by Casey Nicholaw

Directed by Casey Nicholaw & Trey Parker

Feb 18 – Mar 29, 2020

SIXTH SEASON PRODUCTION

ONCE ON THIS ISLAND

Book & Lyrics by Lynn Ahrens

Music by Stephen Flaherty

Directed by Michael Arden

Apr 7 – May 10, 2020

SEVENTH SEASON PRODUCTION

1776

Book by Peter Stone

Music & Lyrics by Sherman Edwards

Directed by Diane Paulus

Jul 21 – Aug 23, 2020



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presents the

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OSKAR EUSTIS, Artistic Director PATRICK WILLINGHAM, Executive Director
MANDY HACKETT, Director of Public Theater Productions

production of

LATIN HISTORY FOR MORONS

Written by and Starring

JOHN LEGUIZAMO¹

Scenic Design

RACHEL HAUCK

Lighting Design

ALEXANDER V. NICHOLS

Costume Design

LUKE McDONOUGH

Original Music
& Sound Design

BRAY POOR

Booking and Marketing Direction

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GROUP

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VICTORIA COLLADO

General Manager

STEVEN L. GUY

Directed By

TONY TACCONE

Originally Produced on Broadway by NELLE NUGENT KENNETH TEATON DENOFF SALMIRA AMIGOS —
JEREMY HANDELMAN / BEN DeJESUS AUDIBLE PETER FINE JON B. PLATT JAMIE deROY in association with
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Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA.
A Page to Stage Workshop Production of *Latin History for Morons* was produced in 2016 by La Jolla Playhouse, La Jolla, CA.

¹ The derivation of "Leguizamo" comes from Mansio Serra De Leguizamon, one of the last conquistadors to die in Peru.
Before his death, De Leguizamon apologized for the conquest.

September 5 – October 20, 2019 AHMANSON THEATRE

JOHN LEGUIZAMO IS GOING TO ROCK YOU

Questions & Answers
with the Writer & Star of
Latin History for Morons



For nearly 30 years, John Leguizamo has been creating and starring in landmark solo theatre productions that draw on his life to bring audiences around America laughter, understanding, and even catharsis. At the same time, of course, he's graced our screens in everything from his recent Emmy®-nominated turn in *When They See Us* and roles in *To Wong Foo, Thanks for Everything! Julie Newmar* and *Moulin Rouge!* to voicing a sloth named Sid in the *Ice Age* series.

Somehow, in between his time onstage and on-screen—not to mention raising a family—he found the time to become an expert in Latin history. In the midst of a national tour for *Latin History for Morons* that had him schooling people from Miami to Michigan, we asked him to give us some background on the show's creation and evolution, and what Angelenos can expect from the next 110 minutes when they sit down at the Ahmanson.

Q. What is the origin story of *Latin History for Morons*?

A. My son was in middle school, and he was being bullied—racially profiled—and instead of having him beat the bullies up, I wanted him to fight them with words and information and facts. So I started doing a lot of research, and the thing that happened was I was the one being un-moronized and de-stupified and un-dummified. And I was the one who felt more empowered. It was incredible because it was just a domino effect. The amount of information I started to find started to double and triple and quadruple, to grow and grow. I couldn't believe the incredible amount of Latin contributions to America and the world, it was just so huge. I always felt so othered and second-class and all of a sudden I was like, wait a minute, how is this possible with all these contributions from Latin people?

Q. Was there a particular moment when you knew this was going to be a play?

A. I was doing a workshop with the material at Berkeley Rep [The Ground Floor Summer Residency Lab at Berkeley Repertory Theatre], and all these great playwrights there, including Anna Deavere Smith, were like, "There's something really great there, there's something powerful." And they convinced me, in a great way, to go forward with what I was doing.

Q. Like Center Theatre Group, Berkeley Rep is a nonprofit theatre company. What did that mean for your development process?

A. Nonprofit theatre is everything, man. That's like the farm teams for major leagues. That's where I go. It's my

sanctuary. Nonprofits nurture playwrights, and they give us the time, the space, and the protections and the funding to continue our research and exploration in our work.

Q. It's been five years since you started developing *Latin History for Morons*. How has the play evolved since then, and how has it been affected by the changing political climate?

A. I feel like right now it's at its most powerful, in a strange way. This administration, the worse it gets, the more impactful my play becomes, which is kind of a sad irony—but nevertheless it's a fact. It makes me feel like I'm doing a public service by giving people hope that we can overcome all this, and that unity is better than division.

