English

Mainstage 2009-2010 Under the Dome… ¡A todo corazón!

EL BOLA – CUBA'S KING OF SONG
In Spanish with English surtitles
June 3-27, 2010

Book by: Héctor Quintero (Cuba)
English Translation by Patricia Rosel
Song Translation: Laura Smith
Producer: Abel López
Director: Hugo Medrano
Musical Direction & Arrangements: Didier Prossaird
Choreography: Jesús González
Stage Manager: Lorena Sabogal
Designers: Osbel Susman-Peña (Scenic Design), Klyph Stanford (Light Design), Dan Iwaniec (Costume Design), Matt Otto (Sound Design), Mariana Fernández (Properties Design)
Cast: Carlos Castillo **(**Director), Anamer Castrello (Madrina), Enrique Divine (Marian), Jonas Minino (Margarito), Karen Morales (Esposa), Gino Tassara (Periodista), Marcelino Valdés (Bola)
Dancers: Jesús González, Ari Hernández Myers, Alvaro Palau Palomino
Musicians: Sin Miedo-Didier Prossaird (Piano), Antonio Orta (Saxophone, Flute), Mark Merella (Drums), Steve Sachse (Bass)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Alida Yath (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Tessa Grippauado (Costume Assistant), Christian Sánchez (Follow Spot Operator), Jeny Hall (Master Electrician), Austin Byrd, Thomas Haman, Kevin Kirkpatrick, Theryn Knight, Jacob Mora (Electricians), Andrés Luque (Master Carpenter), Micaela C. Barrett (Scenic Charge), Kryztov Lindquist (Scenic Painter), Lorena Sabogal (Light Board Operator), Bradley Porter (Sound Board Operator), Karen Ruffin (Projections Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Michael Wilkinson (Photographer), Nelson Cortesi (Archival Video), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

THE FARCE OF DON CRISTÓBAL AND THE MAIDEN ROSITA
El retablillo de Don Cristóbal
In Spanish with English surtitles
April 8-May 2, 2010

By: Federico García Lorca (Spain)
English Translation by Edwin Honig
Producer: Hugo Medrano
Director: Adhemar Bianchi and Ximena Bianchi
Stage Manager: Mel Bieler
Designers: Adhemar Bianchi (Scenic Design), Klyph Stanford (Light Design), Claudia Tomsign

(Costume Design), Matt Otto (Sound Design), Sofia Gawer-Fische (Properties Design), Ximena Bianchi (Puppet Design), Dori Beauseighner (Hair & Makeup Design)
Cast: Cecila Cackley (Soldier), Oscar Ceville (Director), Sebastián R. Delta (Currito) Tricia Homer (Soldier), Mattias Kraemer (Soldier/Cocoliche), Alicia Tessari Neiman (Mother), Belén Oyola-Rebaza (Rosita), Mel Rocher (Poet), Ángel Torres (Cristóbal), Carlos del Valle (Patient)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Denise Umland (Assistant Costume Designer), Alessandra D'Ovidio (Assistant Costume Designer), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Tessa Grippauado (Costume and Prop Assistant), Bradley Porter (Follow Spot Operator), Jeny Hall (Master Electrician), Bradley Cooper, Cory Frank, Peter Goldschmidt, Thomas Haman, Paul Villaloz (Electricians), Andrés Luque (Master Carpenter), Micaela C. Barrett (Scenic Charge), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), (Michael Wilkinson), Nelson Cortesi (Archival Video), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

THE JOSÉ LUIS MERLÍN QUARTET*
March 28, 2010

Artists: José Luis Merlín (Guitar/Singer), David Merlín (Violin), Sebastian Merlín (Guitar), Brian Baumbusch (Guitar/Singer)
Guest Artists: Solange Merdinian (Singer), Aaron Shafer-Haiss (Percussion)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andres Luque (Light Board Operator)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

BEAUTY OF THE FATHER
La belleza del padre
In English with Spanish surtitles
February 4-28, 2010

By: Nilo Cruz (United States/Cuba)
Spanish Translation by Nilo Cruz and Teresa María Rojas
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Mel Bieler
Designers: Elizabeth J. McFadden (Scenic Design), Jason Cowperwaite (Light Design), Martin Schnellinger (Costume Design), Brendon Vierra (Sound Design), Tessa Grippaudo (Properties Design)
Cast: Dan Istrate (Federico García Lorca), Norman Aronovic* (Emiliano), Monalisa Arias (Marina), Kerry Waters Lucas (Paquita), Lucas Beck* (Karim)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Belén Oyola-Rebaza (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros

(Wardrobe Manager), Tessa Grippaduo (Backstage Assistant), Jeny Hall (Master Electrician), Cat Giradi, Peter Goldschmidt, Thomas Haman, Kevin Hasser, Andrew Scharwath, Paul Villaloz, Aaron Wasman (Electricians), Andrés Luque (Master Carpenter), Eric Williams (Carpenter), Meghan Toohey (Scenic Charge), Amy Kellet(Scenic Artist), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Marcelo Espinoza (Graphic/Illustration), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

*Appears courtesy of Actors Equity Association.

MARTHA GRAHAM CRACKER*
December 18-19, 2009

Cast: Dito van Reigersberg (Martha Graham Cracker), Belén Oyola-Rebaza (Waitress)
Musicians: Victor Fiorillo (Keys), Rich Hill (Guitar), Andrew Nelson (Bass), Ned Sonstein (Drums)
Singer: Christie Parker akda Hot ‘n Crusty
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Mel Bieler (Stage Manager), Andres Luque (Backstage Manager), Jeny Hall (Master Electrician), Jenny Cisneros (Follow Spot Operator), Pedro Lizama (Sound Mixing), Alida Yath (House Manager), Christopher Shell (Playbill)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

FUEGO FLAMENCO V*
Fifth International Flamenco Festival

Flamenco Deconstructed
Flamenco Aparicio Dance Company
Featuring Guest Artist Omayra Amaya
Choreographed and Directed by Edwin Aparicio
December 5-6, 2009

Featured Dancers: Defne Enç, Timo Nuñez
Musicians: Richard Marlow (Guitar), Roberto Castellón (Guitar), Gonzalo Grau (Percussion)
Company: Pam de Ocampo, Genevieve Guinn (Assisant Director/Principal Dancer), Sarah Hart, Aleksey Kulikov, Lisa Scott, Dana Shoenberg, Kyoko Terada, Cecilia Terrasa, Jason Vera-y-Aragon
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Brendon Vierra (Sound Design & Engineer), Kathi Beste (Stage Manager), Andres Luque (Light Board Operator), Jeny Hall (Master Electrician), Lane Pianta (House Manager), Teodula Hill (House Manager), Hannah Nielsen-Jones (Production Assistant), Christopher Shell (Playbill)

Flamenco en familia
Natalia Monteleon and Arte Flamenco
Novembe 28, 2009

Flamenco desde abajo
Choreographed and Performed by Isabel López
Fundación Conservatorío Flamenco Casa Patas
November 20-22, 2009

Musical Direction by José Luis Silva "Morito"
Dancers: Isabel López, Felipe Mato
Musicians: José Luis Silva "Morito" (Guitar), Diego Villegas (Saxophone, Flue, Clarinet, Harmonica), Jordi Albarrán (Guitar)
Singers: El Trini de la Isla, Sara Salado
Production Staff: : Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Brendon Vierra (Sound Design & Engineer), Mel Bieler (Stage Manager), Andres Luque (Light Board Operator), Jeny Hall (Master Electrician), Lane Pianta (House Manager), Hannah Nielsen-Jones (Production Assistant), Christopher Shell (Playbill)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

QUINTANGO*
November 14, 2009

Artists: Joan Singer (Violin), Jennifer Rickard (Violin), Kerry Van Laanen, (Cello), Libby Blatt (Bass), Phil Hosford (Piano)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Mel Bieler (Stage Manager), Jenny Cisneros (Backstage Manager), Jeny Hall (Master Electrician), Mel Bieler (Light Board Operator), Andres Luque (Sound Board Operator), Lane Pianta (House Manager), Christopher Shell (Playbill)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

LUCID
Lúcido
In Spanish with English Surtitles
September 17-October 11, 2009

By: Rafael Spregelburd (Argentina)

English Translation by José Carrasquillo
Producer: Abel López
Director: José Carrasquillo
Stage Manager: Mel Bieler
Designers: Giorgos Tsappas (Scenic Design), Cory Ryan Frank (Light Design), Ivania Stack (Costume Design), Brendon Vierra (Sound Design), Maria Schneggenburger (Properties Design), Leslie Felbain (Movement)
Cast: Cythnia Benjamin* (Teté), Anabel Marcano (Lucrecia), Peter Pereyra (Lucas), Carlos Castillo (Mozo, Dарió), Joanna Fortuna (Understudy)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Dan Iwaniec (Assistant Costume Designer), Teodulla Hill (House Manager), Andrés Luque (Backstage Manager), Tessa Grippaduo (Wardrobe Manager), Jeny Hall (Master Electrician), Peter Goldschmidt, Thomas Haman, Ellen Houseknecht, Andrew Scharwath, (Electricians), Andres Luque (Master Carpenter), Katherine Lucibella (Carpenter), Kerry Waters Lucas (Scenic Charge), Krystov Linquist (Scenic Artist), Mick Coughlan (Props Assistant), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Marcelo Espinoza (Graphic/Illustration), Juan Carlos Espinoza (TV Promotion), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

*Appears courtesy of Actors Equity Association.

Mainstage 2008-2009 ¡Acércate más!

EL CANUTO DEL ROCK
Bilingual in Spanish and English
July 17-25, 2009

By Quique Avilés
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Lane Pianta
Designers: Osbel Susman-Peña (Scenic Design), Jason Cowperwaithe (Light Design), Osbel Susman-Peña (Costume Design)
Cast: Quique Avilés (Don Amadeo Martínez), Cherie Latson (Lilana), Alex Iraheta (Don Santiago, Édgar, Chamaco)
Band: Machetres-Lilo González, Jr (Guitar), Paul González (Bass), Chris Gajardo (Drums)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Sheila Mirza (Project Coordinator), Chris Wonder (Backstage Manager), Lane Pianta (Light Board Operator), Lonnie Tague (Sound Engineer), Nate Taylor (Sound Effects), Juan Pineda (Scenic Artist), Jenny Cisneros (Surtitles Operator), Hannah Neilsen-Jones (Surtitle Programmer), Hilary Binder, Christopher Shell (Playbill), Juan Pineda (Graphic Design)

MOMIA EN EL CLOSET: THE RETURN OF EVA PERÓN
World Premiere Commissioned by GALA
In Spanish with English Surtitles
June 4-28, 2009

Music by Mariano Vales (Argentina)
Book by Gustavo Ott (Venezuela)
Lyrics by Mariano Vales and Gustavo Ott
English Translation by Heather McKay
Producer: Hugo Medrano
Director: Mariano Caligaris
Stage Manager: Cecilia Cackley
Designers: Mariana Fernández (Scenic Design), Ayun Fedorcha (Light Design), Martín Schnellinger (Costume Design), Matt Otto and Matt Rowe (Sound Design), Vicky Sussman (Properties Design), Carina Losano (Choreography), Brendon Vierra (Projections Design), Dori Beau Seigneur (Hair & Makeup Design), Mariano Vales (Musical Director), Dana Scott (Assistant Conductor)
Cast: Laura Conforte (Eva Perón), Sebastián Vitale (Bourgeois/Mailman/Stylist/Soldier/People/ Orisha/Lt. Moragas/Montonero), John Hager Flores (Bourgeois/Mailman/Stylist/Soldier/People/ Orisha/Col. Cabanillas/Montonero), Gerald Montoya (Bourgeois/Mailman/Stylist/Soldier/ People/Orisha/Montonero), Michael Vitaly Sazonov* (Bourgeois/Mailman/Stylist/Soldier/ People/Orisha/Montonero), Antonio Soto (Juan Perón/Expert), Martín Ruiz (Dr. Ara/Gen. Aramburu/Lanusso/Gen. Videla), Diego Mariani (Genaro/Lt. Col. Moori/López Rega), Belén Oyola-Rebaza (Sara/People/Isabel) *Member of Actors Equity Association
Musicians: Dana Scott (Keyboard), Nelson Alvaréz (Percussion), Lea Tanajah (Percussion), Emmanuel Trifilio (Bandoneon), Elvira Ramírez (Cello), Millie Martin (Counter Bass), Karona Poindexter (Winds), José Luis Oviedo (Trumpet)
Chorus: Gustavo Hernández, David Kozisek, Kim Ivon Machado, Kevin Moreno, Amy Sullivan, Kirk Sullivan, Katherine McCann, Reba Winstead
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Sarah Mackonski (Assistant Light Designer), Hannah Nielsen-Jones (Assistant Stage Manager), Alida Yath (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Backstage Assistant), Brittany Krause (Backstage Assistant), Tessa Grippaduos (Wardrobe Manager), Jeny Hall (Master Electrician), Peter Goldshmidt, Thomas Haman, Theodore Martin, Katrina Maurer, David Riches, Michael Roike, Andrew Scharwatl, Aaron Wasman (Electricians), Andrés Luque (Master Carpenter), George Lucas (Carpenter), Kerry Waters Lucas (Scenic Charge), Eric Lucas, George Lucas, Marissa "Za" Johns (Scenic Artists), Cecilia Cackley (Light Board Operator), Kyle Montgomery (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Aaron Fisher (Projections Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

*Member of Actors Equity Association

THE TRUE HISTORY OF COCA-COLA IN MÉXICO
La verdadera historica de Coca-Cola en México
In English with Spanish Surtitles
April 2-26, 2009

By Aldo Velásco (Mexico) & Patrick Scott (USA)
Spanish Translation by Raul Ramos
Producer: Abel López

Director: José Carrasquillo
Stage Manager: Mel Bieler
Designers: Elizabeth J. McFadden (Scenic Design), Cory Ryan Frank (Light Design), Ivania Stack (Costume Design), Brendon Vierra (Sound Design), Maria Schneggenburger (Properties Design), JJ Kazcynski (Projections Design)
Cast: Daniel Eichner (Pat), Jaime Robert Carrillo (Aldo)
Production Staff: Eric Lucas (Technical Director), Jason Schlafstein (Assistant Director), Mariana Osorio (Production Manager), Dan Iwaniec (Assistant Costume Designer), Jenny Cisneros (Assistant Stage Manager), Teodulla Hill (House Manager), Andrés Luque (Backstage Manager), Tessa Grippaduo and Jenny Cisneros (Wardrobe Managers), Jeny Hall (Master Electrician), Stherny Knight, Katherine Lucibella, Andrés Luque, David Riches, Eliza Walker (Electricians), Kyle B. Montgomery (Master Carpenter), Andrés Luque and Katherine Lucibella (Carpenters), Marisa Johns "Za" (Scenic Charge), Kat Gill, Amy Kellet, Megan Toohey (Scenic Artists), Margo Bierne and Amy Brandenburg (Props Assistants), Frank Labovitz (Draper), Monalisa Arias (Fight Choreography), Mel Bieler (Light Board Operator), Jason Schlafstein (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), J.P. Zaruk and Hannah Nielsen-Jones (Surtitles Operators), Anthony Stone (Projections Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design) and Christopher Shell (Playbill)
Review:
"Director José Carrasquillo and two role-juggling actors pack antic energy into this ingenious English-language romp by dramatists Aldo Velasco and Patrick Scott. (The production is performed with Spanish surtitles.) But the show is more than theatrical forth: Commenting archoly on globalization and big business---"True History" goes down like a tonic at a time of international financial mayhem." –Celia Wren, The Washington Post

EL MEJOR ALCALDE, EL REY
The Best Judge, the King
In Spanish with English Surtitles
January 29-February 22, 2009

By Lope de Vega (Spain)
English Translation by Heather McKay
Producer: Abel López
Director: Macarena Baeza
Stage Manager: Hannah Nielsen-Jones
Designers: Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), Matt Otto (Sound Design and Composition), Mariana Fernandez (Properties Design), Amanda Barrett Smith (Wig Design)
Cast: José Ignacio García (Sancho), Sandra Milena Sampayo (Elvira), Manolo Santalla (Nuño), Carlos Castillo (Pelayo), Mel Rocher (Don Tello), Carlos del Valle (Celio), Marta Cartón (Feliciana), Annette Miró (Juana), Hugo Medrano (El Rey), Héctor Díaz (El Conde)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andres Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Silvina Di Laudo (Production Intern), Sarah MacKonski (Master Electrician), Eric Lucas, Andres Luque, Kyle B. Montgomery, and Nathan Devonshire, (Electricians); Kyle B. Montgomery (Master Carpenter), Andrew Honeycutt, Katherine Lucibella, Andres Luque, Kerry Waters Lucas (Carpenters), Marisa Johns "Za" (Scenic Charge), Angelic Johns, Amy Kellet,

Kevin Kirkpatrick, Kerry Waters Lucas (Scenic Artists), Mariana Fernández (Properties Artisan), Hannah Neilsen-Jones (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales-Chacana (Surtitle Programmer), Ana Quijano and Silvina di Laudo (Surtitles Operator), Daniel Troconis (Photography), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

LA EDAD DE LA CIRUELA
The Aging of the Plum
In Spanish with English Surtitles
September 18-October 12, 2008

By Arístides Vargas (Ecuador/Argentina)
Commissioned English Translation by Barbara Phillips
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Mel Bieler
Designers: Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), David Crandall (Sound Design), Sofia Gawer-Fische (Properties Design), Amanda Barrett Smith (Wig & Makeup Design)
Cast: Lorena Sabogal (Eleonora), Monalisa Arias (Celina), Becky Webber (Victoria), María Brito (María, Francisca), Enriqueta Lara (Gumersinda, Adriática), Lucrecia Basualdo (Blanquita, Jacinta)
Production Staff: Brendon Vierra (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andrés Luque (Backstage Manager), Doris Beau Seigneur (Wardrobe Manager), Jenny Cisneros (Wardrobe Assistant), Ann Allan (Master Electrician), Eliza Walker, Sarah Peterson, Marisa "Za" Johns, Kate Lucibella, Paul Lang (Electricians); Kyle Montgomery (Master Carpenter), Eric Lucas, Kate Lucibella, Andres Luque (Carpenters); Marisa "Za" Johns (Scenic Charge), Kyle Montgomery (Engineer), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales (Surtitles Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)
Review:
"GALA director Abel Lopez and his inspired performers make *The Aging of the Plum/La Edad de la Ciruela* so mesmerizing and real, it moves beyond magic into the sublime. Enacted to the max in the exaggerated style of magical realism, the actors cut to the heart of it and deliver Aristides Vargas' poetic imagery, as if playing a beautiful violin sonata. This play by a Spanish-speaking playwright of dual-nationality, so transcends any language barrier, that at the end I wanted to go home and hug my family." -Rosalind Lacy, DC Theatre Scene

Mainstage 2007-2008 ¡Despierta tu passion! AWAKEN YOUR PASSION!