At the start, I really wanted to do just a lot of history, and people were not having it. I had our contributions in World War I, our heroes in World War II, the Korean War, the War of 1812—and people do not care about the War of 1812—so I had to reduce

it. And then I found a balance where the audience was happy and I was happy. So enough history was there for me to be happy, and enough personal stories analogous to the history that made it palatable for the audience.

Q. How do you strike that balance between education and entertainment?

A. I think it's on a trial and error basis. I'm not looking for people walking out or yawning. In the comedy clubs when I started out, I was going more for the jokes and

“I always felt so othered and second-class, and all of a sudden I was like, wait a minute, how is this possible with all these contributions from Latin people?”

more for the personal. Theatres demand a lot more gravitas. And so it was great because I started to dig deeper into the family stuff and go darker and realer. And I put in more history because people wanted more information. But in the end I need to please me, because that's who I write for, really, and if I can write for myself and please myself, then I know it'll please somebody else.

Q. How did you collaborate with your director, Tony Taccone?

A. He's one of the great storytellers, artistic directors, of our time. He's the one who directed the first inception of *Angels in America* [at the Mark Taper Forum at Center Theatre Group]. He ran Berkeley Rep for 20 years. I fell in love with this storyteller guy, because we all love the same thing: a great story. So I asked him to be the director for *Latin History for Morons*, and we've had such a blast. We're like Laurel and Hardy and Abbott and Costello when we get into a room.

Q. How have Latinx audiences responded to the show on this tour?

A. I've toured with this show all across the country, and

for the most part Latinx people respond to it the same way, which is really incredible because you'd think that all the different Latin ethnic groups would respond differently. But no. Everybody's so vocal. They get so rowdy, they get so outraged. People weep. People get really angry. And then they walk out incredibly proud of being Latinx and knowing that their contributions to America and the world have changed the world.

Q. How did your son react the first time he saw the show?

A. I was terrified. I was stammering and stuttering; I forgot lines. I was too emotional; I couldn't function. But afterward my son said he loved it. My wife said he laughed through the whole thing. He of course had notes—he criticized my portrayal of him. I'm a 50-year-old man doing a 12-year-old. It's not really my wheelhouse.

Q. Anything else you want to make sure audiences know going in?

A. It's a raunchy, historical, informative, elevating night. So be ready to be rocked to the core. It's not for the light-hearted.

“I need to please me, because that's who I write for, really, and if I can write for myself and please myself, then I know it'll please somebody else.”



Photo by Matthew Murphy.



PHOTO BY TIMOTHY GREENFIELD-SANDERS.

JOHN LEGUIZAMO

LATIN HISTORY FOR MORONS

is dedicated in memory of Gabriel Sean Gregory Pelaez.

LATIN HISTORY FOR MORONS
WILL BE PERFORMED WITHOUT AN INTERMISSION.

Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

WHO'S WHO

JOHN LEGUIZAMO (*Author/Performer*). Off-Broadway: *Mambo Mouth*, *Spic-o-Rama* (Best American Play 1992, Warner Hull Dramatist). Broadway: *Latin History for Morons* (Tony Award® winner and Tony Award nomination), *Ghetto Klown* (Outer Critics Circle and Drama Desk Awards), *Freak* (Emmy Award winner and Tony Award nominations), *Sexaholix... A Love Story* (Tony nomination). Select film: *The Infiltrator*, *To Wong Foo, Thanks for Everything! Julie Newmar* (Golden Globe nomination, ALMA Award); *Moulin Rouge!*; *American Ultra*; *John Wick*; *Chef*; *Summer of Sam*; *Ice Age* series; *The Lincoln Lawyer*; *Romeo and Juliet*. TV: *When They See Us*, *Waco* (Emmy Award nomination), *Bloodline*, *The Kill Point*, *ER*, *My Name Is Earl*, *The Brothers García*, *House of Buggin'*, *Miami Vice*. Books: *Pimps*, *Hos*, *Playa Hatas*, and *All the Rest of My Hollywood Friends: My Life*; *Ghetto Klown* (Eisner Award nomination). Most recently co-wrote the new musical *Kiss My Aztec* with Tony Taccone. Upcoming projects: *Harry Haft* (with Ben Foster and dir. Barry Levinson) and John's directorial debut *Critical Thinking* (with Michael Kenneth Williams). Awards: two Obie, three Drama Desk, three Outer Critics Circle, one Emmy, and six Cable ACE Awards. John believes art is the best form of resistance. "Don't forget to register to vote! Do me a favor and vote!"