AGUSTÍN LARA ~ BOLEROS & BLUES
World Premiere Commissioned by GALA
In Spanish with English Surtitles
June 11-29, 2008

Book by Gabriel García (Argentina)
Commissioned English Translation by Barbara Phillips
Producer: Hugo Medrano
Director: Abel López
Musical Director: Mari Paz
Stage Manager: Françoise Bastien
Designers: Mariana Fernández (Scenic Design), Ayun Fedorcha (Light Design), Marcela Villanueva (Costume Design), Brendon Vierra (Sound Design), Jeff Will (Projections Design), Sofía Gawer-Fische (Properties Design), Ryan Moller (Wig and Makeup Design)
Cast & Musicians: Hugo Medrano (Agustín Lara), Nelson Pino (Singer), Dayan Aldana (Singer, María Felix), Monalisa Arias (Actor/Singer), Carlos Castillo (Actor), Anamer Castrello (Singer) Mari Paz (Piano), Orlando Cotto (Percussion), Edward "Yimmy" Fernández (Bass), Benjamin C. Sands (Saxophone)
Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Ilse Cruces (House Manager), Lorena Sabogal (Backstage Manager), José Abraham (Stagehand), Brendon Vierra (Master Electrician), Eliza Walker (Electrician), Sarah Mackowski (Electrician), Marisa Johns "Za" (Third Carpenter/Electrician/Scenic Charge), Kate Lucibella (First Carpenter/Electrician), Aaron Waxman (Electrician), Kevin Kirkpatrick (Electrician), Kyle Montgomery (Master Carpenter/Engineer), José Abraham (Second Carpenter), Kristin Murphy (Seamstress), Françoise Bastien (Light Board Operator), Andrew Nelson (Sound Board Operator), Lina Morales (Surtitles Programmer), Carlos Troconis (Surtitles Operator), Erin Finucane (Projectionist), Daniel Troconis (Photographer), Nelson Cortesi (Videographer), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

BODAS DE SANGRE
Blood Wedding
In Spanish with English surtitles
April 3-27, 2008

By Federico García Lorca (Spain)
English Translation by James Graham-Lujan and Richard L. O'Connell
Producer: Abel López
Director: Hugo Medrano
Stage Manager: José Abraham
Designers: Giorgos Tsappas (Scenic Design), Martha Mountain (Light Design), Klyph Stanford (Associate Light Designer), Martin Schnellinger (Costume Design), Kristin Murphy (Assistant Costume Designer), David Crandall (Sound Design), Mariana Fernández (Properties Design)
Choreographers: Danilo Rivera and Genoveva Guinn
Cast: Frank Vélez Rodríguez (Bridegroom), María Victoria Peña (Mother), Lucrecia Basualdo (Neighbor Woman), Enriqueta Lara (Mother-in-Law), Lorena Sabogal (Leonardo's Wife), Carlos Castillo (Leonardo), Mel Rocher (Bride's Father), Karen Morales-Chacana (Bride), Ediza Vega (Servant Woman), Karin Tovar (First Girl), Monalisa Arias (Second Girl), Noel Sarceno (First Young Man), Yari Lorenzo (Third Girl), Hugo del Granado (Second Young Man), Alex Iraheta (Second Woodcutter), Manolo Santalla (Third Woodcutter), Oscar Ceville (First Woodcutter), Marta Cartón Campbell (Moon), Alida Yath (Death, as a beggar woman), Julieta Maroni (Little Girl), Genoveva Guinn (Flamenco Dancer), Ramin Rad (Flamenco Guitarist)
Production Staff: Brendon Vierra (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Laura Quiroga (Backstage Manager), Nicolás Janes (Stagehand),

Emilia Sims (Rehearsal Assistant), Brendon Vierra (Master Electrician), Eliza Walker, Sarah Mackowski, Marisa "Za" Johns, Kate Lucibella, Aaron Waxman (Electricians), Eric Lucas (Master Carpenter), Marisa "Za" Johns, Elizabeth Haibel, Angelica Johns (Scenic Charge/ Scenic Artists), Françoise Bastien (Properties Assistant), Sarah Mackowski (Lighting Programmer), José Abraham (Light Board Operator), Ricardo Pizarro (Sound Board Operator), Lina Morales-Chacan (Surtitles Programmer), Carlos Troconis (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

TU TERNURA MOLOTOV
Your Molotov Kisses
In Spanish with English Surtitles
January 31- February 24, 2008

By Gustavo Ott (Venezuela)
Commissioned English Translation by Heather McKay
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Cecilia Cackley
Designer: Elizabeth J. McFadden (Scenic Design), Jason Cowperthwaite (Light Design), Martin Schnellinger (Costume Design), Brendon Vierra (Sound Design), Sofía Gawer-Fische (Properties Design)
Cast: Menchu Esteban (Victoria), Timothy Andrés Pabon (Daniel)
Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Teodula Hill (House Manager), José Abraham (Assistant Stage Manager), Carlos Castillo (Backstage Manager), Ann Allen (Master Electrician), Eric Lucas (Master Carpenter/Electrician), José Abraham (Electrician), Kyle Mongomery (Carpenter), Jose Abraham (Carpenter), Marisa Johns "Za" (Scenic Charge), Cecilia Cackley (Light Board Operator), Karen Morales-Chacana (Sound Board Operator), Alexis Medrano (Production Assistant), Lina Morales-Chacana (Surtitles Operator), Matthew Lundin (Surtitles Operator), Daniel Cima (Photographer), Daniel Tronconi (Photographer), Nelson Cortesi (Archival Video), Joaquin Martinez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

DIAZ DE COMEDIA
A Staged Reading Series of Plays by Jorge Díaz (Chile)
November 27, December 4 and December 1, 2007

Producer: Hugo Medrano
Production Manager: Mariana Osorio

El cepillo de dientes
November 27, 2007
Director: Abel López
Cast: Gabriela Fernandez Coffey (Ella), Andrés Talero (El)

El desvario
December 4, 2007

Director: Hugo Medrano
Cast: Carlos Castillo. Lucrecia Basualdo, Juan José Buitrago, María Victoria Peña

Amoricidio
December 11, 2007
Director: Christián Campos
Cast: Christián Campos, María Victoria Peña

CITA A CIEGAS
Blind Date
In Spanish with English Surtitles
September 20-October 14, 2007

By Mario Diament (Argentina)
English Translation by Mario Diament
Producer: Abel López
Director: José Carrasquillo
Stage Manager: Cecilia Cackley
Designers: Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Neil McFadden (Sound Design), Sofía Gawer-Fische (Properties Design)
Cast: Hugo Medrano (Ciego), Manolo Santalla (Hombre), Gabriela Fernández-Coffey (Muchacha), Cynthia Benjamin (Psicologo), María Victoria Peña (Mujer)
Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Mary McKee, Alida Yath (House Managers), Edgar Trujillo (Backstage Manager), Matthews Griffiths (Backstage Manager), Ann Allen (Master Electrician), Eric Lucas (Master Carpenter/Electrician), Ted Madison (Electrician), Sara Peterson (Electrician), Ben Troung (Carpenter), Marisa Johns "Za" (Scenic Charge), Cecilia Cackley (Light Board Operator), Karen Morales (Sound Board Operator), Lina Morales-Chacana (Surtitles Operator), Kristi Bridges (Seamstress), Mary McKee (Production Intern), Daniel Cima (Photographer), Nelson Cortesi (Archival Video), Joaquin Martinez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Mainstage 2006-2007 ¡A tu gusto!

LATIDO NEGRO
Peru's African Beat
In Spanish with English Surtitles
June 7- July 1, 2007

By Fernando Barreto Arce (Peru)
English Translation by Barbara Phillips
Producer: Hugo Medrano
Director: Rafael Santa Cruz
Stage Manager: Lorena Sabogal
Designers: Lalo Izquierdo (Choreographer), Eric Grims (Set Design), Ayun Fedorcha (Lighting Design), Marcela Villanueva (Costume Design), Lonnie Tague (Sound Design)

Cast: Rafael Santa Cruz (Francisco), Lalo Izquierdo (Nelson, Choreographer), Zonaly Ruiz (Graciela), Daniel Leyva (Rufino), Victoria Leyva (Milagros), Pacho González (Gustavo), Abby Charles (Jenny), Quynn Jonson (Ann), Susana Tarabochia (Julie), Martín Zúñiga (Cajón), Luís Cardenas (Guitar), Julio Torrejón (Bass), Marciano Gonzáles (Conga)
Production Staff: Laura Quiroga (Backstage Manager), Lucrecia Basualdo (House Manager), Brendon Vierra (Production Engineer), Jacob Rothermel (Master Carpenter), Danielle Deacon (First Carpenter), Ann Allan (Second Carpenter), Jacob Rothermel, Ann Allan, Ted Madison, and Brenden Vierra (Electricians), Mariana Osorio, Brendon Vierra, Christinia A. Jacobson (Scenic Painters), Lorena Sabogal (Light Board Operator), Lonnia Tague (Sound Board Operator), Lina Morales-Chacana (Surtitle Adaption), Lina Morales-Chacana, Patricia Prado (Surtitle Projection), Marcelo Espinoza (Photographer), Watermark Design (Graphic Design), Christopher Shell (Playbill Production).

ELLIOT, A SOLDIER'S FUGUE
In English with Spanish surtitles
April 12- May 6, 2007

By Quiara Algería Hudes
Commissioned Spanish translation by Barbara H. Phillips
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Ann Allan
Designer: Milagros Ponce de León (Set Design), Jason Cowperthwaite (Light Design), Marcela Villanueva (Costume Design), Brendon Vierra (Sound Design), Sofía Gawer-Fische (Properties Design)
Cast: Laura Giannarelli (Ginny), Manolo Santalla (Pop), Norman Aronovic (Grandpop), Andres Talero (Elliot), Cindy Peña (Sportcaster Voice), Manuel Cabrera-Santos (Producer Voice), Miyuki Williams (Radio Voice)
Production Staff: Matthew Griffiths, Ada Pineda (Backstage Managers), Alida Yath (House Manager), Eric Lucas (Master Carpenter), Ann Allan (First Carpenter), Mattew Griffiths (Carpenter), Eric Lucas, Ann Allen, Erin Sou, Ted Madison (Electricians), Kerry Waters (Scenic Painter), Ann Allen (Light Board Operator), Richard Keyser (Sound Board Operator), Alejandro Gutierrez-Pons (Surtitle Operator), Lina Morales-Chacana (Surtitle Adaption), Daniel Cima (Photographer), Nestor Cortesi (Video), Watermark Design (Graphic Design), Christopher Shell (Playbill Operator)

LAS PAREDES
The Walls
In Spanish with simultaneous English urtitles
February 1-25, 2007

By Griselda Gambaro
Commissioned English Translation by Egla Morales Blouin
Producer: Hugo Medrano
Director: Gabriel García
Stage Manager: Lorena Sabogal
Designer: Guillermo de la Torre (Set Design), Gabriel García (Set Design Consultant), Ayun Fedorcha (Light Design), Alexandra D'Ovidio (Costume Design), David Crandall (Sound

Design), Lane Pianta (Properties Design), Monalisa Arias (Fight Choreographer)
Cast: Carlos Castillo (Muchacho), Cynthia Benjamín (Ujier) Manuel Cabrera-Santos (Funcionario)
Production Staff: Brendon Vierra (Production Engineer), Kerry Waters (Assistant to Set Designer), Elizabeth Jenkins McFadden (Set Rendering and Adjustments), Kyle Montgomery (Master Carpenter), Eric Lucas (First Carpenter), Kerry Waters (Scenic Charge), LA McDonald and Eric Lucas (Electricians), Laura Quiroga, Ada Pineda (Backstage Managers), Lucrecia Basualdo (House Manager), Lonnie D. Tague (Light Board Operator), Lorena Sabogal (Sound Board Operator), Alejandro Gutierrez-Pons (Surtitle Adaptation), Daniel Troconis (Photographer), Nestor Cortesi (Video), Watermark Design and Kira Streeter (Graphic Design), Christopher Shell (Playbill Production)

VALOR, AGRAVIO Y MUJER
Stripping Don Juan
In Spanish with English Surtitles
September 28-October 22, 2006

By Ana Caro
English Translation by Amy Williamson
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Mariana Osorio
Designer: Elizabeth Jenkins McFadden (Set Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), Neil McFadden (Sound Design), Brenden McDougal (Properties Design), Monalisa Arias (Fight Choreographer) Laura Quiroga (Assistant to the Director), Ruth Rowe (Archery Coach)
Cast: Mel Rocher (Don Juan de Cordoba), Andres Talero (Tomillo, Don Juan's Servant), Cynthia Benjamin (Estela, Countess), Julieta Maroni (Lisarda, Estela's Cousin), Carlos del Valle (Don Fernando de Ribera), Alejandro Arce (Finio, Servant), Timothy Andrés Pabon (Ludovico, Prince of Pinoy), Gabriela Fernandez-Coffey (Doña Leonor, Don Fernando's Sister), Luis Simon (Ribete), Lucrecia Basualdo (Flora)
Production Staff: Brendon Vierra (Technical Director), Mariana Osorio (Stage Manager), Alida Yath (House Manager), Zafra Whitcomb, Jeffrey Quackenbush, and William Carlton (Carpenters), Ted Madison, Nathan Devonshire and Courtney Ischinger (Electricians), Mariana Osorio (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Mel Bratz (Scenic Artist), Gerald Browning (Scenic Charge), Lourdes E. Elias (Choreography), Ruth Rowe (Archery Coach), H. Elizabeth Romslow (Assistant to Costume Designer), Alejandro Gutierrez-Pons (Surtitle Adaptation), Daniel Cima (Photographer), Nestor Cortesi (Video), Claudia Smith, Watermark Design Office (Graphic Design), Christopher Shell (Playbill)

Mainstage 2005-2006 Contra viento y marea/Join the Uprising!

CARIBEANA IMPERIA
In Spanish, English and Creole
July 13-30, 2006

An original musical with music by 3canal from Trinidad and poetry by Martin Carter (Guayana)

Translation by Salvador Ortiz-Carboneres
Producer: Hugo Medrano
Director: Wendell Manwarren and Hugo Medrano
Stage Manager: Elisha Bartels
Designers: Eric Grims (Scenic Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Dave Williams (Choreographer)
Cast: 3canal-Roger Roberts, Stanton Kewley, Wndell Manwarren; Michael Cherrie (Man of Poetry), Diann R. Marshall (Grand Lady), Samuel Encarnación (Warrior), Marlon Anthony Russ (Ensemble), Isoke Edward (Ensemble), Piage Hernandez (Ensemble), Abby Charles (Ensemble/Dancer)
Musicans: Robert Persaud (Guitar, cuatro), Enrico Camejo (Electric Guitar), Everald Watson (djembe, Percussion)
Production Staff: Brian Hemmingsen (Technical Director), Alessandra D'Ovido (Production Manager)

Reviews:
"…Once Wendell Manwarren, Roger Roberts and Stanton Kewley -- 3canal -- begin stalking the stage, the party is on. It's buoyant music -- embattled, for sure, with a litany of complaints about the ways of the world but leavened with uplifting pleas that are sometimes rapped and sometimes sung, often in harmony. Melodic hooks are the attractive veneer for songs propelled by lyrics and irresistible rhythms (the reggae beat pops up once or twice)… No sooner does 3canal send the energy through the roof with a medley climaxing with "Talk Yuh Talk" than Carter's protest poetry matches that fervor, and the link between the music and poetry finally becomes not just intellectual but also visceral." Nelson Pressley, The Washington Post - July 18, 2006

LOS PECADOS DE SOR JUANA
The Sins of Sor Juana
In Spanish with English Surtitles
April 27-May 27, 2006

By Karen Zacarías
Commissioined English translation by Karen Zacarías
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Alexander Fernández
Designers: Milagros Ponce de León (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovdio (Costume Design), Neil McFadden (Sound Design)
Cast: Ana Verónica Muñoz (Juana), Lorena Sabogal (Novicia), Hugo Medrano (Padre Nuñez, Virrey), Menchu Esteban (Sor Sara, Vierreina), Aminta de Lara (Sor Filotea, Xochitl), Ángel Torres (Pedro), Mel Rocher (Silvio)
Production Staff: Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Laura Quiroga (Backstage Manager), Eric Lucas and Bobby Rector (Carpenters), Brendon Vierra (Master Electrician), Marisa "Za" Johns, Nathan Devonshire, and Erin Soo (Electricians), Alexander Fernández (Light Board Operator), Mattias Karemer (Sound Board Operator), Kerry Waters and Meghan Toohey (Scenic Painters), Leonor Fernandez (Seamstress), Sharon Richmond (Makeup), Karen Zacarías (Surtitle Adaptation), Alejandro Gutierrez-Pons (Surtitle Operator), Daniel Troconis (Photographer), Nestor Cortesi (Archival Video), Claudia Smith and Watermark Design (Graphic Design), Chrstopher Shell (Playbill)

EYEWITNESS BLUES*
In English only
November 18-20, 2005

Written and Performed by Mildred Ruiz and Steven Sapp
Developed and Directed by Chay Yew
Musical Compositions: Paul Thompson, Carlos Pimentel, Antoine Drye, Maurice S. Turner, II
Stage Manager: Heather Hershey
Designers: Narelle Sissons (Set Design), Heather Hershey (Light Design), Emilio Sosa (Costume Design), Matthew Given (Sound Design), Jaime Coronado and Adesola Sosakalumi (Choreography), Enrique Lopez (Flamenco guitar)
Cast: Steven Sapp (Junior McCullough [Soul]), Mildred Ruiz (Duende), Maurice S. Turner, II (Junior McCullough [Body/Trumpet])
Production Staff: Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Horacio Quintanilla (Master Carpenter), Eric Lucas (Carpenter), Brendon Vierra (Electrician & Light Board Operator), Matthew Givens (Sound Board Operator), Groove Gumbo (Promotion & Design), Christopher Shell (Playbil)

*In partnership with Washington Performing Arts Society

EL RUFIÁN CASTRUCHO
Castrucho, the Hustler
In Spanish with English Surtitles
February 23–March 19, 2006

By Lope de Vega
Commissioned English translation by Heather McKay
Producer: Abel López
Director: Hugo Medrano
Stage Manager: M. Jimena Paz
Designers: Stefan Gibson (Set Design), Ayun Fedorcha (Light Design), Neil McFadden (Sound Design), Osbel Susman-Peña (Properties), Monalisa Arias (Fight Choregrpaher), and Alessandra D'Ovidio (Costume Design)
Cast: Ernesto Concepción (Castrucho), Alicia Kaplan (Teodora), Carlos Castillo (Don Alvaro), Oscar Ceville (Don Jorge), George Laws Garcia (Camilo), Angel Torres (Don Héctor), Edgar Trujillo (Belardo), Alejandro Arce (Pradelo), Emilia Sims (Fortuna), Monalisa Arias (Escobarillo, Brisena), Hugo C. Dubon (Guzmán), Lorena Sabogal (Lucrecia, Beltranico), Hector Díaz (General de Ejército), Manolo Santalla (Don Rodrigo), and Joaquín Mundo (Paje)
Production Staff: Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Eric Lewis and Andrew Honeycutt (Carpetners), Brendon Vierra (Master Electrician), Marisa "Za" Johns, Maureen Tobias, and Erin Soo (Electricians), Laura Quiroga (Backstage Manager), M. Jimena Paz (Light Board Operator), Mattías Kraemer (Sound Board Operator), Kerry Waters and Mariana Fernandez (Scenic Painters), Leonor Fernández (Seamstress), Mariana Osorio (Makeup), Daniel Cima (Photography), Nestor Cortesi (Arhival Video), Claudia Smith (Graphic Design), Christopher Shell (Playbill)

TE QUIERO, MUÑECA
I Love You, Doll
In Spanish with English Supertitles
September 15–October 9, 2005

By Ernesto Caballero (Spain)
Commissioned English translation by Heather McKay
Producer: Hugo Medrano
Director: Harold Ruiz
Stage Manager: Andrés Acosta
Designers: Elizabeth McFadden (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), David Crandall (Sound Design), and Brenden McDougal (Properties)
Cast: *Lucrecia Basualdo (Rosa), Carlos Castillo (Andrés), Ana Verónica Muñoz (Nora/Eva), Eva Salvetti (La Doctora), Luis Simón (Ramón)*
Production Staff: *Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Laura Quiroga (Backstage Manager), Horacio Quintanilla (Master Carpenter), Octavio Medrano and Andrew Honeycutt (Carpenters), Meaghan Toohey (Scenic Painter), Andrew Griffin (Assistant Light Designer), Brendon Vierra (Master Electrician), Ted Madison, Nathan Devonshire and Melissa Johns (Electricians), Andrés Acosta (Light Board Operator), Brendon Vierra (Sound Board Operator), Leonor* Hernández (Seamstress), Daniel Cima (Photography), and Nestor Cortesi (Archival Video)
Reviews:
"...First, no cease-war has been called in the war between the sexes. And second, you can't always get what you want – and when you do, you usually realize you didn't really want it to begin with. A tad overgenerous with such truisms, 'Te quiero' is not a literary masterpiece like the works to which Caballero pays overt homage: Henrik Ibsen's 'A Doll's House'; George Bernard Shaw's 'Pygmalion;' and Mary Shelley's 'Frankenstein.' But it has a roguish sparkle, and it's been given a terrific look and pace by director Harold Ruiz and his team of designers and actors... Providing the show's crucial pivot is Muñoz's inspired interpretation of Nora, a Stepford wife with a mind of her own... Castillo cinches the role of the self-righteous metrosexual Andres, expressing the character's arrogance even in the way he sits on the sofa, holding up his hand so that Nora can supply the requisite drink. Providing a fun contrast are Lucrecia Basualdo and Luis Simon as Andres and Nora's schlumpy Rosa and Ramon. Rounding out the cast is Eva Salvetti, who lends a suitably intimidating air to La Doctora, Nora's scientist creator..." CeliaWren, The Washington Post (September 21, 2005)

"...'Te quiero, muñeca', written by Ernesto Caballero and directed with clockwork precision by Harold Ruiz, often seems like a digitized pastiche of several seminal writings with feminism as the subject.... Sometimes the ideas get lost, sometimes they resonate, and sometimes they disintegrate on impact...Still, 'Te quiero...' has been built to entertain, and it never disappoints. Credit the success to Ruiz's knack for comic timing, and to the cast with the best chemistry in town..." Christopher Correa, Washington Theatre Review (September 19, 2005)

PASO NUEVO
The Rise of the Summer Poets: The Whisper of Henry Roxo

August 13, 2005

Text and Performance by PASO NUEVO and Mattías Kraemer
Director: Mattías Kraemer
Selected poets included: Paul Laracue (Haití), Otto René Castillo (Guatemala), Alfonso Quijara Urías (El Salvador), Judith Malina (Nueva York), Federico García Lorca (España), Pablo Neruda (Chile); y los poetas de Paso Nuevo: Laron Hayes, Adán Centeno, Marvin Cruz, Ada Pineda, Verónica Flores, Ramón Campos y Sylvia Cedillos.