TONY TACCONE (*Director*). Most recently directed *Kiss My Aztec*, a new musical co-written with John Leguizamo. For the past 23 years he has served as Artistic Director of Berkeley Rep, during which time the Tony Award-winning nonprofit has enhanced its reputation as an international leader in innovative theatre. Mr. Taccone has staged more than 40 plays in Berkeley including new work by Julia Cho, Tony Kushner, KJ Sanchez, Danny Hoch, David Edgar, Sarah Jones, Culture Clash, and Lemony Snicket. He directed two shows that transferred to London, *Continental Divide* and *Tiny Kushner*, and three that landed on Broadway, *Bridge & Tunnel*, *Wishful Drinking*, and *Latin History for Morons*. Prior to working at Berkeley Rep, Taccone served as Artistic Director of the Eureka Theatre, introducing the Bay Area to playwrights ranging from Dario Fo to Caryl Churchill. While there, Taccone and Oskar Eustis commissioned Tony Kushner's *Angels in America* and co-directed its World premiere in Los Angeles.

RACHEL HAUCK (*Scenic Design*). Broadway: *Hadestown* (Tony Award), *What the Constitution Means to Me*, *Latin History for Morons*. Recent work: *Hadestown* (National Theatre; Citadel; NYTW); *Hurricane Diane* (NYTW); *Othello*, *Twelfth Night* (Shakespeare in the Park); *The Lucky Ones* (Ars Nova); *you'll still call me by name* (Sonya Tayeh/

Jacob's Pillow); *Tiny Beautiful Things*, *Dry Powder* (Public); *Amy and the Orphans*, *On the Exhale* (Roundabout); *Antlia Pneumatica*, *Grand Concourse* (Playwrights Horizons).

ALEXANDER V. NICHOLS (*Lighting Design*). Broadway: *Wishful Drinking* (production design), *Hugh Jackman: Back on Broadway* (video), *Nice Work If You Can Get It* (video). Off-Broadway: *Ernest Shackleton Loves Me*, *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge & Tunnel*, *Through the Night*, *Taking Over*, *In the Wake*. Regional: American Conservatory Theater, Mark Taper Forum, Berkeley Rep, Arena Stage, Oregon Shakespeare Festival. Dance: San Francisco Ballet, Boston Ballet, Joffrey Ballet, Alvin Ailey, Hubbard Street, Hong Kong Ballet, Pennsylvania Ballet, Margaret Jenkins, ODC/SF. Music: SF Opera, Cleveland Symphony, LA Philharmonic, Philip Glass, Kronos Quartet, Opera Philadelphia, Paul Dresner, Bill Frisell, Rinde Eckert.

LUKE McDONOUGH (*Clothing Design*) was proud to make his Broadway design debut with *Latin History for Morons* following its sold-out run at New York City's Public Theater. Luke has supervised costume execution for over 300 shows at The Public and at the Delacorte Theater in Central Park, including the entire Shakespeare canon. As The Public Theater's Costume Master, he oversaw the pre-Broadway productions of *Hamilton*, *Fun Home*, *Hair*, *Bring in 'da Noise*, *Bring in 'da Funk*, *On the Town*, *Passing Strange*, *Eclipsed*, *Caroline, or Change*, *Topdog/Underdog*, and *Take Me Out*, among others. Currently, Luke is working on his 34th season of free Shakespeare in the Park as well as The Public Theater productions of *White Noise* by Suzan-Lori Parks, *Socrates* by Tim Blake Nelson, and *Ain't No Mo'* by Jordan E. Cooper.

BRAY POOR (*Original Music & Sound Design*). Broadway: *True West*, *Latin History for Morons*, *The Glass Menagerie*, *The Real Thing*, *...the vibrator play*, *The American Plan*. Recent work includes *Dying City* at Second Stage and *Hurricane Diane* at NYTW. His many designs and music have been heard Off-Broadway and regionally all over the US. Internationally he has worked in Europe as well as Mexico, where he lived with his family for two years. Multiple Lortel and Drama Desk Award nominations and Obies for *John* and Sustained Excellence in Sound Design.

VICTORIA COLLADO (*Assistant Director*) is a Cuban-American director, born and raised in Miami. Recently, she directed *The AMPARO Experience*, written by Vanessa Garcia in partnership with the real Havana Club by Bacardi. She is the co-founder of the Abre Camino Collective with

Ms. Garcia. Victoria has directed for Repertorio Español, MCC Youth Company, City Lyric Opera, Sheen Center, IATI Theater, Columbia University, and others. She was a Van Lier Directing Fellow with Repertorio Español, part of the Directing Corps in the Williamstown Theatre Festival, and a recipient of the SDCF Observership. Victoria received her BFA from Florida International University. She is a fellow of the WP Theater's 2018-2020 Lab and an Associate Member of SDC. She is so grateful and excited to be returning with this team to bring *Latin History for Morons* to audiences around the US.

BOND THEATRICAL GROUP (*Marketing and Booking Direction*) is a fully independent booking, marketing, and publicity company for live entertainment productions. Current tour marketing and booking projects include *Blue Man Group*, *CATS*, *Clueless*, *Girl from the North Country*, *First Date*, *Jesus Christ Superstar*, Kathleen Turner's *Finding My Voice*, *Latin History for Morons*, *An Officer and a Gentleman*, *Once on This Island*, and *Spamilton*. Current marketing and publicity projects include *Anastasia*, *The Band's Visit*, *Dear Evan Hansen*, *Diana*, *Dr. Seuss' How the Grinch Stole Christmas! The Musical*, *Escape to Margaritaville*, *Fiddler on the Roof*, *Moulin Rouge!*, *Oklahoma!*, *The Color Purple*, *The Phantom of the Opera* on Broadway, and *The Prom*.

THE WOW AGENCY (*Producer*) has established itself as a global entertainment production and management powerhouse, with scores of shows, events, exhibits, and experiences around the world and across multiple media platforms to its credit. Wow leverages an Emmy Award-winning network of designers, producers, and project managers to combine imaginative entertainment concepts with cutting-edge technologies to create visually exciting events and customer-engagement programs, as well as studio and theatre productions, retail and entertainment environments, theme parks, corporate shows, and special events across the country and around the globe. Visit thewowagency.com.

BERKELEY REPERTORY THEATRE (*Producer*) has grown from a storefront stage to an international leader in innovative theatre. Known for its values of imagination and excellence, the nonprofit has provided a home for emerging and established artists since 1968. Shows at Berkeley Rep have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and other honors. It received the Tony Award for Outstanding Regional Theatre in 1997. Visit berkeleyrep.org.

THE PUBLIC THEATER (*Producer*) produces theatre of, by, and for the people. It first opened its doors in the East Village in 1967 with the musical *Hair*. Most recently *Fun Home* and *Hamilton* won Best Musical Tony Awards in consecutive years. It has a proud legacy of game-changing plays and musicals that include *A Chorus Line*, *Sticks and Bones*, *Runaways*, *For Colored Girls*, *The Normal Heart*, *Eclipsed*, and *Sweat*. The Public is a civically engaged theatre that believes theatre is a force for change, creating dialogue about some of the most important social issues of our time. The wide range of programming includes new work at its flagship home on Astor Place as well as on Broadway, national, and international productions, and the iconic free Shakespeare in the Park. Recipient of 59 Tonys, 170 Obies, 53 Drama Desk Awards, 56 Lortel Awards, 32 OCC Awards, 13 New York Drama Critics' Circle Awards, six Pulitzer Prizes. publictheater.org

CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his 15th season as Center Theatre Group's Artistic Director, and has led over 200 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.



MEGHAN PRESSMAN (*Managing Director*) joined Center Theatre Group as Managing Director in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep, in addition to working at numerous other theatre and arts organizations across the country. She is the Vice-Chair of the National Board for the Theatre Communications Group (TCG).



DOUGLAS C. BAKER (*Producing Director*) is now in his 30th season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May

2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

JEFFREY UPAH (*General Manager, Ahmanson Theatre*) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include *Follies*, *God of Carnage*, and *The Black Rider* (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theatre, American Repertory Theater, and Jacob's Pillow Dance Festival, among others.

GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

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To learn more about the production, please visit
www.LatinHistoryOnTour.com

Please follow us on Facebook, Instagram & Twitter
 @LatinHistory101

This production was rehearsed at
 Vineyard Theatre Rehearsal Studio.

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SPECIAL THANKS

Lucas Leguizamo
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 Tony Taccone
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 Jaime Castaneda
 Emmanuel Hernandez
 Joe Miciak

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Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT), and the Theatre Communications Group (TCG).