Mainstage 2004-2005

PASO NUEVO
IXQUIC
June 4-5, 2005

A bilingual piece inspired by the Mayan epic Popul Vuh and written and performed by students from Bell Multicultural High School, Alice Deal Junior High School, César Chavez Charter School, and Montgomery Blair High School.

Directors: Mattías Kraemer & Gabriel García
Ensemble: Catherine Bonilla, Héctor Bonilla, Ramón Campos, Alba Castro, Sylvia Cedillos, Adán Enteno, Marvin Cruz, Samuel Encarnación, Verónica Flores, Melissa Fuentes, Laron Hayes, Milton Javier Herrera, Juan Pablo López, Elincer Mejía, Yessica B. Moya, Christian Patino, Ada Pineda y Gladis Ruiz.

REAL WOMEN HAVE CURVES
Las mujeres de verdad tienen curvas
In English with Spanish Supertitles
May 5-29, 2005

By Josefina López (USA)
Spanish translation by Teatro Visión in collaboration with VIVIS and Guillermo Colombetti
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Alexander Fernández
Designers: Elizabeth McFadden (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Neil McFadden (Sound Design), and Brenden McDougal (Properties)
Cast: Cynthia Benjamin* (Estela), Barbara Bonilla-Burnett (Carmen), Kathleen Gonzalez (Ana), Wendy Nogales (Rosalí), Marycarmen Wila (Pancha)
Production Staff: Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Brendon Vierra (Master Electrician/Assistant Light Designer), Horacio Quintanilla (Master Carpenter), Octavio Medrano and David Nicolai (Carpenters), Meaghan Toohey (Scenic Painter), Alexander Fernández (Light Board Operator), Mattías Kraemer (Sound Board Operator), Monalisa Arias (Fight Coordinator), Leonor Hernández (Seamstress), Manuel Cabrera, Lorena Sabogal, Angel Torres-Cabassa and Alida Yath (Radio Voices), Carlos Odio

(Adaptation for Surtitles), Daniel Cima (Photographer), Christopher Shell and Claudia Smith (Graphics)

*Appears courtesy of Actor's Equity Association, The Union of Professional Actors and Stage managers in the United States.

Reviews:
"...Abel López's handsome staging pops off the stage at GALA's swank new Tívoli Theatre digs, and if the play never feels tremendously revelatory about the inner lives of its 'real women', it does transmit a warm sense of their externals and their everydays. Marycarmen Wila and Barbara Bonilla-Burnett are charmingly sassy and salt-of-the-earth as two of the older workers, and if the younger cast members don't always feel quite as relaxed as their more mature colleagues-well, that's one of the nice things about maturity, now isn't it? Real women do have curves, of course, even the skinny ones and the young ones, and if nothing else, Josefina López enjoys herself while tracing 'em. Chances are you will, too."
Washington City Paper (May 13, 2005)
"...Confronting the audience members as soon as they enter, McFadden's naturalistic sweatshop, and the conceptual mural above it, capture the color and drama of Josefina López's script about Latina workers toiling in a clothing plant in the late 1980's... In the GALA staging - the theatre's first English language production in 12 years - director Abel Lopez has brought this scenario to bustling life, nicely complementing McFadden's jam-packed set. While never distracting from the focus of a scene, each actress wrings 60 seconds of idiosyncratic behavior out of every minute of stage time – absorbing herself in tulle and sewing machines, or goofing off, or reacting to the other characters' remarks, just as people would in real life... Clothes betoken social structures – often oppressive ones, 'Real Women' emphasizes with a seriousness that balances the comedy. In an image-obsessed culture glutted with shopping malls, it's a point worth bearing in mind." Celia Wren, The Washington Post (May 11, 2005)

YERMA
In Spanish with simultaneous English interpretation
February 17- March 13, 2005

By Federico García Lorca (Spain**)**
English translation by Caridad Svich
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Neil McFadden (Sound Design), Alessandra D'Ovidio (Costume Design), Edwin Aparicio (Choreographer), Monalisa Arias (Fight Coordinator)
Cast: Rubén Buitrago (Child), Ana Verónica Muñoz, guest artist from New York (Yerma), Carlos Castillo (Juan), Seferina Liriano (María), César A. Guadamuz (Victor), Miriam Cruz (Old Pagan Woman), Lorena Sabogal (First Girl/First Washerwoman), Julieta Maroni (Second Girl/Second Washerwoman), Monalisa Arias (Third Washerwoman), Victoria Peña (Fourth Washerwoman/First Woman), Elsy García (Fith Washerwoman/Second Woman), Emilia Sims (Third Woman/Sixth Washerwoman), Alida Yath (First Sister-in-law), Marta Chico Martín (Second Sister-in-law/Dancer), Lucrecia Basualdo (Dolores), Beatriz Mayoral (Old Woman), Rubén Rodriguez-Casas (Boy), Mattías Kraemer (First Man), Marta Cartón Campbell (Female

Mask), Angel Torres-Cabassa (Male Mask), Aleksey Kulikov and Jason Vera-y-Aragón (Dancers)
Production Staff: Alessandra D'Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Horacio Quintanilla (Master Carpenter), Octavio Medrano and Favis Nicolai (Carpenters), Ryan Lee and Jessica Sherlock (Scenic Painter), Laura Quiroga (Backstage Manager), Ted Madison (Master Electrician), M. Jimena Paz (Light Board Operator), Jarold Acosta Aragón (Sound operator), Leonor Fernandez and Rosalía Pozo (Seamstress), Mirta Miltzer (Masks), Charles Becker and Carlos P. Odio (Adaptation for Supertitles), Cynthia Benjamin (Supertitles Operator), Daniel Cima (Photographer), Christopher Shell and Carlos Odio (Graphics)
Reviews:
"...'Marchita! Marchita!' intones Ana Verónica Muñoz, playing the tortured title character in director Hugo Medrano's compelling and accomplished revival of Federico Garcia Lorca's 1934 Andalusian tragedy... If Yerma's agitated vigil for a baby that will not come seems a formula for a monumental downer, Medrano's production finds a variety of balms. From the rendering of a sun-dried hamlet by set designer Tony Cisek to Muñoz's beautifully calibrated portrait of a woman on the verge, this Yerma satisfyingly allows a host of intense colors to bleed into a play that can some times seems starkly black and white... Medrano's production dances with genteel precision between the real and the surreal. Always there is that sculptural mammary gland to remind us of what troubles Yerma's soul and poisons her mind. Then again, we get glimpses of the more mundane preoccupations of the village, as when the women gather at the river to sing and share secrets as they pound clean their robes and bedsheets. Cisek's set, a simple collection of stone walls and ramped walkways, cleverly relates the illusion of a winding path on a hillside... Music can be heard even in the spoken word. Among the many strong performances, Miriam Cruz's turn as a lusty, plain-spoken village elder, and Cesar A Guadamuz's portrayal of a townsman who might have made Yerma happy, are particularly supple. With this fullbodied 'Yerma', Medrano asserts a mature grasp of García Lorca's work..." Peter Marks, The Washington Post (February 22, 2005)

ANA MENDIETA – CUERPO Y TIERRA
November 14 and November 19, 2004
Un tributo en palabras, música y movimiento a la artista visual cubano-americana Ana Mendieta, presentado dentro de una exhibición de su trabajo innovador.

Concept de Heidi Rauch, en colaboración con Jenifer Deal.
Composition and original music by David Font-Navarrete
Cast: Jenifer Deal, Andrea Franchini, Alida Yath, Seferina Liriano, and Heidi Rauch
Musicians: Ekendra Das (Percussion), Michael Marcuzzi (Trumpet, Percussion)

Presented in collaboration with the exhibiton of *Ana Mendieta: Earth, Body, Sculpture and Performance 1972-1985* at the Hirshorn Museum and Sculpture Garden, Smithsonian Institution

DON JUAN TENORIO
A Staged Reading in Spanish only
November 5, 2004

By José Zorrilla (Spain)

Director: Laura Quiroga

Cast**:** Victoria Peña (Narrador), Luis Simón (Don Juan Tenorio), Gabriel García (Don Gonzalo de Ulloa/La estatua de Don Gonzalo), Hugo Medrano (Don Diego Tenorio/El Capitán Centellas/Escultor), Julieta Maroni (Doña Inés de Ulloa/La sombra de Doña Inés), Peter Gil (Don Luis Mejía/Marco Ciutti)

PUTUMAYO – LATINAS: WOMEN OF LATIN AMERICA
Putumayo– Latinas: Women from Latin American
October 22, 2004

Putumayo World Music presents three extraordinary divas performing contemporary and traditional Latin American music.

Presented in collaboration with the Washington Performing Arts Society at Lisner Auditorium, George Washington University.

GALA AT THE TIVOLI OPENING GALA
January 7, 2005

Honorary Chair: Rita Moreno
Mistress of Ceremonies: Cindy Peña (WUSA-TV 9)
Speakers: Honorable Jim Graham (Councilmember, Ward One), Rita Moreno, Actress
Performers: The Mystic Warriors, Mari Paz (Piano), Anamer Castrello (Mezzo Soprano), Los Juanes del Pueblo (Ernesto Concepción and Ángel Vázquez, Puerto Rico), Spanish Dance Theatre: *El gozo de una Aurora* (Ernesto Halffter (Composer), coreografía Jaime Coronado (Choreographer), Carlos Rodríguez (Piano), Christina Conrad, Jaime Coronado, Lourdes P. Elías, Heidi Kershaw, Renee Lamont, Nancy Monahan, Amy Weishampel (Dancers)

COLUMBIA HEIGHTS COMMUNITY DAY
Free performances and tours
January 8, 2005

Production Coorinator: Alessandra D'Ovidio
Performances by:

Teatro de la Luna
La caja de sorpresas
A bilingual children's show by Juan E. Acuña
Director: Agustín Núñez
Cast: Marcela Ferlito, Carmen Paz, Peter Pereyra

Dance Institute of Washington
Senior Youth Repertory Ensemble
Choreographers: Miriana Lausic, Marius Petipa, Rashan Jackson.
Dancers: Sasha Smith, Brittain Jackson, Kristin Smith, Ashante Green, Dara Northen, Breyona Garmont, Kamillah Matthews, Niya Pride, Jo 'Nai Russell, Jillian Carter, Alexis

Miller, Jasmine Taper, Sydney Williams, Sierra Jones, Simone Forrester y Tanya Wilson

Ase Moyubba
Resident dance company of the Latin American Folk Institute

Silvana Straw
Poetry and Spoken Word

- **Quique Avilés**
  Poetry and Spoken Word

African Heritage Dancers & Drummers
Director: Melvin Deal

In Series
Mozart and Spanish zarzuela

Vicky Leyva and Sabor Negro
Afro-Peruvian rhythmns

MEXICO: NOCHES BOHEMIAS
Mexico: Bohemian Nights
An original musical revue based on the writings of Alberto Domingo (Mexico)
A bilingual presentation
October 7–17, 2004

Commissioned English translation by Kathy Ogle
Producer: Hugo Medrano
Musical Director: Mari Paz
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Abel López (Set Design), Marianne Meadows (Light Design), Alessandra D'Ovidio (Costume Design), Jarold Acosta Aragón (Sound Design)
Cast: Jorge Anaya (Guitarist in Bar), Manolo Santalla (Bartender), Anamer Castrello and Susan Leyva (Singers), Mari Paz (Pianist)
Production Staff: Alessandra D'Ovidio (Production Manager), Horacio Quintanilla (Master Carpenter), Marianne Meadows (Light Board Operator), Jarol Acosta (Sound Board Operator), Daniel Cima (Photography), Nestor Cortesi (Arhival Video), Christopher Shell and Claudia Smith (Graphic Design)
Reviews:
"...On stage is a bar, a piano and a small screen, which shows slides of the musicians and singers whose work is performed throughout the evening. A bartender (Manolo Santalla) serves as a narrator between songs, describing old Mexican watering holes places where a patron could stop for a drink and end up spending all his money on sundries -'appealing, exotic and useless' - sold by wandering merchants. Once the atmosphere of the cantina is established, the bartender focuses on the music, using [Alberto] Domingo's words to relate the contributions of artists such

as Celia Cruz, Lola Beltran and Lucha Reyes. The dialogue of 'Noches Bohemias' sets a nostalgic and often humorous tone, but it's only glue to link the performances.... Whether belting out heartbreaking ballads such as Jose Alfredo Jimenez's 'El Rey' or negotiating the tricky chorus in 'Cucurrucucu Paloma', which Beltran made famous, each singer boasts a powerful, passionate voice and has a turn at bringing the house down..."
Tricia Olszewski, The Washington Post (October 13, 2004)

Mainstage 2003-2004

¡CANDOME: TANGO NEGRO!
In Spanish with simultaneous English interpretation
June 3–27, 2004

An original musical conceived by Hugo Medrano
Book by Jorge Emilio Cardoso (Uruguay
Commissioned English translation by Charles Becker
Producer: Abel López
Musical Director: Waldemar "Cachila" Silva
Artistic Director: Hugo Medrano
Assistant Director: Laura Quiroga
Musical Coach: Mari Paz
Stage Manager: Harold Ruiz
Designers: Carlos Páez Vilaró (Set Design), Ayun Fedorcha (Light Design), Marcela Villanueva (Costume Design), Jarold Acosta Aragón (Sound)
Cast: Oscar Ceville (Don Solimán/Gramillero), Vicky Layva (Second Laundress), Susan Leyva (First Laundress), Cristelle Rodriguez-Singh (Doña Gregoria/Mama Vieja), Maximiliano N. González **(**Carrerita), Tony Pozzoni (El portugués), Héctor Díaz (Architect/Owner)
Dancers: Samuel Encarnación, Susan Leyva, Becky Umeh, Ernest Williams, Carina Losano, Maximiliano N. González, Katerina Merezhinsky
Singers: Waldemar "Cachila" Silva, Vicky Leyva, Susan Leyva, Cristelle Rodriguez-Singh, and Maximiliano N. González
Musicians: (Members of *Cuaréim 1080*) Waldemar "Cachila Silva" (Tambor repique), Guillermo Díaz (Tambor chico), Matías Silva (Tambor piano), Wellington Silva (Tambor repique), and Carlos Rodriguez (Piano and Tambor piano)
Production Staff: Alessandra D'Ovidio (Production Manager), Horacio Quintanilla (Master Carpenter), Adrián Alvarez and Eric Parsons (Carpenters), Jessica Sherlock (Scenic Painter), Ted Madison (Master Electrician), Harold Ruiz (Light Board Operator), Jarold Acosta Aragón (Sound operator), Richard Robinson (Plans), Charles Becker (Simultaneous Interpreters Coordinator), Daniel Cima (Photographer), Christopher Shell and Fernando Ronzoni (Graphic Design)

LA DAMA DUENDE
The Phantom Lady
In Spanish with simultaneous English interpretation
February 5– March 7, 2004

By Pedro Calderón de la Barca (Spain)
English translation by James Nelson Navoa

Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Elizabeth Jenkins McFadden (Set Design), Neil McFadden (Sound Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Lourdes P. Elías (Choreographer), Pepa Marín (Makeup)
Cast: Oscar Ceville (Don Manuel), Luis Simón (Cosme), Menchu Esteban (Doña Angela), Lucrecia Basualdo (Isabel), Johnathan Dwayne (Don Luis), Eduardo Castro (Rodrigo), Juan Sell (Don Juan), Leslie Yañez (Doña Beatriz), Sandra Niño (Clara), Lourdes P. Elías and Pepa Marín (Chulapas/Servants)
Musicians: Mari Paz (Piano), Rudy Gonzalez (Woodwinds), Gary Sosías (Percussion)
Production Staff: Laura Van Druff (Simultaneous Interpretation Program Coordinator), Horacio Quintanilla (Master Carpenter), Richard Robinson (Carpenter), Jessica Sherlock (Scenic Painter), Rosalía Poso (Seamstress), Jarold Acosta Aragón (Sound Engineer), María Jimena Paz (Light Board Operator), Ted Madison (Master Electrician), Daniel Cima (Photographer), Christopher Shell (Graphics)

EL ANGEL DE LA CULPA
The Angel of Guilt
In Spanish with simultaneous English interpretation
December 5–21, 2003

By Marco Antonio de la Parra (Chile)
English translation by Charles Phillip Thomas
Producer: Hugo Medrano
Director: Gabriel García
Assistant Directors: Laura Quiroga and Glorianna Rodriguez
Designers: Milagros Ponce de León (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), David White (Sound Design), Tim Jones **(Properties),** María Marín (Makeup)
Cast: Manuel Cabrera-Santos (Detective), Sebastián Rodríguez (Young Man)
Simultaneous Interpreters: Charles Becker, Manolo Santalla
Production Staff: Alessandra D'Ovidio (Production Manager), Dan Ribaudo (Technical Director), Ted Madison (Master Electrician), Horacio Quintanilla (Carpenter), Jessica Sherlock (Scenic Painter),Alessandra D'Ovidio (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Hector Emanuel (Photographer), Christopher Shell (Graphics)

EVANGELICA, DIVORICADAS Y VEGETARIANAS
Evangelists, Divorcées and Vegetarians
In Spanish with simultaneous English interpretation
October 2–26, 2003

By Gustavo Ott (Venezuela)
English translation by Heather L. McKay
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz

Designers: Elizabeth McFadden (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), David White (Sound Design)
Cast: Daya Méndez (Beatriz), Menchu Esteban (Gloria), Cynthia Benjamin (Meche)
Production Staff: Alessandra D'Ovidio (Production Manager), Ted Madison (Master-Electrician), Horacio Quintanilla and Bob Gandy (Carpenters), Jessica Sherlock (Scenic Painter), María Jimena Paz (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Leonor Hernandez (Seamstress), Daniel Cima (Photograper), Humberto Pérez (Promotional TV), Laura Van Druff (Coordinator of Simultaneous Interpretation Program), Christopher Shell (Graphics)

Mainstage 2002-2003

PUERTO RICO EN…CANTADO
LOS JUANES DEL PUEBLO
A bilingual production presented in collaboration with Washington Performing Arts Society
June 4–22, 2003

By Angel Vázquez (Puerto Rico)
Commissioned English translation by Charles Becker
Producer: Hugo Medrano
Director: Ernesto Concepción (Puerto Rico)
Musical Director: Willie Román
Stage Manager: Harold Ruiz
Designers: Ayun Fedorcha (Lights) and Diana Sirak (Costumes)
Cast: Angel Vazquez and Ernesto Concepción (Los Juanes del Pueblo), Vicky Leyva and Vera Soltero (Las Juanitas)
Musicians: Iván Gonzalez, Danny Lloret, Willie Román, Carlos "Tato" Santiago (Los Juanetes)
Production Staff: Alessandra D'Ovidio (Production Manager), Horacio Quintanilla (Technical Director), Ted Madison (Master Electrician/Light Board Operator), Jarol Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer), Christopher Shell and Fernando Ronzoni (Graphics), Guayi Fernández (House Manager)
Reviews:
"...[Angel] Vazquez and [Ernesto] Concepción are the entertainers-in-chief for a goofy cruise through Puerto Rican politics and the psyche of a people who harbor deeply mixed feelings about their powerful overseers on the mainland...The ellipses in 'Puerto Rico en...cantado' ('Puerto Rico En...chanted') are the author's ironic acknowledgement of both the pat ideas outsiders have of Puerto Rico and the more complex image that the island has of itself... Employing a few rudimentary props, the playwright sets his sights on all the expected targets, from Vieques to Benicio del Toro, with some college-level political incorrectness tossed in about gays and feminists. The best stuff lies in the mimicry of American attitudes about Puerto Rico, explored through flat, Anglicized Spanish accents and, especially, a funny dig at 'West Side Story'... The evening's most memorable moment is supplied by one of a pair of actresses, Vicky Leiva, delivering a stirring rendition of a mushy song about the island, 'Preciosa'..." Peter Marks, The Washington Post (June 11, 2003)

T-ATRO PADRE
JUGANDO AL CIRCO
A puppet fantasy in Spanish only

February 14, 21 and 28, March 7 and March 14, 2003

Created, directed and performed by Carlos Leitón (Costa Rica)
In collaoboration with Paso Nuevo and Sol & Soul.

UNIVERSES
SLANGUAGE*
November 8-10, November 15-27, 2002

Written, directed and performed by Universes, a troupe of five multi-disciplinary performers from the South Bronx, Universes fuses poetry, jazz riffs, and hip-hop with politics, down-home blues, and Spanish *boleros* to produce an exhilarating theatrical event.