JOHN LEGUIZAMO'S *Required Reading List*

BALLER BIOGRAPHIES

Study the lives of famous Latin figures, including the woman who dressed as a man to help her husband fight the Civil War, the monk who wrote the first history of Latin America, and many, many more.

Bartolomé de Las Casas: His Life, Aposolate, and Writings
by Francis Augustus Macnutt

Bolívar: American Liberator
by Marie Arana

Bolívar: Liberator of a Continent
by Bill Boyd

Che Guevara: A Revolutionary Life
by Jon Lee Anderson

Death of a Revolutionary: Che Guevara's Last Mission
by Richard L. Harris

Hell to Eternity
by Edward S. Aarons

The Woman in Battle: The Civil War Narrative of Loreta Janeta Velázquez, Cuban Woman and Confederate Soldier
by Loreta Janeta Velázquez

Simon Bolívar, the Liberator
by Guillermo A. Sherwell

OUR INDIGENOUS ANCESTORS

From Aztecs to Atahualpa, these books teach about the epic empires and proud people that flourished in the Americas before any explorer ever “discovered” the New World.

1491: New Revelations of the Americas Before Columbus
by Charles C. Mann



1493: Uncovering the New World Columbus Created
by Charles C. Mann

500 Nations: An Illustrated History of North American Indians
by Alvin M. Josephy, Jr.

A Forest of Kings: The Untold Story of the Ancient Maya
by David Freidel & Linda Schele

Ancient Civilizations of the Americas
by Antony Mason

Aztec
by Gary Jennings

Aztecs: An Interpretation
by Inga Clendinnen

Incans Aztecs Mayans
by John Holzmam

Indian America: A Traveler's Companion
by Eagle/Walking Turtle

Lost Cities of the Maya
by Claude Baudez, Sydney Picasso, and Caroline Palmer

Maya: The Riddle and Rediscovery of a Lost Civilization
by Charles Gallenkamp

Exploring Mesoamerica
by John M.D. Pohl

Pre-Colombian Cities
by Jorge E. Hardoy

The Ancient Sun Kingdoms of the Americans
by Victor W. von Hagen

The Aztec Treasure House: New and Selected Essays
by Evan S. Connell

The Maya
by Michael D. Coe and Stephen D. Houston

The New Archaeology and the Ancient Maya
by Jeremy A. Sabloff

Warlords of the Ancient Americas: Central America
by Peter G. Tsouras

Yurupari: Studies of an Amazonian Foundation Myth
by Gerardo Reichel-Dolmatoff

THE REAL LATIN HISTORY

These books trace the unique history of Latin Americans in the US and explore the ways American and European peoples and cultures intersected after 1492.

A People's History of the United States
by Howard Zinn

An Indigenous Peoples' History of the United States
by Roxanne Dunbar-Ortiz

Born in Blood and Fire: A Concise History of Latin America
by John Charles Chasteen

Chicano! The History of the Mexican American Civil Rights Movement
by F. Arturo Rosales

Early Latin America: A History of Colonial Spanish America and Brazil
by James Lockhart & Stuart B. Schwartz

Florentine Codex: General History of the Things of New Spain
by Fray Bernardino de Sahagún, translated and illustrated by Arthur J. O. Anderson and Charles E. Dibble

Forgotten Dead: Mob Violence Against Mexicans in the United States 1848-1928
by William D. Gerrigan and Clive Webb

Guns, Germs, and Steel
by Jared Diamond, Ph.D.

Latin America in a New World
edited by Abraham F. Lowenthal and Gregory F. Treverton



WE WRITE TOO, COÑO!

What, you thought this list would be complete without giving props to Latin literary masters? These powerful works from Latin writers run the gamut from short stories to plays to poetry.