A bilingual production presented at Dance Place in collaboration with the Washington Performing Arts Society, Liz Lerman Dance Exchange, and the National Performance Network.
*Also presented at the Warehouse Theatre on November 1-3, 2002, with the participation of Spoken Resistance and Paso Nuevo, GALA's youth theater program

I BUM THREE PACKS OF WORDS A DAY
Spoken Resistance
December 21-23, 2002

EL LOCO Y LA TRISTE
Soulmates of the Fringe
In Spanish with simultaneous English interpretation
April 24–May 18, 2003

By Juan Radrigán (Chile)
Commissioned English translation by Laura Van Druff
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Milagros de León (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), David White (Sound Design), and María Marín (Makeup).
Cast: Hugo Medrano (Huinca), AND Silvia Marín, guest artist from Chile (Eva)
Production Staff: Alessandra D'Ovidio (Production Manager), Ted Madison (Master Electrician), Horacio Quintanilla (Master Carpenter), Leonardo Troconis (Set Construction), Jessica Sherlock (Scenic Painter), María Jimena Paz (Sound Board Operator), Jarold Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer), Humberto Pérez (Promotional TV), Christopher Shell and Fernando Ronzoni (Graphic Designs), Ed Johnson (Simultaneous Interpretation Program Coordinator), Guayi Fernández (House Manager)

CERVANTES: MAESTRO DEL ENTREMES
The Interludes

In Spanish with simultaneous English interpretation
February 13–March 16, 2003

By Miguel de Cervantes Saavedra (Spain)
English Translation by Dawn Smith
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Carrie Bellanger (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Carlos César Rodriguez (Composer), Pepa Marín (Makeup), Lourdes P. Elías (Choreographer)
Cast: Lucrecia Basualdo, Cynthia Benjamin, José Armando Brown, Carlos Castillo, Héctor Díaz, Menchu Esteban, Peter Gil, Lucinda Hart-Gonzalez, Daya Méndez, Harold Ruiz, Juan Sell
Musicians: Daniel Cortaza (Guitar), Rudy Gonzalez (Flute)
Singers: Claudia Gargiulo, Lorena Sabogal
Dancers: Lourdes P. Elías, Renée Lamont, Pepa Marín, Lorena Sabogal
Production Staff: Alessandra D'Ovidio (Production Manager), Ted Madison (Master Electrician), Horacio Quintanilla (Master Carpenter), Jessica Sherloick, Jennifer Cockerham and Cristina de Bernardi (Scenic Painters), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Christopher Shell and Fernando Ronzoni (Graphic Design), Ed Johnson (Simultaneous Interpretation Program Coordinator), Juan Sell (Literary Consultant)

THE DAYTIME DREAMS OF ESPERANZA*
Los sueños diurnos de Esperanza
September 25, 2002

By Elizabeth Pringle (USA)
Director: Tom Mallan
Presented at the Baird Auditorium, Museum of Natural History, Smithsonian Institution
*Also presented ar the Josephine Butler Parks Center

EL LUGAR IDEAL
The Ideal Place
In Spanish with simultaneous English interpretation
September 26–October 27, 2002

By Héctor Quintero (Cuba)
Commissioned English translation by Charles Becker
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Designers: Mathew Soule (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Jarol Acosta Aragón (Sound Design)
Cast: Ediza Vega (Cristina), Harold Ruiz (Homero), Héctor Díaz (Pablo), Eva Salvetti (Isabel)
Production Staff: Ted Madison (Master Electrician), Horacio Quintanilla (Carpenter), Harold

Ruiz (Properties), Alessandra D'Ovidio (Lights Operator), Jarol Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer), Alvaro Encinas (Promotional TV), Christopher Shell (Graphics)
Reviews:
"...A flan-light satire about privation, prostitution, and desperate entrepreneurship in today's Havana. Playwright Héctor Quintero, who writes in Cuba for TV and radio as well as the theatre, proves that it takes either great skill or great insensitivity to turn disfigurement and sleeping in the floor with roaches into a sitcom... (The program notes that Quintero specializes in 'sainete', a type of one-act comedy that often contains music and farce.) Of the cast, Ruiz's Homero is the best, a man of chiseled handsomeness who pulls off his role as a boyish schemer Díaz's grumpy old Pablo does a very good Jack Lemmon, and Salvetti's Isabel goes from owlish book-sorter to tipsy libertine without much strain. Vega's Cristina is less successful as a Panglossian novelist who's always quick at annoyingly inspirational maxim..." Robert Lalasz, Washington City Paper (October 4, 2002)

Mainstage 2001-2002

BRASIL: AS COISAS DO SAMBA
Brazil: The Soul of Samba
A World Premiere
In Spanish with simultaneous English interpretation
June 6–July 7, 2002

A musical revue conceived and directed by Hugo Medrano
Text by Sandra Louzada (Brazil)
Commissioned English translation by Charles Becker
Songs (in Portuguese only) by Chico Buarque, Ari Barroso, Vinicius de Moraes, Carlos Jobin, Caetano Veloso and others
Producer: Abel López
Musical Director: Leonardo Lucini
Musical Arrangements: João Guilherme Ripper
Musical Coordinator: Marietta Ulacia
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Héctor Torres (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Sylvia Martin and Camila Karam (Choreographers), Sarah Washburn (Sound Design)
Actors: Marietta Ulacia, Harold Ruiz, César A Guadamúz, Maya Martin, Menchu Esteban
Singers: Patrick De Santos, Mariani Ebert, Claudia Gargiulo
Dancers: Camila Karam, José Armando Brown, Jesús Santos Gonzalez
Musicians: Alejandro Lucini (Drum Set), Leonardo Lucini (Bass), Richard Miller (Guitar/Cavaquinho), Patricia Vergara (Piano), Roberto Berimbao (Brazilian Percussion), Rudy Gonzalez (Flute, Saxophone), Bill Milligan (Saxophone/Flute), Bou (Bass)
Production Staff: Klyph Stanford (Technical Director), Alessandra D'Ovidio (Production Coordinator), Ted Madison (Master Electrician), Gustavo Araoz and Thomas Lidley (Carpenters), Marieke Sacks (Scenic Painter), Mariana Fernandez (Costumes Assistant), Leonor Fernandez (Seamstress), María Jimena Paz (Light Board Operator), Jarol Acosta Aragón (Sound

Board Operator), Daniel Cima (Photographer)
Reviews:
"...Writer Sandra Louzada and director Hugo Medrano, who co-conceived the piece, use a thin and often jokey book to stitch together 20 or so songs. The resulting show, producing in collaboration with the Washington Performing Arts Society, is a gauzy impression of Brazil's changing political times and music trends. You certainly get the drift as the music (sang in Portuguese but not translated) gradually shift from celebratory to confrontational, then back again. When the street-born samba gets co-opted as mellow bossa-nova by the middle and upper classes, the invading elitism is brought home by a woman in a dowdy dress talking about Chopin's influence on the tune she'll sing. (It's 'Insensatez', by Antonio Carlos Jobim and Vinicius de Moraes). The two notable performers are winsome Mariani Ebert, an able singer-dancer who brings a natural radiance to her scenes, and Patrick de Santos, who croons gently during ballads and scats impressively..." Nelson Pressley, The Washington Post (June 11, 2002)

"...Behind all the action is a plot, sort of: A narration and brief vignettes play out the history of Brazil's past 50 years, as reflected in its popular music. Director Hugo Medrano gracefully stages the domestic slapstick, protest scenes, and other interludes between exuberant musical numbers choreographed bySylvia Martins and Kamila Caram... The 11-member cast, backed by a six-person band, excels at both song and dance, performing the works of Antonio Carlos Jobim, Caetano Veloso and a host of creators less well-known to North American audiences..." Pamela Murray Winters, Washington City Paper (June 14, 2002)

RANDALL WONG
Songs of Love and Lust: The Back Alleys
April 12 -13, 2002

In collaboration with the Washington Performing Arts Society at the Warehouse Next Door

DON'T ASK FOR DIRECTIONS
Spoken Resistance
March 22-23, 2002

Con una lectura especial de apertura de la poeta salvadoreña residente en San Francisco, Leticia Hernández-Linares

A presentation in collaboration with Young Playwrights Theatre and Sol & Soul

KRONOS QUARTET
The Nueva Collection

A concert featuring the music of Juan García Esquivel, Juan Gabriel, Margarita Lecuona and Silvestre Revueltas. A collaboration with Washington Performing Arts Society presented at Lisner Auditórium, George Washington University

LA VERDAD SOSPECHOSA

The Truth Can't Be Trusted
In Spanish with simultaneous English interpretation
Presented in collaboration with the Embassy of Spain and the Mexican Cultural Institute
February 7–March 17, 2002

By Juan Ruiz de Alarcón (Mexico**)**
English translation by Kenneth Stackhouse (*Love's True Lies*)
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Ramón López, Guest artist from Chile (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio and Mariana Fernandez* (Costume Design), Sarah Washburn (Sound Design), Lydia Spooner (Properties**)**
Cast: Harold Ruiz (Don García), Carlos Castillo (Don Juan de Sosa), José Armando Brown (Don Felis), Diego Perez, guest artist from New York (Don Beltrán/Letrado), Juan Sell (Don Sancho), Luis Simón (Don Juan de Luna), Menchu Esteban (Tristán), César Guadamúz (Camino), Cynthia Benjamin (Jacinta), Leslie Yañez (Lucrecia), Lorena Sabogal (Isabel), Carlos Falcón (Don Juan, dream sequence)
Production Staff: Klyph Stanford (Technical Director), Ted Madison (Master Electrician), Eero Kotealing (Electrician), Reuven Goren and Nick Pontius (Carpenters), Micky Sacks, Mel Bratz, and Carrie Ballenger (Scenic Painters), María Jimena Paz (Lights Board Operator), Ariadna Alvarado (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), and Christopher Shell (Graphics)
Reviews:
"...Happily, director Hugo Medrano resists any temptation to impose a modern look on this classic of the Spanish Golden Age... Instead, he gives us a glimpse of what we missed by not being born in 17thcentury Madrid. The lush costumes, stylized acting and spare, two-story set - beneath the wooden exposed wooden beams of the Warehouse Theatre - all create a sense of performance as it might have occurred then... Fans of Shakespeare or Moliere will find much that's familiar in this broad comedy, which relies on mistaken identity, wildly improbable scenarios, and characters who have more pride than sense.... Medrano's actors seem utterly at home with this comic style, shifting easily from scenes between characters to long-winded asides to the audience." Dolores Whiskeyman, The Washington Post (February 12, 2002)

"...Today, with codes somewhat relaxed, producing 'La verdad sospechosa' as a moral attack on the character of liars would quickly curdle the comedy, so director Hugo Medrano has treated the play as a rambunctious romantic farce, editing three longish acts down to two shortish ones, complementing the script's poetic mendacity with a bit of strobe effect lovemaking, and casting a cross-dressing actress in a male role. Pretty much of this works in GALA Hispanic Theatre's pleasantly acted, sparely designed production..." Bob Mondello, Washington City Paper (March 8, 2002)

*Nominated for a Helen Hayes Award for Outstanding Costume Design

ORQUESTA BARCELONA/ORQUESTA NACIONAL DE CATALUÑA (Spain)
January 30, 2002

Presented in collaboration with Washington Performing Arts Society at the Kennedy Center Concert Hall

LILA DOWNS (México/USA)
November 20, 2001

At Lisner Auditorium in collaboration with Washington Performing Arts Society and George Washingotn University.

PING CHONG'S UNDESIRABLE ELEMENTS
October 4-5, 2001

Presented with the Center for Multi-Cultural Human Services of Fairfax County at the Spectrum Theatre, Rosslyn (VA).

EL ARQUITECTOR Y EL EMPERADOR DE ASIRIA
The Architect and the Emperor of Assyria
In Spanish with simultaneous English interpretation
September 20–October 14, 2001

By Fernando Arrabal (Spain)
English Translation by Everard d'Harnoncourt and Adele Shank
Producer: Abel López
Director: José Carrasquillo
Assistant Director: Harold Ruiz
Stage Manager: María Jimena Paz
Designers: Matthew Soule (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Ron Oshima (Sound Design)
Cast: Luis Caram (Architect) and Hugo Medrano (Emperor)
Production Staff: Klyph Stanford (Technical Director), Laura Quiroga (House Manager), Vera Soltero (Assistant to Director), Ted Madison (Master Electrician), Eero Kotealing (Electricians), Rueven Goren, Matt Staley, Mike Staley (Set construction), Matt Soule (Scenic Painter), Harold Ruiz (Light Board Operator),María Jimena Paz (Sound Board Pperator), Leonor Hernandez (Seamstress), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Nestor Romero (Illustrations), Christopher Shell (Graphics)
Reviews:
"...As staged and directed by José Carrasquillo at GALA Hispanic Theatre, Arrabal's play makes the horror of our existence concrete and let us laugh at it. At GALA, Arrabal's play gives us a reprieve from our national misery. The play itself works like a patchwork of scenes stitched together, like a board game or a poetic dream. The characters – the Emperor and the Architect - remind us of Cervante's Don Quixote and Sancho Panza who set out on a quest for purity and goodness. 'The Architect' raises our awareness of how we must make our own justice and destiny or happiness in a universe devoid of purpose. There are no ethical standards. Thus the pursuit of power or control becomes wickedly funny because it is absurd.... Hugo Medrano, as the Emperor, once again proves himself to be more than a versatile actor (as in 'Kiss of the Spider Woman') - he's a uniquely gifted one. His performance strikes a lighthearted balance that

is sheer brilliance... Caram is a convincing sidekick by bringing a child-like innocence to the Architect. Both actors reach an allegorical level in the mock resurrection and cannibalistic reincarnation scenes. Director Carrasquillo achieves good taste in the shadow play tradition for these sensitive moments... Long live the GALA Hispanic Theatre that uplifts us with artistic integrity and universal themes." Rosalind Lacy, The Review (October 2001)

Mainstage 2000-2001

RAICES CUBANAS 2
Cuban Roots 2
In Spanish with simultaneous English interpretation
June 14–July 8, 2001

Musical Revue conceived and directed by Hugo Medrano
Dramatic texts by Héctor Quintero
Commissioned English translation of text and songs by Charles Becker
Producers: Abel López and Hugo Medrano
Musical Director: Carlos Giménez
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Héctor Torres (Set), Ayun Fedorcha (Lights), Alessandra D'Ovidio (Costumes), and Santos Jesús Gonzalez (Choreography)
Cast: Marietta Berre, Vicky Leyva, Bárbaro Marín (Guest artist from Cuba), Beto Ortiz, Harold Ruiz, Leslie Yañez
Dancers: Lourdes P. Elías, Santos Jesús Gonzalez
Musicians: Fernando Bou (Bass), Adan Tafur (Congas), Carlo Giménez (Light Percussion), Rafel Monteagudo (Drums), Osvaldo Rodriguez de la Torre, Guest artist from Cuba (Piano), Verny Varela (Flute)
Production Staff: Phillip Blackwood (Technical Director/Master Carpenter/Light Board Operator), Christopher Davenport (Sound Engineer), María Jimena Paz (Sound Board Operator), Ted Madison (Master Electrician), Arcinda Edwards, Octavio Medrano, Marcos López and Harold Ruiz (Carpenters), Jessica Wade (Scenic Paintier), Leonor Hernandez (Seamstress), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Mirta Meltzer (Program Design), Christopher Shell (Graphics), Ed Johnson (Simultaneous English interpretation program Coordinator), Ana Molinet (Casting- Cuba)
Reviews:
"...The performers in GALA Hispanic Theatre's 'Raices Cubanas 2 [Cuban Roots 2]' prove right away they could turn the whole show into a big happy dance party, given half a chance. A half a chance is about what they're given, since this revue is not simple a celebration of recent Cuban culture but an exploration. The songs unleash energy; dramatic scenes between the songs give the music a social context. It's an intriguing experiment, and not as pretentious as it sounds. First of all, there's the music, so infectious that by the end of Sunday's show audience members scrambled onto the stage so they could dance along… Director Hugo Medrano, who devised the show, all but turns the tiny Warehouse Theatre into a night club. A few cabaret tables have been brought in, and a six-piece electric band on a balcony behind the stage backs as many as six singers (with microphones) and two dancers. Rocking the house with salsa and similar styles is no problem here. What's surprising is that the dramatic scenes don't grind things to a halt…Medrano uses scenes from plays by Cuban writer Héctor Quintero, and to judge from the

snippets seen here (heard through a simultaneous English translation on headsets), Quintero's approach is a little like Norman Lear's…Quintero seems to work in the same general way, writing directly about Cuba's political situation during the past 30 years and fashioning broad scenes as social illustrations..." Nelson Pressley, The Washington Post (June 19, 2001)

EL BESO DE LA MUJER ARAÑA
Kiss of the Spider Woman
In Spanish with simultaneous English interpretation
April 19–May 20, 2001

By Manuel Puig
English translation by Alan Baker
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Elizabeth Jenkins McFadden (Set Design), Ayun Fedorcha (Light Design), Ron Oshima (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Hugo Medrano (Molina), Mijail Mulkay (Valentin)
Production Staff: Phillip Blackwood (Technical Director/Master Carpenter/Light Board Operator), Ted Madison (Master Electrician), Tavian Cardwell and Thomas Lindley (Carpenters), Carrie Ballenger (Scenic Painter), María Jimena Paz (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Christopher Shell (Graphics)

LISA ALVARADO
The Housekeeper Diary
March 2-3, 2001

Written and Performed by Lisa Alvarado
Based on a book of poems that chronicle her time as a domestic worker

ALMAS GEMELAS
Soul Mates
In Spanish with simultaneous English interpretation
February 22–March 18, 2001

By Eduardo Rovner (Argentina)
Commissioned English translation by Raúl Rizik
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Carrie Ballenger (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Ron Oshima (Sound Design)
Cast: Cynthia Benjamin (Ana), Bienvenido Martinez (Luis), Hugo Medrano (Osvaldo), Florina Lemaitre (Magda)

Production Staff: Phillip Blackwood (Technical Director/Light Board Operator), Ted Madison (Master Electrician), Jim Kroener (Carpenter), María Jimena Paz (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Christopher Shell (Graphics**)**

JOE RAY SANDOVAL, QUIQUE AVILES & FRIENDS
January 20-21, 2001

Poets: Joe Ray Sandoval (Santa Fe, New Mexico), Quique Avilés
In collaboration with Sol & Soul

Asi Que Pasen Cinco Años
Once Five Years Pass
In Spanish with simultaneous English interpretation
October 19–November 26, 2000

By Federico García Lorca (Spain)
English translation by Angel Gil Orrios
Producer: Abel López
Directors: Gabriel García and Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Ayun Fedorcha (Light Design), Hugo Medrano and Gabriel García (Set Design), Alessandra D'Ovidio (Costumes Design)
Cast: Cynthia Benjamin, Carlos Castillo, Leslie Yañez, Menchu Esteban, Lorena Sabogal, Carlos Leiton, Manuel Cabrera-Santos, Samir Vergara
Production Staff: José Martinez (Technical Director/Carpenter), Daniel Cima (Photographer), Christopher Shell (Graphics)
Reviews:
"...Most impressive in this production is the way Medrano/Garcia as a team, side-step the deadly danger of static direction. Instead, members of the ensemble work together like a fencing team and act with all-stops-out certainty and passion. Especially moving are the scenes in which the Old Man (Manuel Cabrera-Santos) urges the waiting Young Lover (Carlos Castillo) to stop thinking logically about chronological age. Reality inside the mind is more important: '...it's more beautiful to think that we may still live to see the hundred horns of gold which with the sun wakes the clouds'.... Throughout this production, the players act with just enough objectivity (not easy to do) for the cynical black humor to come through, as in the spine-chilling Cat/Dead Boy scene. Manipulated as a puppet by Carlos Leiton and given a voice by Cynthia Benjamin, the cat relates how she was stoned by children. The Dead Boy (Menchu Esteban) tells how the lizards will come to eat them, but he still prefers the natural world to a glass coffin. As the stage lights slowly dim to dark, the Dead Boy, plucking flowers petals, climbs a staircase. Then, chimes sound for passing time. Unlike the mystery plays enacted on cathedral steps, Lorca's play promises no salvation. Life is a delicate balancing act. So seize the moment. ...This production of "Asi que pasen cinco anios" is worth experiencing more than once for its multimeanings. Language is no barrier with simultaneous translation through available headsets." Rosalind Lacy, The Review (November 2000).

"...It's a dreamy play, an object lesson about living, not waiting, and Garcia Lorca's fills his fantasy with verbal and visual imagery. A giddy young woman in a mask brags of snaring a count for a husband, but when her mask drops, she confesses that the count left her, that she begs in the street now, and so on.
'Once Five Years Pass' is full of pictures of yearning and heartbreak, and it teems with shadows of death.... It's good to see one of Garcia Lorca's lesser-produced plays, but the appeal of the language is so strong here that if you're not homing in on the actors, it's hard not to feel that you're missing something essential..." Nelson Pressley, The Washington Post (October, 2000)

Mainstage 1999-2000

PING CHONG'S UNDESIRABLE ELEMENTS
Elementos indeseables de Ping Chong
June 1-3, 2000

Conceived, written and directed by Ping Chong
Co-Director and Co-author: Michael Rohd
Projector Director: Rebecca Read Medrano
Producers: Abel Lopez, Kim Chan & Soledad Campos
Project Coordinator/Stage Manager: Susan Oetgen
Performers: Marlene Cooper, Sandy Hou Dang, Eugenio Longoria, Arnoldo Ramos, Alida Yath
Production Staff: Julia Ward (Assistant Project Assistant), Edgar R. Ovando (Technical Director), Shelley Musich (Asistent Technical Director), Cris Ibarra (Transcription), Néstor Hernández (Photography)

Presented in association with the Washington Performing Arts Society and *Encuentros,* a program of the Museum of American History

LA NOCHE DE LOS ASESINOS
Night of the Assassins
In Spanish with simulanteous English interpretation
April 27-May 28, 2000

by José Triana
Commissioned English Translation by Charles Becker
Producer: Hugo Medrano
Director: Gabriel García
Assistent Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Gabriel García (St Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design)
Cast: Broselianda Hernández (Cuca), Harold Ruiz (Lalo) y Cynthia Benjamin (Beba)
Production Staff**:** David J. Tomlinson (Technical Director), Ted Madison (Master Electrician), Michael Campell and Blanca Galaes de Studio 2000 (Hair Styles), Ed Johnson (Simultaneous Interpretation Program Coordinator), Daniel Cima (Photography), Joaquín Martínez (Promotional Video), Christopher Shell (Graphics)

EL BURLADOR DE SEVILLA Y EL CONVIDADO DE PIEDRA
Don Juan of Seville
In Spanish with simultaneous English interpretation
February 24–April 2, 2000

By Tirso de Molina (Spain)
English translation by Lynne Alvarez
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: José Carrasquillo
Designers: Tony Cisek (Set), Ayun Fedorcha (Lights), Ron Oshima (Sound), Original music (Brian Nelson), and Alessandra D'Ovidio (Costumes).
Cast: Leslie Yáñez (Isabela/Maid), Harold Ruiz, Guest artist from Cuba (Don Juan), Luis Wanderwinder (King of Naples/Peasant/Guard), Manolo Santalla (Don Pedro Tenorio), Etzel Cardeña (Don Diego Tenorio/Anfriso/Guard/Coridón), Beto Ortiz (Ribio/Courier/Fabio), CarlosCastillo (Duke Octavio/Anfrino/Marquis de la Mota/Batricio), Broselianda Hernandez (Guest artist from Cuba) (Tisbea/Maid), Manuel Cabrera-Santos (Catalinón), Luis Manrique (King Alfonso), Javier Terán (Don Gonzalo/Gaseno), Cynthia Benjamin (Anabela/Maid), Claudia Torres (Ana de Ulloa/Maid), Vera Soltero (Aminta/Maid)
Production Staff: David J. Tomlinson (Technical Director/Carpenter), Laura Quiroga (Backstage Manager), María Jimena Paz (Sound Board Operator), Ted Madison (Master Electrician), Tom Lima (Carpenter), Paulo Giusamo and Alex Rubinstein (Interns), Carrie Ballenger (Scenic Painter, Sara Merlos and Eleonora Hernandez (Seamstresses), Daniel Cima (Photography), Christopher Shell (Graphics)
Reviews:
"...For all his mannered posing, Ruiz – a Cuban actor making his U.S. debut with GALA – delivers Tirso's liquid Spanish with an impressive air of confidence and what seems to an English-speaker's ear to be a good deal of grace. Carlos Castillo, who make his first entrance as Duke Ocyavio quite gratuitously shirtless, has all the energy and hunk appeal one might wish for in a Don Juan – though he's so much fun in the four supporting roles he plays here that the trade might not be worth it.... Leslie Yañez is poetically beautiful as Fabio's mistress, Isabela, the first of four maidens dishonored by the Don - though of those women, only the fisherwoman, Tisbea (passionately played by the redoubtable Broselianda Hernandez), gets enough stage time to make a lasting impression on the audience..." Trey Graham, Washington City Paper (March 3, 2000)

NERUDA 2000
A bilingual poetry-on-stage presentation of Neruda's poetry based on his poem "2000"
November 26–December 19, 1999

Selection and arrangements of texts by Abel López
Original music by Miguel Cordova (Chile)
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: Blanca Gruber
Designers: Carrie Ballenger and Abel López (Set Design), Ayun Fedorcha (Light Design),

Alessandra D'Ovidio (Costumes), Mari Paz and Mario Ruiz Armengol (Musical Arrangements)
Cast: Ana Castrello, Hugo Medrano, Ric Herrera, Luis Wanderwinder, Karen Roper, Lorena Sabogal
Musicians: Rosie Conklin (Cello), Mari Paz (Piano)
Production Staff: David J. Tomlinson (Technical Director/Carpenter), Ted Madison (Master Electrician), Carrie Ballenger (Scenic Painter), Daniel Cima (Photography), Christopher Shell (Graphics)
Reviews:
"Some plays make us laugh, cry and feel good for a moment. GALA Hispanic Theatre's 'Neruda: Dos mil' is not that kind of play. This is a delicate, reflective piece, and its message - of angst, sorrow and hope for the next century - last long after it's over. The play is based on beloved Chilean poet Pablo Neruda's 1947 epic 'Dos Mil' (2000), an angry and lyrical reflection on hunger and fullness, joy and love, poverty and war. A visionary, Mr. Neruda saw the coming millenium not as a time of technological mishap or unrestrained celebration. He saw it as an opportunity to reflect on the lessons of the last century in order to improve the new one.... GALA's two hour production delivers Mr. Neruda's message in a medium that falls somewhere between a play and a poetry reading. Costumed actors read the poet's verses and convey what he foresaw – 52 years later - as the human condition at the edge of the new millenium...The two [three] woman and three men impart Mr. Neruda's words in both Spanish and English. The rhythmic fluidity of the Spanish heightens the beauty of the work, regardless of the listener's native tongue." Frappa Stout & Jabeen Bhatti, The Washington Times (December 4, 1999)

THE 13th SUMMER OF WILLIAM AND PILAR
El 13º verano de William y Pilar
November 7, 1999

Conceived by Jennifer Nelson and Karen Zacarías
By Karen Zacarías (México/USA)
Director: Kenyatta Roger
Production Manager: Anne Theisen
Stage Manager: Keith Fisher
Musical Composer: e'Marcus Harper
Cast: Diane Cooper (Pilar), Mario Correa (Oscar), Kirtracy Hill (William), Beatrice Judge (Rose), Evelyn López Orgel (Ana) y Félix W. Stevenson (Vernon).
Production Staff: David Tomlinson (Light Designer), Blanca Gruber (Light Board Operator), Willette Thompson (Sound Board Operator)

In association with African Continuum Theatre Company and Young Playwrights Theatre

LA GRANADA
The Hand Grenade
In Spanish with simultaneous English translation
September 23–October 24, 1999

By Rodolfo Wash (Argentina)
Commissioned English translation by Raúl Rizik
Producer: Abel López

Director: José Carrasquillo
Assistant Director: Laura Quiroga
Stage Manager: Blanca Gruber
Designers: Tony Cisek (Set), Ayun Fedorcha (Lights), Alessandra D'Ovidio (Costumes), and Ron Oshima (Sound)
Cast: Carlos Castillo (Beto), Hugo Medrano (Lieutenant Strauss/The father), Luis Caram (Sergeant Sosa/Captain Aldao), Jaime Carrillo (Anibal Gutierrez), Vera Solteron (Fuselli/Rosa/The mother/Colonel Terry), Carlos Castillo (Guard Arnaldo Baigorria)
Simultaneous English interpreters: Ric Herrera, Karen Roper, Ed Johnson, Chuck Lippman.
Production Staff: David J. Tomlinson (Technical Director), Laura Quiroga (Backstage Manager), Ted Madison (Master Electrician), Steve Caywood and Columbia Heights Youth Build: Alfred Herrera, Harry Weaver and Kevin Harris (Director) (Carpenters), Carrie Ballinger (Scenic Painter), Sara Merlos and Eleonora Hernandez (Seamstresses), Daniel Cima (Photographer), Christopher Shell (Graphics)

Mainstage 1998-1999

LOS AMORES CRIMINALES DE LAS VAMPIRAS MORALES
The Criminal Loves of the Morales Vampires
A Staged Reading at the Mexican Cultural Institute.
May 27, 1999

By Hugo Argüelles (México)
Director: Etzel Cardeña
Cast: Lorena Sabogal (María Adelfa), Cindy Benjamin (Rosa Fulvia), Luis Caram (Ernesto/Eliseo), Etzel Cardeña (Javier), Carlos Castillo (Miguel)

VOCES ANDINAS
The Soul of the Highlands
A bilingual presentation of Poetry-on-Stage
May 20–June 13, 1999

Conceived and directed by Abel López
Selection and arrangements of texts by Abel López
Selected poets included: José Santos Chocano, César Vallejo, Alberto Ureta and Hernán Velarde (Peru), Ricardo Jaimes Freyre, Alfonso Gumucio Dragón, Edith Gabriela Sanabria and Franz Tamayo (Bolivia) and Nicanor Parra, Raúl Zurita, Marjorie Agosín, Gabriela Mistral, and Pablo Neruda (Chile)
Music by Mystic Warriors
Producer: Hugo Medrano
Assistant Director: Laura Quiroga
Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design)
Cast: Carlos Castillo, Lucinda Hart-Gonzalez, Lorena Sabogal, Alida Yath, Angel Torres
Mystic Warriors: Andrés (flutes, classical guitar; charango, percussion), Marco Mallea (guitar, synthesizer, classical guitar, charango, and drums), Omar Martinez (flutes, panpipes, charango, electric guitar, synthesizer and percussion)
Production Staff: David J. Tomlinson (Technical Director), Laura Quiroga (Backstage

Manager), Marcia Rodriguez (House Manager), Ted Madison (Master Eelectrician), Meredith Sims (Assistant Electrician), Reaven Goren (Carpenter), Kari Ballenger (Scenic Painter), Daniel Cima (Photography), Christopher Shell (Graphics)

ELIA ARCE
NO LE DIGAS A NADIE
Don't Tell Anybody
May 7-9, 1999

A presentation of GALA and Washington Performing Arts Society in collaboration with La Clínica del Pueblo, Latino Program Services of the Whitman Walker Clinic, and the Cultural Affairs Division of the Arlington County

ESTADO HORMONAL (Dance)
Washington, DC Premiere
In Spanish with simultaneous English interpretation
April 23-25, 1999

Based on an original idea of Margaret Jova
Text by Margaret Jova in collaboration with José Ramón Fernández
Music composition by José Luis Greco
Director: Carlos Rodríguez
Created, choreographed and performed by: Margaret Jova, Elisa Morris, Teresa Nieto, Denise Perdikidis
Production Staff: Miguel Ángel Camacho (Light Design), Marta Piñeiro (Light Technician), David Tomlinson (Sound Board Operator), Mayte Prieto (Stage Manager)
Simulatneous English Interpreters: Cindy Benjamin, Marcia Rodríguez
In collaboration with the Embassy of Spain in Washington, DC and the Minister of Foreign Affairs of Spain. The troupe is supported in part by the Centro de Estudios y Actividades Culturales (CEyAC) Comunidad de Madrid.

TEATRO GAYUMBA (Dominican Republic)
CAZADORAS DEL ARCA PERDIDA
Hunters of the Lost Ark
April 16, 1999

Director: Manuel Chapuseaux
Performed by Nives Santana

ESTA ERA UNA VEZ…
This Was One Time…
April 17-18, 1999

Director & Dramaturge: Manuel Chapuseaux
Performed by Nives Santan, Manuel Chapuseaux
Technical Director: Ernesto López

Presented in association with Washington Performing Arts Society

LA DAMA BOBA
The Foolish Woman
In Spanish with simultaneous English interpretation
February 11–March 21, 1999

By Lope de Vega
A version by Federico García Lorca
English translation by Jaime de Ojeda
Producer: Abel López
Director: Hugo Medrano*
Assistant Director/Stage Manager: Laura Quiroga
Designers: Jason Layka (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound Design), Alessandra D'Ovidio (Costume Design), Carmen Parejo (Makeup & Hair), Lourdes Elías (Choreographer)
Cast: Luis Caram (Liseo, gentleman), Manuel Cabrera-Santos (Turín, Liseo's Servant), Bienvenido Martinez (Leandro, Gentleman/Miseno, Octavio's Friend), Leslie Yañez (Nilse, Octavio's Daughter), Ileana Brotsky (Celia, Nise's Maid), Cynthia Benjamin (Finea, Nise's Sister), Lucrecia Basualdo (Reading Instructor/Dance Master), Vera Soltero (Clara, Finea's Maid), Mario Correa (Duardo, Gentleman), Santiago Murillo (Feniso, Gentleman), Carlos Castillo (Laurencio, Gentleman), César Tur (Pedro, Laurencio's Servant), Javier Terán (Octavio, Father of Nise and Finea)
Simultaneous English Interpreters: Ron Ernest, Ric Herrera, Marcia Rodriguez, Karen Roper
Production Staff: David J. Tomlinson (Technical Director), Tony Cisek (Set Consultant), Ted Madison (Master Electrician), Meredith Sims (Electrician), Fabián Ríos (Sound Board Operator), Ron O'Day and Hussein Alshaali (Carpenter), Sara Merlos (Seamstress), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)

*****Received a nomination for the 2000 Helen Hayes Award for Outstanding Director

DOS ALAS/TWO WINGS
Grupo Afrocuba de Matanzas (Cuba) & **Los hermanos Cepeda** (Puerto Rico)
November 14, 1998

Presented in association with Washington Performing Arts Society, Latin American Youth Center, and Museum of National History, Smithsonian Institution at the Lisner Auditorium, George Washington University.

CAMERATA ROMEU (Cuba)
December 2, 1998

Founded in 1993 by Zenaida Castro Romeu, this classical music group is comprise of five violins, two violas, cello and counter bass.

BARRANCA ABAJO
Down the Gully
In Spanish with simultaneous English interpretation
November 12–December 13, 1998

By Florencio Sanchez (Uruguay)
Commissioned English translation for simultaneous interpretation by Egla Morales Blouin
Producer: Gabriel Garcia
Director: Ricardo Salim
Assistant Director/Stage Manager: Laura Quiroga
Designers: Luis Caram (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Carmen Parejo (Makeup)
Cast: Beatriz Mayoral (Doña Dolores, Zoilo's Wife), Soledad Campos (Robustiana, Invalid Daughter), Elba Laino (Rudecinda, Zoilo's Sister), Lorena Sabogal (Prudencia, Zoilo's Daughter), Zoilo (Former Ranch Owner), Ediza Vega (Martiniana, Family Friend), Brenden Varma (Batará, Zoilo's Employee), Javier Terán (Juan Luis, Present Ranch Owner), Federico Talavera (Gutierrez, Commissioner), Luis Caram (Aniceto, Zoilo's Overseer), Arturo Martinez (Seargent)
Simultaneous English Interpreters: Ron Ernest, Ric Herrera, Karen Roper, Gae Schmitt, Vera Soltero, José Sueiro
Production Staff: David J. Tomlinson (Technical Director), Alejandro Riesco (Stagehand), Ted Madison (Master Electrician), Meredith Sims (Assistant Electrician), Luis Baltierra (Sound Engineer), Fabián Ríos (Sound Board Operator), Bill Day and Lon Marshall (Carpenters), Luis Caram (Scenic Sculptor), Sara Merlos (Seamstress), Hector Emanuel (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)

TEATRO LO'IL MAXIL DE CHIAPAS (México)
Trabajadores en el Otro Mundo
October 7, 1998

An original ensemble piece that explores the struggles of undocumented immigrants trying migrate to the United States, with masks and puppets, in honor of the revolutionaries in Chiapas

Artistic Director: Ralph Lee

Presented in collaboration with the Mexican Cultural Institute

QUINTUPLES*
In Spanish with simultaneous English interpretation
September 24–October 25, 1998

By Luis Rafael Sánchez
English translation by Ivonne Coll and Alba Oms
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound),

Alessandra D'Ovidio (Costume Design), Carmen Parejo (Wigs and Makeup)
Cast: Claudia Dammert (Dafne, Bianca, Carlota Morrison), Hugo Medrano (Baby, Mandrake, El Gran Divo Papá Morrison)
Simultaneous English interpreters: Cindy Benjamin, Charles Becker
Production Staff: David Tomlinson (Technical Director/Carpenter), Holly Beck (Scenic Painter),Ted Madison (Master Electrician), Ira Haber (Electrician), Luis Baltierra (Sound Board Operator), Sara Merlos (Seamstress), Daniel Cima and Nestor Hernández (Photographers), Joaquín Martinez/ZGS TV Productions (Promotional Video), José Rosa (Graphics)
Reviews:
"...The circus-act atmosphere of the satirical farce is accentuated by a clever dramatic device: An oddball sets of quints, the Morrisons, and their megalomaniac dad Papa Morrison, appear on stage one at a time at a conference in Puerto Rico to discuss "family matters". It turns out to be a freakish peek at "Morrison family values"...On a deeper level, "Quintuplets" is much more than an exploration on family dynamics. It's also a subtle take on Puerto Rico's struggle to define itself. Viewed from a political perspective, the story reflects the island's conflicting attitudes toward Uncle Sam, with the quints representing different views of what might be best for Puerto Rico - independence, common-wealth status or statehood... The show is a coup for director Abel López, a talented 18 year veteran of GALA stage. In 'Quintuplets' he accentuates the circus-like aspects of the characters through clever use of the spotlights, songs and marvelous costumes designed by another GALA veteran, Alessandra D'Ovidio." Zita Arocha, The Washington Post (October 2, 1998)

*Also presented at the National Theatre of La Habana (Cuba)

Mainstage 1997-1998

RAICES CUBANAS
A Cuban Mosaic
An original bilingual musical conceived by Hugo Medrano
May 21–June 14, 1998

Translation of texts and songs by Charles Becker and Carla Hubner
Selected Cuban poets included: Gertrudis Gómez de Avellaneda, Alejandro Carpentier, Nicolás Guillén, Enrique Asencio, Federico de Ibarzabal, etc.
Selected composers included: Carlos Manuel de Céspedes, Eduardo Sánchez de Fuentes, Jaime Pratts, Miguel Matamoros, Isolina Carrillo, César Portillo de la Cruz, Rene Touzet, José A. Mendez, etc.
Producer: Abel López
Director: Hugo Medrano
Assistant Director/Stage Manager: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Musical Director: Carlos Giménez
Designers: Hector Torres (Set Design), Ellen Bone (Light Design), Alessandra D'Ovidio (Costume Design), Santos Jesús Gonzalez (Choreographer), Mari Paz (Musical Consultant/Arrangements), Emilio Cueto (Literary Consultant)
Cast: Actors: Sergio Delgado, Sandra L.C. Mendoza, Javier E. Rivera
Singers: Ana M. Castrello, Jesús Rivera, Critelle Rodriguez-Singh and Pablo Talamantez
Musicians: Leo Alvarez, Salvador Elías, Carlos Giménez, Félix Jovel, Mari Paz, Luis Rumbaut, Marieta Berre

Dancers: Lourdes P. Elías, Santos Jesús Gonzalez, Orlando Gonzalez-Rivera, Danielle Polen
Special Appearance: Francisco Rigores (Congas)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison (Master Electrician), Luis Baltierra (Sound Board Operator), Lon Marshall (Master Earpenter), Ron O'Day (Carpenter), Jane Padelford (Scenic Painter), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)
Reviews:
"The GALA Hispanic Theatre closes its season with a delightful look at the theatrics of Cuban performing arts. The evening is filled with exotic dance as well as bittersweet poetry and song... The evening is led by the wonderful and jazzy piano playing of Mari Paz who can do no wrong in giving justice to the island's music. The dancers far outshone the singers in this one, although Ana M. Castrello kept the audience spellbound with a couple of vocals. Also, Christelle Rodriguez Singh gave a nice jazzy flavor to a couple of numbers. Jesús Rivera and Pablo Talamantez were of fine voice but were wooden actors, however they did warm up with personality during the finales of the acts.... Certainly the show turned toward the spectacular with the movement into the mambo, rumba and cha-cha-cha rhythms. And these segments were exciting enough to recommend the show as a most delightful evening." Bob Anthony, Arts Critic, World Wide Web (May 30, 1998)

EXPLORING THE EDGE *
Explorando el borde
A Festival of Latino Voices
April 10-25, 1998

QUIQUE AVILES
Chaos Standing/El caos de pie
April 10-11, 1998

Written & Performed by Quique Avilés (El Salvador/USA)
Director: B. Stanley
Assistant Director: Lisa Miscio
Photography: Allison Shelley, Rick Reinhard
Voice of Pam Anderson (Reporter): Silvana Straw

ELIA ARCE
Stretching My Skin Until it Rips Whole (Washington, DC premiere)
April 17-18, 1998

Conceived and Performed by Elia Arce
Producer: Marie Cieri
Stage Manager: Ted Quinn
Technical Director: David Tomlinson

RUBY NELDA PEREZ
Doña Rosita's Jalapeño Kitchen
April 24-25, 1998

Written & Directed by Rodrigo Duarte Clark
Technical Director: David Tomlinson

* Presented in association with the Washington Performing Arts Society and the District of Columbia Arts Center