Back on the Road: A Journey Through Latin America
by Ernesto "Che" Guevara

Cuentos: Stories by Latinas
edited by Alma Gómez, Cherríe Moraga,
and Mariana Romo-Carmona

Growing Up Chicana/o: An Anthology
by Tiffany Ana Lopez

Guerilla Warfare
by Ernesto "Che" Guevara

La Publicidad Que Me Parió
by Gabriel Dreyfus

The Labyrinth of Solitude
by Octavio Paz

Nuestra América
by Jose Martí

Selected Writings
by Jose Martí, translated by Esther Allen

Short Eyes
by Miguel Piñero

The Comeback
by Ed Vega

Walking the Red Road on Chicanismo: Including Chicano Identity Teatro Plays
by Ysidro Roman-Macias

War Cry on a Prayer Feather: Prose and Poetry of The Ute Indians
by Nancy Wood

Manifest Destinies: The Making of the Mexican American Race
by Laura E. Gomez

Open Veins of Latin America: Five Centuries of the Pillage of a Continent
by Eduardo Galeano

Powers of the Orishas: Santería and the Worship of Saints
by Migene González-Wippler

Santería: The Religion by Migene González-Wippler Spain
by Jan Morris

The Apologetic History of the Indies
by Bartolomé de las Casas

The History of Latin America: Collision of Cultures
by Marshall C. Eakin

Viva La Raza: A History of Chicano Identity and Resistance
by Yolanda Alaniz & Megan Cornish

Zapata and the Mexican Revolution
by John Womack

EXTRACURRICULAR READING

A statistical exploration of Latino life in the US. A novel about a Colombian guerilla. A “Semi-Demi-Quasi-Pseudo Autobiography.” These texts go beyond any single genre or theme, and include works from our ghetto scholar!

Freak: A Semi-Demi-Quasi-Pseudo Autobiography
by John Leguizamo

Latino Stats
by Idelisse Malavé & Esti Giordani

Mambo Mouth
by John Leguizamo

Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends: My Life
by John Leguizamo

*Politics & Privilege in a Mexican City
(Study in Comparative Policy)*
by Richard R. Fagen and William S. Tuohy

The Ghost of Che Guevara
by Jason Webb

*The New Jim Crow: Mass Incarceration in the Age
of Colorblindness*
by Michelle Alexander

*The New York Young Lords and the Struggle
for Liberation*
by Darrel Wanzer-Serrano

*The Works of John Leguizamo: Freak, Spic-o-rama,
Mambo Mouth, and Sexaholix*
by John Leguizamo



Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

ARTISTIC

LINDSAY ALLBAUGH..... Associate Artistic Director
 NEEL KELLER..... Associate Artistic Director/Literary Director
 KELLEY KIRKPATRICK..... Associate Artistic Director
 PATRICIA GARZA..... Line Producer, Special Artistic Projects
 MICHAEL DONOVAN CASTING..... Casting Consultant
 SUZANNE HEE MAYBERRY..... Casting Coordinator
 IAN-JULIAN WILLIAMS..... Program Coordinator, Block Party
 TIFFANY SLAGLE..... Literary Assistant
 MATTHEW BOURNE, DANAI GURIRA,
 ANNA D. SHAPIRO..... Associate Artists
 KRISTINA WONG..... Sherwood Award Recipient, 2019

EDUCATION, ENGAGEMENT, AND COMMUNITY PARTNERSHIPS

LESLIE K. JOHNSON..... Director of Social Strategy, Innovation and Impact
 KATHRYN MACKENZIE..... Director of Administration
 TYRONE DAVIS..... Audience Engagement Director
 TRACI KWON..... Arts Education Initiatives Director
 JESUS REYES..... Community Partnerships Director
 CAMILLE SCHENKMAN..... Next Generation Initiatives Director
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 FELIPE M. SANCHEZ..... Emerging Artists and
 Arts Professionals Program Manager
 ANNE MARIE ACOSTA..... Administrative Assistant
 DEBRA PIVER..... Resident Teaching Artist

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 JEFFREY UPAH..... General Manager
 KATIE SOFF..... Associate General Manager
 ERIC SIMS..... Associate General Manager
 MEGAN AARON..... Company Manager & Assistant General Manager
 KEVIN JOHNSON..... General Management Associate
 ALANA BEIDELMAN..... Executive Assistant to the Artistic Director