LA MALQUERIDA
The Passionflower
In Spanish with simultaneous English interpretation
February 26–April 5, 1998

By Jacinto Benavente (Spain)
English translation by John Garrettt Underhill
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Beatriz Mayoral (Doña Isabel), Cynthia Benjamin (Milagros), Jorgelina Rolle (Fidela), Oneida Caldera (Engracia), María Brito (Raimunda), Angel Torres (Esteban), Luis Manrique (Tío Eusebio), Victor Lima (Faustino), Soledad Campos (Acacia), Ediza Vega Garrido (Juliana), Manuel Cabrera-Santos (Rubio), José Sueiro (Bernabé), Javier Rivera (Norberto)
Simultaneous English Interpreters: Hafetz Haim, Ric Herrera, Karen Roper, Nena Terrell, Cathy Wright
Production Staff: David J. Tomlinson (Technical Director/Carpenter), David Camero (Makeup), Laura Sabogal (Stagehand), Tom Lima (Technical Assistant), Ted Madison (Master Electrician), Ira Haber (Electrician), Paulina Biehl (Sound Board Operator), Nash Read (Master Carpenter), Holly Beck and Jennifer Cockerham (Scenic Painter), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), and Christopher Shell (Graphics)
Reviews:
"...The play's psychological underpinnings, racy subject matter and beautiful set combine to make this GALA's loveliest offering in several seasons. While the incest theme may not have the shock value it had in 1916 when the Nobel Prize-winning Benavente first presented it to conservative audiences, it still has the power to unnerve. The three-act play, which drags a bit at the beginning, includes top-flight performances by many GALA regulars and several newcomers to the stage, including local media personalities José Sueiro and Ediza Vega Garrido. They all flutter about the nuclear family like moths around a light bulb, playing off their emotions and adding significant details to the plot line... If there's a downside, it's whether in the future GALA can exceed the high expectations created by this outstanding production." Zita Arocha, The Washington Post (March 5, 1998)

CUARTETO LATINOAMERICANO (Music)
February 1, 1998

Concert program included compositions by José Evangelista, Julián Orbón y Joaquín

Turina (España), Silvestre Revueltas (México), and Alberto Ginastera (Argentina)
Musicians: Saúl Biltrán (Violín), Arón Biltrán (Violín), Javier Montiel (Viola), Álvaro Biltrán (Cello)

Presented in association with the Cultural Affairs Division of Arlington County, the Mexican Cultural Institute, and the Washington Performing Arts Society

ANDALUCIA FLAMENCA
January 29-31, 1998

Artists: Paco de Malaga, Ana Martínez Flamenco Dance Company

TEATRO GAYUMBA (Dominican Repúblic)
DON QUIJOTE Y SANCHO PANZA
In Spanish only
January 23-25, 1998

An original adaptation of the novel by Miguel de Cervane Saavedra.
Director and Dramaturge: Manuel Chapuseaux
Cast: Manuel Chapuseaux (Don Quijote), Nives Santana (Sancho Panza)
Production Staff: Ernesto López (Technical Assistant)

DE SUR A SUR (Music)
A concert of flamenco, tango and Argentine folk songs
January 9-11, 1998

Performers: Paco de Málaga (Spain), Julio "Koko" Sosa (Argentina)

SPANISH DANCE THEATRE
December 12-14, 1997

Artistic Directors: Jaime Coronado & Lourdes Elías
Assistant Director: Nancy K. Sedgwick
Guest Artists: La Conja (Dancer, Cantaora), Roberto Castellón (Guitar), Marija Temo (Guitar, Singer, Dancer), Medoune Yacine Gueye (Musical Director/Percussion, Kankouran West African Dance Company), Aly Rahmaan (Percussion, Kankouran Drummer), Lázaro Batista (Percussion)
Dancers: Edwin Aparicio, Debra Belo, Christina Conrad, Jaime Coronado, Triana D'Orazio, Lourdes Elías, Paul Fradin, Trigh McClean, Danielle Polen, Nancy Sedgwick.
Apprentices: Jeannine Esposito, Heidi Kershaw
Costumes by William Pucilowsky, Susan Chiang, Nora Elías, Carolina de Weinberg, Peter Cazalet, Susan McKnew

LOS HERMANOS QUERIDOS

My Dear Brother
In Spanish with simultaneous English interpretation
November 19–December 7, 1997

By Carlos Gorostiza (Argentina)
Commissioned English translation by Charles Becker
Producer: Abel López
Director: Gabriel García
Assistant Director: Melissa Merlo
Stage Manager: Alessandra D'Ovidio
Designers: Luis Caram and Gabriel García (Set Design), Marianne Meadows (Light Designer), Luis Baltierra (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Ediza Vega Garrido (Zule), Eva Piccolo/Jorgelina Rolle (Betty), Manuel Cabrera-Santos (Pipo), Hugo Medrano (Juan), Peter Gil (Agustín), and Cynthia Benjamin (Alicia)
Simultaneous English Interpreters: Charles Becker, Lucinda Hart-Gonzalez, Chuck Lippman, Karen Roper, Nena Terrell
Production Staff: David J. Tomlinson (Technical Director), Samara Toro (Makeup), Ted Madison (Master Electrician), Rolando Vazquez (Technical Assistant), Lorena Sabogal (Stagehand), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions **(Promotional** Video), Marta Meltzer (Illustration), Christopher Shell (Graphics)

UNA VISITA INOPORTUNA
An Inopportune Visit
In Spanish with simultaneous English interpretation
September 25–October 26, 1997

By Copi (Argentina/France)
Spanish translation (from the original French): Georgina Botana
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Lorena Sabogal
Stage Manager: Alessandra D'Ovidio
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Hugo Medrano (Cirilo), Eva Piccolo (The Nurse), Luis Caram (Hubert), Prescott Everet (The Journalist), Ana M. Castrello (Regina Morti), Jorge Alvarez (Professor Vertudeau)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison, Galen Greenlaw and Ira Haber (Electricians), Luis Baltierra (Sound Board Operator), Walter Berry (Master Carpenter), Casey Severn (Carpetner), Megan Miller (Scenic Painter), Sara Merlos (Seamstress), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)

GALA EN EL WATERGATE
A Benefit for GALA
September 12, 1997

Supported by Pan American Liaison Committee of Women's Organizations (PALCO) and the Alianza Ibero-Americana

Performers**:** Claudia Dammert (Guest Artist from Perú), Julio "Koko" Sosa (Guitarist, Singer), Mari Paz (Piano), Jorge Careaga (DJ)

Mainstage 1996-1997

NUNCA DIJE QUE ERA UNA NIÑA BUENA
I Never Said I was a Good Girl
In Spanish with simultaneous English interpretation
May 22–June 22, 1997

By Gustavo Ott (Venezuela)
English translation by Heather McKay
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Gabriela Adeff
Stage Managers: Ana Ines Rubinstein and Kathleen Gallivan
Designers: Tony Cisek (Set Design), Ellen Bone (Light Design), Alessandra D'Ovidio (Costume Design), Luis Baltierra (Sound Design), Francis Santana of Haircut 200 (Hair), Samara Toro (Makeup)
Cast: Deena Rubinson (Trixi), Walter Mastreppa (Bubú), Rafael Pereyra (Leoncio), Mattias Kraemer (Piolín), Marcela Marcel (Candy), Lorena Sabogal (Lulú)
Live music by Eclipse: Carlos Romero (Perú) (Director and Guitarist), Roberto Constantiny (Vocalist) and Felix Hernandez (Bass) (Both from El Salvador), Maynol Moreno (Drums) (El Salvador/USA**)**
Simultaneous English Interpretation: Cindy Benjamin, Joaquín Foster-Gross, Manuel Rodriguez, Cathy Wright
Production Staff: David J. Tomlinson (Technical Director), Ted Madison, Manuel Rodriguez and Allison Weaver (Electricians), Luis Baltierra (Sound Board Operator), Octavio Medrano, Max Bonilla, Gerber Cermeño, Hugo Cruz, Bismark Serrano and Kevin, Jerry and Terry of the Perry Place Crew (Carpenters), Libby Dechman and Russ Henry (Scenic Painters), Sara Merlos (Seamstress), Dennis Wilson (Costumes Accessories), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Miguel Angel Fernandez Martín and Andre Morton (Comics Artists), Christopher Shell (Graphics)
Reviews:
"...Director Abel López adds another effective local touch by incorporating a Latin rock band, Eclipse, whose members include several Salvadorans and a Peruvian. He uses jarring hard rock selections and a few love ballads to provide appropriate breaks in the grim drama. His setting is a graffiti-covered playground with monkey bars and a seesaw illuminated by a solitary street lamp. The actors playing the nihilistic gang members, decked out in leather, fishnets, chains and crosses, are compelling and terrifying. Deena Rubinson as Trixi inspires pity and dread, Lorena Sabogal is Lulu, the gang's leader who, at 24, is considered an old- timer. Despite the gang member's strutting and tough talk, Walter Mastreppa (Bubu), Rafael Pereyra (Leoncio), and Mattias Kraemer (Piolin) reveal that underneath they are really attention-starved, scared little boys. Marcela Marcel who plays 12 years old Candy, does a good job conveying the heart of metal beneath the innocent face. With this cinema vérité edge, 'Good Girl' is a modern morality tale with an awful message." Zita Arocha, The Washington Post (May 29, 1997)

LA CASA DE BERNARDA ALBA
The House of Bernarda Alba
In Spanish with simultaneous English interpretation
March 13–April 6 and April 18–27, 1997

By Federico García Lorca
English translation by Carmen Zapata
Producer: Hugo Medrano
Director: Abel López
Assistant Directors: Gae Schmitt and Ed Johnson
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Abel López and Luis Baltierrra (Sound Design)
Cast: Dolores Perillán (Servant), Marta Ortúzar (Poncia), Irene Zimmerman (Beggar), Paulina Biehl (Woman), Hugo Medrano (Bernarda), Eva Piccolo (Angustias), Gabriela Adeff (Amelia), Lorena Sabogal (Adela), Carmen Parejo (Martirio), Carmen Claros (Magdalena), María McCormick (María Josefa), Beatriz Mayoral (Prudencia)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison and Michael Chamberlain (Electricians), Luis Baltierra (Sound Board Operator), Paul Anne, Joel Bidinger, Kurt Deemer, Pablo De-Negri, Hope Ingraham, Julie Jones and Beau Seidel (Carpenters), Michelle Kierman (Scenic Painter), Carmen Parejo (Wigs), Christopher Shell (Graphics)

TEATRO EL GALPON DE MONTEVIDEO (Uruguay)
EL LAZARILLO DE TORMES
In Spanish only
February 7-9, 1997

Adapted and Directed by César Campodónico
Performed by Héctor Guido
Costume Design: Ana Arrospide
Seamstress: Elba Bruzzone

POETAS DE NUESTRA TIERRA
Poets of Our Land
January 16–February 2, 1997

An original bilingual presentation of poetry-on-stage, music and folk dance that explored the works of three Latin American poets/singers: Atahualpa Yupanqui (Argentine), Violeta Parra (Chile), and Chabuca Granda (Peru)
Producer: Hugo Medrano
Director: Ricardo Salim (Guest artist from Argentina)
Stage Manager: Kathleen Gallivan
Designers: Ricardo Salim (Set Design), Lynn Joslin (Light Design), Alessandra D'Ovidio (Costume Design), Luis Baltierra (Sound Design)
Cast: Ric Herrera, Luis Caram, Alida Yath-Cruces
Singers: Virma Gamarra (Peru), Koko Sosa (Argentina) (Guitar), María Isolina (Honduras)
Musicians: Mari Paz (Piano), Manuel Ercilla (Guitar), José Cossio (Cajón)
Dancers: Graciela Quiroga, Felipe Orosco, Lucas Medina
Production Staff: David J. Tomlinson (Technical director/Master carpenter), Hugo Medrano

(Carpenters), Fred Vía (Scenic Painter), Teresa Ballard, Elaine Randolph, Deborah Sullivan and Michael Chamberlain (Electricians), Christopher Shell (Graphics)

FRESA Y CHOCOLATE
Strawberry and Chocolate
In Spanish with simultaneous English interpretation
October 10–November 10, 1996

By Senel Paz (Cuba)
Commissioned English translation by Dr. Egla Morales Blouin
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Ana Rubinstein
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Luis Baltierra (Sound Design), and Sofía Gawer (Sculptures).
Cast: Vladimir Cruz* (David), Jorge Félix Alí* (Diego), Juan Pablo Shuk (Miguel), Gilda Guerra* (Waitress) * Guest actors from Cuba
Simultaneous English Interpreters: Chuck Lippman, Ric Herrera, and Karen Roper
Production Staff: David J. Tomlinson (Technical Director/Master Carpenter), Gus Araoz and K. Luz Lasso (Light Board Operaters), Ted Madison and Michael Chamberlain (Electricians), Per Bgorkleind, Matt Pauli and Chad Becker (Carpenters), Ann Chismar and Kerri Richards (Scenic Painters), and Christopher Shell (Graphics)

LA CUBA DE ANTIER
"A somewhat original theatrical farce"
In Spanish only
September 21. 1996

Written and performed by Emilio Cueto (Cuba)
Production Staff: Rene Alejandro and Miguel Ángel Viera (Artistic Direction), Carmen and Lolina Malvido and La "Nena" Pérez (Costumes), David Tomlinson, Luis Baltierra, Sara Soto (Technicians)

Mainstage 1995-1996

LA CHUNGA
In Spanish with simultaneous English interpretation
May 9–June 9, 1996

By Mario Vargas Llosa (Peru)
English translation by Joanne Pottlitzer
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Eva Piccolo
Stage Manager: Ana Inés Rubinstein

Designers: Tony Cisek (Set Design), Ayun Fedorcha* (Light Design), Alessandra D'Ovidio (Costume Design), Soledad Campos (Makeup)
Cast: Claudia Dammert, Guest artist from Peru (Chunga), Javier Terán (Mono), Hugo Medrano (Josefino), Arturo Martinez (José), Javier Angel (Lituma), Lorena Sabogal (Meche)
Simultaneous English Interpreters: Nena Terrell, Gae Schmitt, Chuck Lippman, Rick Herrera, Steve Clopper
Production Staff: Joseph Strange (Technical Director/Master Carpenter), David Tomlinson and Don Lima (Carpenters), Li Qiang and Kristen Morgan (Scenic Painters), Ted Madison (Master Electrician), Syan Ruiz (Light Board Operator), Luis Baltierra (Sound Engineer), Ricardo Gonzalez (Sound Board Operator), Christopher Shell (Graphics)

*Nominated for the 1997 Helen Hayes Award for Outstanding Lighting Design

BODAS DE SANGRE
April 9, 1996*

by Federico García Lorca (Spain)
Bilingual Adaptation and Directed by Cornelia Cody
Designers: Tony Cisek (Set Design), Pamela Sellman (Costume Design), Lourdes Elías (Choreography)
Cast: Jorge Alvarez, Astrid Brinck, Leslie Cavazos, John Wright Ríos, Sara Wigman (Flamenco Dancer)

A co-production with Discovery Theatre, Smithsonian Institution presented at Discovery
*Presented at GALA

VOCES DEL EXILIO II: Nuestra herencia Judía
Voices of Exile II: Our Jewish Voice
A bilingual presentation of Poetry-on-Stage
March 14–31, 1996

Selected writers included Alejandra Pizarnick, Juan Gelman, César Tiempo, Alicia Partnoy and Carlos M. Grumberg (Argentina), Gloria Gervitz, Myriam Moscona, Sabina Berman, and Perla Schwartz (México), Marjorie Agosin and Jorge Plescoff (Chile), José Kozer (Cuba), Isaac Goldemberg (Perú), and texts of 17th Century Sephardic writers
Selected English translations by Paz Cohen
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Carla Nakatani
Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Hugo Medrano (Costume Design)
Cast: Alida Yath-Cruces, Carlos Antonio, Eva Piccolo, Luis Caram, Karen Roper, Ric Herrera, Ariel de Luca, Flory Jagoda (Singer)
Production Staff: Joseph Strange (Technical Director/Master Carpenter), Tory Wharton, David Tomlinson and Jeff Strange (Set Construction), Kerry Richards (Scenic Painter), Ted Madison (Master Electrician), Bienvenido Martinez (Light Board Operator), Luis Baltierra (Sound Engineer), Ricardo Gonzalez (Sound Board Operator), Christopher Shell (Graphics)

CABALLERO DE MILAGRO
Gentleman by Miracle
In Spanish with simultaneous English interpretation
January 25–February 18, 1996

By Lope de Vega y Carpio (Spain)
Adaptation by Juan Germán Schroeder
Commissioned English translation by Dr. Egla Morales Blouin
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Ed Johnson
Designers: Ayun Fedorcha (Light Design), Tony Cisek (Set Design), Holly Highfill (Costume Design), Luis Baltierra (Sound), David Frost and Pandora Golden (Makeup)
Cast: Michelle Ríos (Alguacil), Lucinda Hart-Gonzalez (Lofrasia), Soledad Campos (Octavia), Jorge Alvarez (Filiberto), Ariel de Luca (Patricio), Luis Caram (Tristán), Carla Nakatani (Beatriz), Eva Piccolo (Isabela), Anthony Greenberg (Deofrido), Alberto Ortriz (Leonato), Hector Jimenez (Camilo), Adriano Gonzalez (Luzmán), Carlos Antonio (Lombardo), Augusto Cesar Najar (Eugenio), and Juan Marcos Montero (Mesero/Bailarín)
Simultaneous English Interpreters: Rick Herrera, Karen Roper, Gae Schmitt, Ricardo Sanchez
Production Staff: Kari Isabel Sogaera (Properties), Syan Ruiz (Lights operator), Ricard Gonzalez (Sound Board Operator), Maru Montero (Choreographer), Madeline O'Connell and Ann Green (Scenic Painters), Michael Chamberlain and Ted Madison (Electricians**), Steve Angus and J.** Murray (Carpenters), Christopher Shell (Graphic Design**)**

MARU MONTERO DANCE CO
Imaginería/Images
December 8-10, 1995

Artistic Director: Maru Montero (México)
Guest Artists: María Isolina (Honduras), El Trío Anaya (El Salvador)
Assistant Directors: Judy Annis, Guadalupe Lizbeth Prado
Dancers: Ubaldo Valles Morales, Johana Díaz, Violeta Gama-Howard, Juan Marcos Montero, Soledad Campos, Leticia Aguilar, Guadalupe Lizbeth Prado, Henry Cabada, Daniel Hickman, Stella Clavijo, Laura Ortiz, Ricky Flores, Ignacio Dávalos, Gilberto Meza.
El Trío Anaya: Jorge Anaya (Guitar), Byron Pérez (Guitarrón), Efraín Anaya (Requinto)
Prodution Staff: Ricardo González (Production Manager), Enrique Flores & Mariana Parroquín (Costume Coordinators), Luis Baltierra (Light and Sound Technician), Carlos Castillo and Laura Ortiz (Rehearsal Coordinators), Soledad Campos (Graphics)

MANO A MANO
Hand to Hand
In Spanish with simultaneous English interpretation
October 26–November 19, 1995

Selection and adaptation of texts by Idea Vilariño and Mercedes Rein

Selected writers included: Jorge Luis Borges, Carlos de la Púa and Celedonio Esteban Flores (Argentina) and Juan Carlos Onetti, Mercedes Rein and Idea Vilariño (Uruguay)
Commissioned English translation by Egla Morales Blouin

Producer: Abel López
Director: Jorge Curi
Stage Manager: Carla Nakatani
Designers: Osvaldo Reyno (Set Design), Hugo Leao (Light Design), Guma Zorrilla (Costume Design), Ayun Fedorcha (Lighting Coordinator)
Cast: Dahd Sfeir* and Hugo Medrano
Musicians: Julio Cobelli (Guitar), Ledo Urrutia (Guitar), Héctor Urtazú **(**Bandoneón/Concertina**)**
Simultaneous English Interpreters: Nena Terrell, Carlos Antonio
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Ted Madison and Jack Bowling (Electricians), Oscar Baltierra and Manrique Velis (Set Construction), Michael Stepowanhy (Scenic Painter), Christopher Shell and Soledad Campos (Graphics), Jann Darsie (International Coordinator)
Reviews:
"...This accomplished blend of tango-inspired poetry and song unveils a less familiar side of the [Tango] music; a world of code messages so specific to the form that, in addition to simultaneous English translation, GALA provides a Spanish/Spanish glossary for those not on intimate terms with the Argentine slang known as 'lunfardo'. The evening has comparatively little movement, but seems choreographed anyway as staged by Jorge Curi. It finds dapper, tuxedoed Hugo Medrano either partnering with the riveting Uruguayan singer/actress Dahd Sfeir in readings and sketches that illuminate tango's moods, or standing back and letting her deeply resonant singing speak for itself. Though the lyrics are often devoted to love affairs gone wrong and an underworld of vaguely shady characters, there's a tone of ironic detachment in the playing that lends the evening an engagingly light touch." Bob Mondello, Washington City Paper (November 10, 1995)

*Received the 1996 Helen Hayes Award for Outstanding Lead Actress in a Musical

¡OYELO! / OUTLOUD!
NUYORICAN POETS CAFÉ LIVE! & DC POETS
September 29-30, 1995

September 29
Performers: Kwelismith, Gary Lilley, Willie Perdomo, Joe Ray Sandoval, Dael Orlandersmith

September 30
Performers: Miguel Algarin, Jane Alberdeston, Edwin Torres, Ron Rodríguez, Tracie Morris, Quique Avilés, Astrid Brinck

Mainstage 1994-1995

GUILLERMO GOMEZ-PEÑA & ROBERTO SIFUENTES

THE DABGERIYS BORDER GAME
El peligroso juego de la frontera
June 16-17, 1995

Conceived and written by Guillermo-Gómez Peña in collaboration with Roberto Sifuentes
Performed by Quique Avilés, Michelle Parkerson, B Stanley & Silvana Straw
Producers: Kim Chan, Abel López, Nola Mariano
Stage Manager: Carla Nakatani
Production Staff: Ayun Fedorcha & Roberto Sifuentes (Light Design),
Carl Shorter/Springfield Sound (Sound Engineer), Ted Madison (Master Electrician)
Virtual Marginality & Beware of the Little Hispanic Man pre-recorded by Tom Lyle
Video Documentation: Mitch Parker

The Dangerous Border Game is a production commissioined by Washington Performing Arts Society and GALA with the Rockefeller Foundation Multi-Arts Production Fund.

PAVLOV: 2 SEGUNDOS ANTES DEL CRIMEN
Pavlov: 2 Seconds before the Crime
In Spanish with simultaneous English translation
May 11–June 4, 1995

By Gustavo Ott (Venezuela)
English translation by Raúl Moncada
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Yayo Grassi (Costumes Design), Scott Burgess (Sound Design)
Cast: Luis Caram (Mauricio), Hugo Medrano (Paco), Cristina King Miranda (Pili), Angel Torres (Armando), Bienvenido Martinez (Eduardo), Laura Newman (Madre/Consuelo), Understudy for Cristina Miranda King: Soledad Campos (Pili)
Simultaneous English Interpreters: Ed Johnson, Nena Terrell, Gae Schmitt, Carlos Antonio
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Steve Angus (Master Carpenter), Jaime and Manrique Velis (Carpenters), Michael Chamberlain (Master Electrician), Isabel Quiroga (Seamstress), Christopher Shell (Graphics)

DOÑA ROSITA LA SOLTERA
(O EL LENGUAJE DE LAS FLORES)
Doña Rosita the Spinster
In Spanish with simultaneous English interpretation
February 23–April 9, 1995

By Federico García Lorca (Spain)
English translation:
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Alexandra Edwards

Designers: Mónica Raya (Set Design), Ayun Fedorcha (Light Design), Susan Anderson, Mónica Raya and Pamela Selman (Costume Design), Kerri E. Rambow (Properties)
Cast: Isabel Dada* (Ama), Laura Newman (Tía), Leo Redín (Tío), Cornelia Cody (Rosita), Gerard Ender (Primo), Marisa Murray (Manola 1), Tatiana Montenegro (Manola 2), Cindy Benjamin (Manola 3), Javier Rivera (Sr. X), Beatriz Mayoral (Madre), Irene Zimmerman ((Solterona 1), Ediza Vega (Solterona 2), Elena Parres (Solterona 3), Astrid Brinck (Ayola 1), Leslie Cavazos (Ayola 2), Angel; Torres (Don Martín), Victor Hugo Porras (Obrero 1), Jaime Veliz (Obrero 2) and Andreas Kramer (Muchacho)
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Steve Angus (Master Carpenter), Holly Beck (Scenic Painter), Michael Chamberlain (Master Electrician), Meredith Smith and Deborah Sullivan (Electrician), Soledad Campos (Makeup), Syan Ruiz (Light Board Operator), Mari Paz (Piano Recording), and Christopher Shell (Graphics**)**

*Nnominated for the 1995 Helen Hayes Award for Outstanding Supporting Actress

VOCES DEL EXILIO
Voices of Exile
A bilingual presentation of Poetry-on-Stage
January 19–February 5, 1995

Conceived and Directed by Abel Lopez
Selected poets included: Mario Benedetti (Uruguay), Antonio Machado, Luis Cernuda and Juan Ramón Jiménez (Spain), Ariel Dorfman and Marjorie Agosin (Chile), Victor Hredia and Alicia Partnoy (Argentina), Nicolás Guillén and Marisela Veiga (Cuba), Rigoberta Menchú T. (Guatemala), etc.
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Nena Terrell
Designers: Mónica Rayas (Set & Costume Design), Ayun Fedorcha (Light Design), Graciela Quiroga (Choreography)
Cast: Alida Yath-Cruces, Laura Newman, Angel Torres, Carlos Antonio, Leo Redin, Karen Roper, Graciela Quiroga (Dancer), Jorge Anaya (Singer and Guitarist), María Isolina (Singer**)**
Production Staff: Steve Angus (Master carpenter), Rogelio Mora (Scenic painter), Michael Chamberlain, Meredith Smith and Deborah Sullivan (Electrician), Luis Baltierra (Sound Board Operator), Syan Ruiz (Light Board Operator)

AEROPLANOS*
Airplanes
In Spanish with simultaneous English interpretation
October 13–November 20, 1994

By Carlos Gorostiza (Argentina)
Commissioned English translation by Egla Morales-Blouin
Producer: Hugo Medrano
Director: Abel López
Assistant Director and Stage Manager: Glenda Gutierrez
Designers: Mónica Raya (Set and Costumes) and Ayun Fedorcha (Light Design)
Cast: Hugo Medrano (Cristo), Mario Marcel (Paco)
Production Staff: Steve Angus (Technical Director/Master Carpenter), Michael Murray

(Carpenter), Teresa Chevine and Madelaine O'Connoll (Scenic Painters), Deborah Sullivan, Ralph Allen, Meredith Sims and Michael Chamberlain (Electricians), Luis Baltierra (Sound Board Operator), Syan Ruiz (Light Board Operator), Sara E. Soto (House Manager), Daniel Cima (Photography)

*Also presented in the Teatro Nacional in San Salvador (El Salvador)

LOS OTROS DOS
September 23-24, 1994

Monologues and Poetry by Quique Avilés
Visual Art by Y. David Chung y Horacio Quintanilla
Video by Charles Woodman and Y. David Chung

Mainstage 1993-1994

LA CORTE DEL FARAON
The Pharaoh's Court
In Spanish with simultaneous English interpretation
April 28–June 5, 1994

Lyrics by Perrín and De Palacios (Spain)
Music by Vincente Lleó
Producer: Abel López
Director: Hugo Medrano
Musical Director: Guillermo Silveira
Designers: Monica Raya (Set & Costume Design), Heidi Rauch (Choreographer)
Cast: Lina Ramos, Cris Cassidy, David Portalatín, Blaine Kuser, Christopher Shell, Cristina King, Aída García, Estacio Peixoto
Dancer: Edwin Aparicio

NUYORICAN POETS LIVE!
April 1-2, 1994

Artistic Director: Bob Holman
Performers: Tracie Morris, Paul Beatty, Dana Bryant, Ed Morales, Dael Orlandersmith.
Guest Artist: Quique Avilés

Co- presented with Washington Performing Arts Society

AZTLAN: UN MOSAICO AMERICANO
A bilingual Poetry-on-Stage presentation
March 10-20, 994

Selected poets included: Prehispánicos: Huexotzin y Nezahualcoyotl; Mexicans (colonial and

romantic period): Alfonso Reyes, Luis Gonzaga Urbina, Sor Juana Inés de la Cruz, Francisco de Terrazas, etc.; Contemporary and modern Mexican: Rosario Castellanos, Octavio Paz, Efraín Huerta, etc.; Chicano: Carmen Tafolla, Alma Villanueva, Francisco Alarcón, Alberto Ríos, Rubén Martínez, María Herrera-Sobek, El Huitlachoche, etc.
Productor & Director: Abel López
Assistant Director: Glenda Gutiérrez
Stage Manager: Kathleen Gallivan
Designers: Mónica Raya (Set and Costume Design), Kathleen Gallivan (Light Design)
Cast: Alida Yath-Cruces, Roberto Cox, Matías Kraemer, Karen Roper, Beatriz Mayoral, Marvin Salvador, Maru Montero (Dancer)
Production Staff: Georgette Dorn, Gregorio Luke and Olivia Cadaval (Literary Consultants), Daniel McGee (Technical Director), Deborah Sullivan (Master Carpenter, Master Electrician), Luis Baltierra (Sound Board Operatoer), Rosa Guerrero (Seamstress)

CENA PARA DOS
Dinner for Two
In Spanish with simultaneous English interpretation
January 20–February 27, 1994

By Santiago Moncada (Spain)
Commissioned English translation by Nena Terrell.
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Kathleen Gallivan
Designers: Mónica Rayas (Set & Costume Designs), Kim P. Kovac & Deirdre Lavrakas (Light Design)
Cast: Alicia Kaplan (Emi), Veiga (Berta), Hugo Medrano (Pedro)
Understudy: Sylvia Martins
Simultaneous English Interpreters: Karen Roper, Nena Terrell, Julio Alti
Production Staff: Daniel McGee (Technical Director/Set Construction), Luis Baltierra (Sound Board Operator), Soledad Campos (Graphics), Daniel Cima (Photography)

GRUPO MAZAPAN (Chile)
Por el aire desde Chile
December 18-19, 1993

Una cueca chilena, una canción del Renacimiento, una canción de cuna y una de rock son tratadas con la misma perfección en este show de canciones y juegos para niños y toda la familia.

Director: Cecilia Álamos
Musical Arrangments: Carmen Lavanchy
Movement: Pachi Torreblanca
Stage Manager: Kathleen Gallivan
Cast: Cecilia Álamos, Victoria Carvallo, María De la Luz Corcuera, Carmen Lavanchy, Verónica Prieto, Michelle Salazar

Sound Engineer: Alejandro Lyon

Supported in part by the Embassy of Chile.

SAN SALVADOR DESPUES DEL ECLIPSE
Teatro Sol del Rio (El Salvador)
December 3-5, 1993

LATINHOOD/LATINEZ
November 19 -20, 1993

Written and performed by Quique Avilés (El Salvador)
Designer: Horacio Quintanilla (Set Design)
Visuals and photographs by Rick Reinhard and Eduardo López
Musician: Rafael Cepeda (Percussion)

EL BESO DE LA MUJER ARAÑA*
Kiss of the Spider Woman
In Spanish with simultaneous English interpretation
September 30–November 7, 1993

By Manuel Puig (Argentina)
English Translation by Alan Baker
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Kathleen Gallivan
Designers: Mónica Raya (Set & Costume Design), Deirdre Lavrakas and Kim Kovac**(Light Design)
Cast: Hugo Medrano*** (Molina), Roberto Cox (Valentín)
Simultaneous English Interpreters: Daniel Luna, Julio Alti
Production Staff: Daniel McGee (Technical Director/Master Carpenter), Sandy Copeland (Master Electrician), Luis Baltierra (Sound Board Operator), Soledad Campos (Makeup and Graphics), Teresa Ghiglino (Program), Daniel Cima (Photography)

*Also presented at the Teatro National in San Salvador (El Salvador) on March 4 & 5, 1994, sponsored by the Culture & Information Office of the U.S. Embassy
**Received the 1993 Helen Hayes Award for Outstanding Light Design
***Received the 1993 Helen Hayes Award for Outstanding Lead Actor

Mainstage 1992-1993

LOCOS DE CONTENTO
Madly Happy!
In Spanish with simultaneous English interpretation
April 22–May 30, 1993

By Jacobo Langsner (Uruguay)
Commissioned English translation by Nena Terrell
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Kathleen Gallivan
Designers: Deborah Thomas (Set Design), David R. Zammels (Light Design), Hugo Medrano (Costume Design)
Cast: Nelson Landrieu (Román), Cristina King Miranda (Claudia)
Simultaneous English Interpreters: Héctor Jimenez, Nena Terrell
Production Staff: Daniel McGee (Technical Director), Luis Baltierra (Sound Board Operator), Jan Orellano (Stagehand), Lisa McDonald (Master Electrician), William Fecke (Technical Assistant), Steve Angus (Carpenter), Teresa Chevine (Scenic Painter), Carmen Flores (Hair), Teresa Ghiglino (Program), Celia Escudero (Photography)

TURULETE
In Spanish only
March 7, 14, 21 and 28, 1993

Written and performed by Carmen Alicia Morales (Puerto Rico)
Stage Manager: Linus Deeny
Light Design: Luis Baltierra

ACCELERANDO
In English only
February 25–March 28, 1993

By Lisa Loomer (USA)
Producer: Abel López
Director: Susana Tubert
Designers: Hal Crawford (Set Design), David R. Zemmels (Light Design), Sally Montgomery (Costume Design), Kerri E. Rambow (Properties), David Maddox (Sound Design), Sylvia Martins (Choreography)
Cast: Mary Lechter (She), Scott Harrison (He), Carmen Alicia Morales (Mami), Lee Holzapfel (Mother), Jan Orellano (Cupid), Luis Garay (Percussionist), Marcelo Campos Hazan (Bassoonist)
Production Staff: Catalina S. Fuerte (Production Assistant), Daniel McGee (Technical Director), Jan Orellano (Floor Manager), Steve Angus and Bill Hollingsworth (Carpenters), Teresa Chevine (Scenic Painter), David Maddox (Sound Engineer), Richard Gaetjens (Slides), Ken Cobb (Photographer), Angel Gardner (Manhattan Photography), Lisa McDonald (Master Electrician), Bruce Balogh (First Electrician), Rosa Guerrero (Seamstress), Rita Gunther (Eelectrician)

LA MUSA LATINOAMERICANA
A bilingual Poetry-on-Stage presentation

January 8-24, 1993

Selected poets selectos included: Florencia Pinar, Josefa Masanés, Susana March, Carmen Tafolla,Tawese O'Conner, Dorotea Reyna, Rina Rocha, etc.
Producter & Director: Abel López
Assistant Director and Stage Manager: Glenda Gutiérrez
Designers: Abel López (Set Design), David McCandlish (Light Design), Hugo Medrano (Costume Design)
Cast: Toyin Fadopé, Karen Roper, Melody Givens, Astrid Brinck, Alida Yath-Cruces, Cristina Hunter, Cristina King.
Singer: María Isolina.
Production Staff: Luis Baltierra (Master Carpenter, Sound Board Operator), Lisa McDonald and Rita Gunther (Electricians), Edy Vera (House Manager)

CENTROAMERICA: VOICES OF LOVE AND WAR
VOCES DE AMOR Y GUERRA
A bilingual Poetry-on-Stage presentation
December 10-20, 1992

Selected poems by: Popol Vuh (First literary piece by the Maya-Quiché), José de Jesús Martínez, Claribel Alegría, Roque Dalton, Enrique Avilés y Mario Bencastro (El Salvador), Christian Santos, Pablo Antonio Cuadra, Gioconda Belli (Nicaragua), Ana María Rodas and Isabel de los Ángeles Ruano (Guatemala), etc.

Producer: Hugo Medrano
Director: Richard Gaetjens
Assistant Director: Glenda Gutiérrez
Stage Manager: Catalina S. Fuerte
Designers: Hugo Medrano (Set Design & Costumes), David Zemmels (Light Design), Armando Menéndez (Choreography), Richard Gaetjens (Mixed Media), Enrique Avilés (Dramaturge)
Cast: Michelle Banks, Richard Gaetjens, Pía Caro, Daniel Luna, Edy Vera, Enrique Avilés, Jan Orellana
Dancers: Jaime Córdova, Armando Menéndez, Maritza Roldán
Singer: María Isolina
Production Staff: Luis Baltierra (Technical Director/ Projectionist), Julio Vizcarra (Video), Chris Green (Master Ekectrucuab), Teresa Chevine (Scenic Painer), Emilio Baltierra (Carpenter, Sound Board Operator), Penny Steele (House Manager)

LOS MUÑEQUITOS DE MATANZA (Cuba)
November 29, 1992

The premiere appearance of the legendary music group in the United States.
Presented at Baird Auditorium in the Museum of Natural History in collaboration with Washington Performing Arts Society and the Smithsonian Institution.

CLAUDIA HACE HISTORIA...Y CREA HISTERIA (Peru)

November 13-29, 1992

A woman show written and performed by Claudia Dammert

GUILLERMO GOMEZ-PEÑA
NEW WORLD BORDER
October 24-25,1992

A bilingual presentation by Gullieromo Gomez-Peña in collaboration with Cuban-American performance artista Coco Fusco. The last part of the triology*1992*.

A collaboration with Washington Performing Arts Society, Dance Place and District Curators at Dance Place.

LA VIDA ES SUEÑO
Life is a Dream
In Spanish with simultaneous English interpretation
September 24–November 1, 1992

By Calderón de la Barca (Spain)
English translation by Kathleen Raine and R.M. Nadal
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Gae Schmitt
Stage Manager: Kathleen Gallivan
Designers: David Zemmels (Set and Light Design), Jane Schloss Phelan (Costume Design), Heidi Rauch (Properties)
Cast: Carlos Linares (Segismundo), Victor Hugo Arce (Soldier 1/Minister 2), Romildo López (Soldier 2/Minister 2), Rosaura (Ana María Estrada), Richard Gaetjens (Clarín), Nelson Lorenzo (Clotaldo), Bienvenido Martinez (Astolfo), Soledad Campos (Estrella), Luis Manrique (Basilio), María Berríos Ratcliff (Soldier 3/Minister 3), Jan Orellana (Soldier 4/Minister 4)
Simultaneous English interpreters: Héctor Jimenez, Daniel Luna, Nena Terrell, Esther Pérez-Zemmels
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Daniel Orellana (Stagehand), Daniel McGee (Master Carpenter), Chris Ellis, Peter McGee, Tom Meyer, Emilio Baltierra, Bill Hollingsworth, Rich Whitney and Joe Noussair (Carpenters), Teresa Chevine (Scenic Painter), Chris Green (Master Electrician), Pamela Hobson (Technical Consultant), Mary Dubuque, Carlton Heflin III, and Rebecca Ender (Costume Assistants), Ximena Conner (Makeup), Luz María Correa (House Manager), Celia Escudero (Photographer)

Mainstage 1991-1992

ENTRE MUJERES
Between Women
In Spanish with simultaneous English interpretation
April 30–May 31, 1992

By Santiago Moncada (Spain)
Commissioned English translation by Nena Terrell
Producer: Hugo Medrano
Director: Abel López
Assistant Directors: Glenda Gutierrez and Gae Schmitt
Stage Manager: Esther Pérez- Zemmels
Designers: Deborah Thomas (Set and Costume Design), David Zemmels (Light Design), Hugo Medrano (Costume Design)
Cast: Adriana Arriagada (Hortensia), Soledad Campos (Amelia), Susana Cook (Carlota), Cristina King Miranda (Luisa), Cornelia Cody (Elena)
Simultaneous English Interpreters: Sylvia Callejas, Karen Roper and Nena Terrell
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Daniel McGee (Master Carpenter), Chris Ellis, Peter McGee and Rich Whitlock (Set Construction), Andrew Dzmura (Scenic Painter), Chris Green (Master Electrician), Catalina S. Fuerte (Light Board Operator), Ximena Conner (Makeup), Raimundo Rubio and Alberto Insúa (Graphic Design), Celia Escudero (Photography)

TITO PUENTE & JON FADDIS
A Latin Jazz Concert
April 7-8, 1992

Presented in collaboration with the Charlin Jazz Society and George Washington University.

LAS CASAS: UNA HOGUERA AL AMANECER
Bonfire at Dawn
In Spanish with simultaneous English interpretation (through headphones)
February 6–March 8, 1992

By Jaime Salóm (Spain)
English Translation by Phyllis Zaitlin
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Esther Pérez-Zemmels
Designers: David Zemmels (Set & Light Design), Natasa Djukic (Costume Design), David Crandall (Sound Design)
Cast: Angel Torres (Pedro Las Casas), Nelson Landrieu (Bartolomé de Las Casas), Jaime Troncoso (Gabriel), Javier Terán (Pedro Rentería/Fray Rodrigo), Astrid Brinck (Isabel hija), Beatriz Mayoral (Isabel madre), Jorge Gómez (Señor), Ediza Vega (Petrilla), Sara Wigman (Bailarina), Mehan Ariani (Guitarist), Richard Gaetjens (Fray Antón), Hugo Medrano (Pedro de Córdoba), Carlos Ramirez (Gobernador), Alida Yath-Cruces (María), Yayo Grassi (Conchillo/Canciller 1), Nato Salazar (Fonseca/Canciller 2), Ed Johnson (Rey Fernando/Emperador)
Simultaneous English Interpreters: Laura Giannarelli, Nena Terrell, Daniel Luna, Héctor Jiménez
Production Staff: Edi Vera (Backstage Manager), Jorge DeLesma (Makeup), Romildo López (Stagehand), Sean Phillips (Master Carpenter), Susan Dawns and Jonathan Worsley (Set

Construction), Chris Green, Pamela M. Hubson, and Cynthia L. Smith (Set construction), Sylvia Saez (Seamstress), Teresa Ghiglino (Program Design), Sharon Farmer (Photographer)

1991 PREMIO PROTAGONISTA
December 7, 1991
at Herb's Restaurant

GALA honored Ana Martínez and Lourdes Miranda with the first *Protagonista Award* for their support and development of the Latino arts.