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 KRISTIN MATSUMOTO..... Production Manager
 CHRISTOPHER REARDON..... Production Manager
 KATIE CHEN..... Assistant Production Manager
 ERIN TIFFANY..... Assistant Production Manager
 ERICA LARSON..... Production Coordinator
 SHAWN ANDERSON..... Head Carpenter (Ahmanson Theatre)
 SCOTT LUCAS..... Head Properties (Ahmanson Theatre)
 JAMES WRIGHT..... Head Electrician (Ahmanson Theatre)
 ROBERT SMITH..... Head Sound (Ahmanson Theatre)
 SHANE ANDERSON..... Head Flyrail (Ahmanson Theatre)
 MICHAEL GARDNER..... Wardrobe Supervisor (Ahmanson Theatre)
 MARY WARDE..... Hair and Make-up Supervisor
 (Ahmanson Theatre)
 CHRISTINE L. COX..... House Manager (Ahmanson Theatre)
 EMMET KAISER..... Head Carpenter (Mark Taper Forum)
 MARY ROMERO..... Head Properties (Mark Taper Forum)
 AARON STAUBACH..... Head Electrician (Mark Taper Forum)
 BONES MALONE..... Head Sound (Mark Taper Forum)
 DENNIS SEETOO..... Wardrobe Supervisor (Mark Taper Forum)
 RICK GEYER..... Hair & Make-up Supervisor (Mark Taper Forum)
 LINDA WALKER..... House Manager (Mark Taper Forum)
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 SEAN MEYER..... Head Electrician (Kirk Douglas Theatre)
 CAMBRIA CHICHI..... Wardrobe Supervisor (Kirk Douglas Theatre)
 BEN GRAY..... Stage Supervisor (Kirk Douglas Theatre)

CHAD SMITH..... Technical Director
 LEE O'REILLY..... Associate Technical Director
 SEAN KLOC..... Shop Supervisor
 MERRIANNE NEDREBERG..... Prop Director
 KATE REINLIB..... Associate Prop Manager
 ERIC BABB..... Assistant Prop Shop Manager
 ERIN WALLEY..... Assistant Prop Lead
 CANDICE CAIN..... Costume Director
 BRENT M. BRUIN..... Costume Shop Manager
 MADDIE KELLER..... Costume Generalist
 WHITNEY OPPENHEIMER..... Resident Assistant Costume Designer
 KAT PATTERSON..... Resident Assistant Costume Designer
 SWANTJE TUOHINO..... Tailor

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 TYLER ENNIS..... Deputy Director of Institutional Advancement
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 ASHLEY TIERNEY..... Director of the Annual Fund
 TERRA GOULDEN..... Senior Major Gifts Officer
 LAURA HITE..... Associate Director of Gift Operations & Reporting
 NIKKI MICHELA..... Associate Director of Institutional Grants
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 SANDI SILBERT..... Senior Designer
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 KAREN BACELLAR..... Junior Publicist
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 NICOLE MEDINA..... Ticket Operations Coordinator
 MICHAEL ZOLDESSY..... Senior Manager, Account Sales
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 ALICE CHEN..... Audience Services Asst. Supervisor
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 ANASTASHIA GARCIA, ELIANA HERNANDEZ-FAUSTO, CHRISTINE PEDROZA,
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 CHRISTINA GUTIERREZ..... Subscriber Services Asst. Supervisor
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 KERRY KORF..... Priority Services Director
 CANDICE WALTERS..... Priority Services Senior Sales Manager
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 NATALIE DRESSSEL, MARC "BYRON" DROTMAN, FRANK EISENBERGER,
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 TATSUYA ITO, KEVIN JOHNSON, BAILEY KOCH,
 LUCY KRUBINER, MIRANDA PLA, AYU TANAKA..... Interns

ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting a new generation of playwrights, we foster and develop a broad range of theatrical work from artists within the diverse communities of Los Angeles as well as from across the nation and abroad.

Artists **creating new work commissioned** by Center Theatre Group this season:

DAVID ADIMI	ALESHEA HARRIS	TREY LYFORD	SARAH RUHL
JON ROBIN BAITZ	RAJIV JOSEPH	RICHARD MONTOYA	ROGER GUENVEUR SMITH
STEVE CUIFFO	LISA KRON	JANINE NABERS	GEOFF SOBELLE
LISA D'AMOUR	KIMBER LEE	QUI NGUYEN	LUIS VALDEZ
WILL ENO	YOUNG JEAN LEE	LYNN NOTTAGE	PAULA VOGEL
JENNIFER HALEY	MATTHEW LOPEZ	MARCO RAMIREZ	TRACEY SCOTT WILSON
			KAREN ZACARIAS

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**. Our growing community currently contains 96 playwrights. 2018/19 Season members:

LUIS ALFARO	ADITI BRENNAN KAPIL
AZIZA BARNES	BRIAN OTAÑO
DIANA BURBANO	RUBY RAE SPIEGEL
NOAH HAIDLE	

Learn more at CTGLA.org/Artists.