ANA MARTÍNEZ, an experto n Spanish dance, was one of the few flamenco dancers in the United States. With ehr husband, guitarits Paco de Málaga, she fhounded the Ana Martínez Flamenco Dance Company, which has toured throughout the North and South America, Europe and Africa.

LOURDES MIRANDA, President of Miranda Associates, Inc., is active in many civic, profesional and women's national and international organizaions.

LA MUSA LATINOAMERICANA
A bilingual Poetry-on-Stage presentation
December 13-22, 1991

Selected poets include: Carmen Tafolla, Rosario Castellano, Marjorie Agosín, Nélida Salvado, Pat Mora, Tawese O'Conner, Eliana Rivero, etc.
Producer & Director: Abel López
Assistent Director: Glenda Gutiérrez
Stage Manager: Daniel Luna
Designers: Abel López (Set Design), David McCandlish (Light Design), Hugo Medrano (Costumes)
Cast: Toyin Fadopé, Karen Roper, Melody Givens, Cristina Hunter, Astrid Binck y Alida Yath-Cruces.
Production Personnel: Egla Morales Blouin and Arlette Clyton (Dramaturges), Luis Baltierra (Master Carpenter/Sound Board Operator), N. Joseph Delillo, Pamela M. Hobson y Marlo Bennett (Electricians), Pauly Laurito (Light Board Operator)

GUILLERMO GOMEZ PEÑA (México/USA)
October 26-27, 1991

A co-production of GALA and the Washington Performing Arts Society presented at Dance Place.

ARDIENTE PACIENCIA

Burning Patience
Spanish and English productions
September 26–November 17, 1991

By Antonio Skármeta (Chile)
English translation by Marion Peter Holt
Producers: Abel López & Hugo Medrano
Director: Jorge Huerta
Stage Manager: Esther Pérez Zemmels
Designers: Hal Crawford* (Set Design), David Zemmels (Light Design), Hugo Medrano (Costume Design), and David Crandall** (Sound Design)
Cast: In Spanish: Héctor Jiménez (Mario Jimenez), Jaime Troncoso (Pablo Neruda), Marta Ortuzar (Rosa (Viuda de Gonzalez), Astrid Brinck (Beatriz Gonzalez), Victor Hugo Porras (Primer policía), Luis Baltierra (Segundo policía)
In English: David M. Malmgren (Mario Jiménez), Pablo Neruda (Ed Johnson), Loretto McNally (Rosa, Viuda de Gonzalez), Simon Key (Beatriz Gonzalez), Luis Baltierra (First Police Officer), Steve Samuelian (Second Police Officer)
Production Staff: Daniel Luna (Backstage Manager), Daniel McGee (Master Carpenter), Chris Ellis and Peter McGee (Set Constructionrew), Tom Meyer (Scenic Painter) Rich Whitney (Master Electrician), Kathleen Gallivan (Light Board Operator), Ann Tippit (Sound Board Operator), Soledad Palma López (Seamstress), Naúl Ojeda (Graphics), Teresa Ghiglino (Program Design), Sharon Farmer (Photography), Steve Clopper (House Manager)

*Hal Crawford was nominated for the 1992 Helen Hayes Award for Outstanding Set Design
**David Crandall was nominated for the 1992 Helen Hayes Award for Outstanding Sound Design

Mainstage 1990-1991

EL PROTAGONISTA (Ante el espejo)
The Protagonist
In Spanish only
May 9–June 9, 1991

By Luis Agustoni (Argentina)
Producer and Director: Abel López
Assistant Directors: Nucky Walker and Glenda Gutierrez
Stage Manager: Esther Pérez-Zimmels
Designers: Regula Schmid and Abel López (Set), David McClandish (Lights) and Regula Schmid (Costume Designer)
Cast: Alicia Araujo (Regina), Hugo Medrano* (Fernando), Mercedes Herrero (Marcela), Mario Marcel (Juan), Carlos Ramirez (Federico), Diana Volpe (Silvia), Astrid Brinck, Daniel Luna, and Giovanni Pllegrini (Actores)
Production Staff: Daniel Luna (Backstage manager), Daniel McGee (Master Carpenter), Chris O'Brien, Carlos Ramirez and Kathleen Gallivan (Set Construction), Pauly Laurito (Sound Board Operator), Kathleen Galligan (Light Board Operator), Rosa Guerrero (Seamstress), Antonio Alcalá (Graphics), Teresa Ghiglino (Program Design), Sharon Farmer (Photography), Steve Clopper (House Manager)

*Nominated for a Helen Hayes Award for Outstanding Lead Actor

THE LOVE OF DON PERLIMPLIN WITH BELISA IN THE GARDEN
Amor de Don Perlimplín con Belisa en su jardín
In English
Februa**ry 1–March 3, 1991**

In Spanish
March 7–April 7, 1991

By Federico García Lorca (Spain)
English Translation by Gwynne Edwards
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Esther Pérez-Zemmels
Designers: Hal Crawford (Set & Light Design), Regula Schmid* (Costume Design), Mercy O'Bourke (Music Designer and Composer), Naúl Ojeda (Furniture)
Cast: Spanish: Mario Marcel (Don Perlimplín), Mercedes Herrero (Marcolfa), Cornelia Cody (Belisa), Dolores Gandaria de Perillán (Madre de Belisa), Giovanni Pellegrini (Primer duende/Tramoyista de verde), Astrid Brinck (Segundo duende/Tramoyista de blanco), Jorge Anaya (Cantante y Guitarrista), Daniel Luna (Tramoyista de rojo), Pablo Baltierra (Aparición)
English: Joe McCain (Don Perlimplín), Loretto McNally (Marcolfa), Campbell Echols (Belisa), Gere Thompson (Belisa's Mother), Joaquín Foster-Gross (First Sprite), Oskar Morán (Secon Sprite), Jorge Anaya (Singer and Guitarist), Daniel Luna (Stagehand in Red), Giovanni Pellegrini (Stagehand in Green), Astrid Brinck (Stagehand in White)
Understudy: Jeninne Lee –St. John (Sprites)
Production Staff: Daniel Luna (Backstage Manager), Daniel McGee (Master Carpenter), Peter McGee, Jeff Sams, Richard Hill, Rick Whitlock and Gerald Imes (Set Construction), Jenny Knots, Deborah Glassberg, and Tony Cisek (Scenic Painters), Kathleen Gallivan (Light Board Operator), Luis Baltierra and Daniel McGee (Sound Board Operators), Barbara Brown (Seamstress), Glenda Gutierrez, Karen Roper and Eva Schmid (Costumes Assistants), Antonio Alcalá (Graphics), Teresa Ghiglino and María Chirinos (Program Design), Sharon Farmer (Photography), and Steve Klopper (House Manager)
Reviews:
"GALA's producing artistic director, Hugo Medrano, clearly loves 'Don Perlimplin', and like an oldfashioned lover he has put himself in total service to its lyrical, cynical, sensual charms. The result isn't a perfect evening in the theatre, but it's often a magical one...Elsewhere, though, Medrano keeps the play twirling smoothly among Naúl Ojeda's stylized green, red and black furnishings and through Hal Crawford's malachite-colored set. It's the old dance of man and woman, groom and bride, love and death. 'Don Perlimplín' is a play that justifies the cliche "a little jewel." At roughly an hour in length, it wouldn't be financially feasible for a larger-budget theatre to risk. Fortunately, Washington has GALA to provide it for us." Lloyd Rose, The Washington Post (February 4, 1991)

*Regula Schmid received a nomination for the 1992 Helen Hayes Award for Outstanding Costume Design

NEGRITUD – POESÍA ON STAGE
A bilinugal Afro-Latino poetry presentation with music and dance
December 14-23, 1990

Selected poets include: Nicolás Santa Cruz (Perú), Tato Laviera (Puerto Rico) y Demetrio Corsi (Panamá)
Producer: Hugo Medrano
Director: Douglas Johnson

ACTO CULTURAL
A Cultural Event
In Spanish only
September 21–October 21, 1990

By José Ignacio Cabrujas (Venezuela)
Producer: Abel López
Director: Susana Tubert
Stage Manager: Esther Pérez-Zemmels
Designers: Deborah Thomas (Set Design), Hal Crawford (Light Design), David Crandall (Sound Design) and Christina Rosendaul (Costume Design)
Cast: Mercedes Herrero (Herminia Briceño, viuda de Petit: Vocal), Diana Volpe (Antonieta Parissi: Vocal auxiliar), Adriana Arriagada (Purificación Chocano: Secretaria), Mario Marcel (Cosme Paraima: Vicepresidente), Hugo Medrano (AmadeoMier: Presidente), Carlos Ramirez (Francisco Javier de Dios (Secretario)
Production Staff: Ruhe Irwin (Master Carpenter), Rick Whitlock, Richard Hill, Lon Marshall and Carl Poland (Set Construction), Andrew Dzmura (Scenic Painter), Sharon Farmer (Photography), Julio Vizcarra (Video Production)

Mainstage 1989-1990

MADE IN LANUS*
In Spanish
April 13–May 6, 1990

Made in Buenos Aires
In English
May 11 – 27, 1990

By Nelly Fernandez Tiscornia
English translation by Raúl Moncada
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Glenda Gutierrez
Designers: Nucky Walder (Set Costume), David McClandish (Light Design), Regula Schmid (Costume Design**)**
Cast: Spanish: Norma Mautone (Yoli), Mario Marcel** (Negro), Diana Volpe (Mabel), Hugo Medrano (Osvaldo); English: Karen Roper (Yoli), Norman Aronovic (Negro), Celeste Lawson (Mabel), Richard Bertone (Osvaldo)

Production Staff: Ruhe Irwin (Master Carpenter), Allen Lindquist, Michael Mayer, Tom Mondale, Cipriano Ortiz and Jeff Sams (Set Construction), Regula Schmid (Set Decoration), Juan Manuel Soaje (Light Board Operator), Luis Baltierra (Sound Board Operator), Sharon Farmer (Photography), Mario Lamo (Video Production), Teresa Ghiglino (Graphics), Lilia Vietti (Dramaturge)

*Also presented at 1990 Miami V International Hispanic Theatre Festival
**Mario Marcel receives the Best Actor Award at the same Festival

ELOISA ESTA DEBAJO DE UN ALMENDRO
Eloisa Lies Under an Almond Tree
In Spanish only
February 2–March 4, 1990

By Enrique Jardiel Poncela (Spain)
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Glenda Gutierrez
Designers: David McClandish (Light Design), Deborah Thomas (Set Design), David Crandall (Sound Design), Regula Schmid (Costume Design), David Alosi (Properties)
Cast: Fernando Moreno (Acomodador), Cornelia Cody (Mariana), Alicia Araujo (Clotilde), Mario Marcel (Ezequiel), Hugo Medrano (Edgardo), Edy Arellano (Fernando), Carlos Ramirez (Fermín), Bienvenido Martinez (Leoncio), Norma Mautone (Micaela), Diana Volpe (Práxedes), Consuelo Gonzalez (Luisa), Daniel Escobar (Dimas), and Mónica Guevara (Julia)
Dogs: Bear and Mancha (Caín & Abel)
Production Staff: Bob Dawson (Set construction), Andrew Dzmura (Scenic painting), Juan Manuel Soaje (Light Board Operator), Luis Baltierra (Sound Board Operator), Regula Schmid (Poster Design), Sharon Farmer (Photography), Julio Vizcarra (Video Production), Teresa Ghiglino (Program Design), Tony García (Graphic Artist).
Reviews:
"GALA theatre's delightful production of 'Eloisa...' is a rare treat for Washington's audiences. Works by Enrique Jardiel Poncela are rarely performed in Spain, let alone the United States. Yet, this nearly forgotten author exerted considerable influence on the development of twentieth century Spanish theatre and, if only for their historical value, his plays should not be abandoned to oblivion.. .Jardiel's plots often seem needlessly complicated and contrived to the modern audience, but the GALA production uses a modified, abbreviated script that made the work thoroughly palatable. Thanks to director Hugo Medrano's meticulous attention to tone and timing, the GALA production conveyed the outrageousness of the original text without leaving the spectator completely confused. In fact, Jardiel's version was enhanced considerably by the elimination of superfluous material." Barbara Mujica, Theatre Reviews (March/April, 1990*)*

EL LOCO Y LA TRISTE
In Spanish only
October 28, 1989

By Juan Radrigán (Chile)
Director: Marcelo Gaete

Assistent Director: Juan Radrigán
Costumes: Sara Astica
Technical Assistent: Luis A. Gaete
Cast: Sara Astica (Eva) y Marcelo Gaete (Huinca)

GRUPO SURCO (Costa Rica)
PAREJA ABIERTA...Muy Abierta
In Spanish only
October 26-27, 1989

By Darío Fó y Franca Rame (Italy)
Spanish Translation: Clara Corneli
Director: María Bonilla
Assistent Director: Roxana Ávila
Set Design & Costume Design: Paz Gaete
Music: Ernesto Raabe
Cast: Sara Astica (Antonia), Marcelo Gaete (El hombre), Hugo Medrano (El profesor)

LA SECRETA OBSCENIDAD DE CADA DIA
October 9-Nov 19, 1989

By Marco Antonio de La Parra (Chile)
Director: Sonia Castel
Cast: Carlos González (Karl), Richard Mancini (Sigmund)

*Production staff is the same as the Spanish production staff.

OUR LADY OF THE TORTILLA
Nuestra Señora de la Tortilla
In English
September 29–October 5, 1989

By Luis Santeiro (Cuba/USA)
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Eugene J. Niermirzycki
Stage Manager: Glenda Gutierrez
Designers: Deborah Thomas (Set Design), David McClandish (Light Design), David Crandall (Sound Design), Lynnie Raybuck (Costume Design)
Cast: Arlette Clayton (Dolores), José Rodriguez (Nelson), Susan Lynn Ross (Dahlia), Elizabeth Rothrock (Beverly), Danny Stark (Eddy), Bernardette Flagler (Valerie)

Mainstage 1988-1989

LA SECRETA OBSCENIDAD DE CADA DIA
Secret Obscenities
In Spanish only
April 28–May 28, 1989

By Marco Antonio de la Parra (Chile)
Producer: Abel López
Directors: Sonia Castel and Hugo Medrano
Stage Manager: Glenda Gutierrez
Assistant Producer: Eugene J. Niemierzycki
Designers: John J. McCarthy (Light Design), Hugo Medrano (Set Design), Regula Schmid (Costume Design)
Cast: Hugo Medrano (Sigmund), Mario Marcel (Carlos)
Production Staff: Mark Hawkinson, David McClandish and Douglas Wahlgren (Set Construction), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Operator), Luis Baltierra (Technical Assistant), Naúl Ojeda (Slides Projections), Regula Schmid (Poster and Program Design)
Reviews:
"...'La secreta...' is a farce based on an outrageous premise. Two exhibitionists dispute the same corner in front of a girls school on a Santiago [Chile] street corner. Little by little the characters reveal their identities: Karl Marx and Seigmund Freud. But are they really the fathers of socialism and psychoanalysis, degenerates masquerading as historical figures, or someone else? Through his characters, the playwright censures the dogmatism of both the ideological right and left, both of which threaten to undermine Chilean society... With productions such as this one, GALA Theatre continues to fulfill two important functions: giving Latin American playwrights exposure in the United States and keeping Washington audiences abreast of new developments in Hispanic theatre." Barbara Mujica, Washington Review (August/September, 1989)

CAMARA LENTA
Slowmotion
Spanish and English productions
February 23–April 2, 1989

By Eduardo Pavlovsky (Argentina)
English translation by Paul Verdier
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Eugene (Skip) Niemierzycki
Designers: Deborah Thomas (Set Design), John J. McCarthy (Light Design), David Crandall (Sound Design) and Regula Schmid (Costume Design**)**
Cast: Spanish: Mario Marcel (Dagomar), Hugo Medrano (Amilcar), Norma Mautone (Rosa); English: Norman Aronovic (Dagomar), Dick Stilwell (Amilcar), Susan Ross (Rosa)
Production Staff: John J. McCarthy (Technical director), Mark Hawkinson (Set Construction), Juan Manuel Soaje (Light Board Operator), Enrique Herrero (Sound Board Operator), Douglas Wahlgren (Carpetner), Len Faina and Faith Moeckel (Graphics), and Julio Viscara and Francisco Varese (Video Production)
Reviews:
"Camaralenta... is the type of play GALA Hispanic Theatre does best. A complex psychodrama

about an aging boxer and his manipulative ex-manager, Camaralenta is a metaphor for the deterioration of Argentina under successive authoritarian governments. Directed by Abel López, the GALA production capitalizes on the company's greatest assets: two first rate Argentine actors, Hugo Medrano and Mario Marcel, who bring to the work an authenticity born of perfect familiarity with the Argentine dialect and total understanding of the play's several levels."
Barbara Mujica, Washington Review (August/September 1989)

LA ZAPATERA PRODIGIOSA
The Shoemaker's Prodigious Wife
In Spanish only
October 21–November 20, 1988

By Federico García Lorca (Spain)
Producers: Abel López and Hugo Medrano
Director: Hugo Medrano
Stage Manager: Glenda Gutierrez
Designers: Deborah Thomas (Set Design), John J. McCarthy (Light Design), Regula Schmid (Costume Design), and Joana del Río (Choreography)
Cast: Yayo Grassi (El Autor), Cornelia Cody (Zapatera), Oskar Morán (El Niño), Mario Marcel (Zapatero), Joana del Río (Maja con abanico rosa/Vecina verde), María Luisa Sperling (Vecina morada), Alicia Araujo (Vecina roja), Adriana Arriagada (Hija de vecina roja), Elba Laíno (Beata 2/Vecina amarilla), Luis Manrique (Alcalde), Erwin Flores (Don Mirlo), Edgar Arellano (Mozo de la faja), Ada Morán (Beata 1/Vecina azul), Roslin Arington (Vecina azul/Vecina negra), Bienvenido Martinez (Mozo del sombrero), E. Alejandro Joseph (Hombre de la flauta), and Marcela Marcel (Niño pescador)
Production Staff: Mark Hawkridge (Set Construction), Caridad Plata (Seamstress), Juan Manuel Soaje (Light Board Operator), Luis Bernal and Enrique Herrero (Sound Board Operators), Regula Schmidd (Fans and Art Design), Christina Schwartz (Graphics)
Reviews:
"Set in Andalusia, Federico García Lorca's farce concerns the struggles of a strong-willed young woman trapped in an arranged marriage and a village of 'nuns and dishrags'. Lorca infuses feminism and social criticism into a traditional puppet-theatre plotline, in which the characters are types and the happy resolution is inevitable. GALA's Spanish-language production adheres to this highly-stylized form with colorful costumes, temperaments, and dances, but the cast is somewhat uneven and the opening night performance revealed gaps in both volume and timing."
Washington City Paper (October 28, 1988)

Mainstage 1987-1988

OFICIO DE HOMBRES
A Man's Trade
In Spanish only
May 20–June 19, 1988

By Andrés Morris (Honduras)
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Jorge Oliver
Stage Manager: Bienvenido Martinez

Designers: John McCarthy (Lights), Deborah Thomas (Set) and Regula Schmid (Costumes)
Cast: Hugo Medrano (Lidgardo), Alicia Araujo (Orquídea), Marco Sanchez (El Ñato), Yayo Grassi (Albert), Mario Marcel (Chema), Adriana Arriagada (Lisette), Nancy March (Flor de Pascua)
Production Staff: Juan Manuel Soaje (Sound & Light Board Operator), Jaime Fernandez (Program & Poster Design), Sharon Farmer (Photography)
Reviews:
"GALA Hispanic Theatre presents a farcical, incisive look at contemporary life in Latin America by Honduran playwright Andres Morris. After 20 years in Europe, a couple (Hugo Medrano and Alicia Araujo) returns home to Tegucigalpa, eager to contribute to the country's development. But Tegucigalpa is not quite as they remember it; gunshots continually sound from the street, and a persistent vendor keeps scurrying through their apartment. They discover, along with their friend Albert (who has become tall and blond during a long stay in Copenhagen), that their educations are actually hindrances, so they begin a hilarious process of de-education. A charming and animated show by a talented group of comic actors." Washington City Paper (June 10, 1988)

IK DIETRIK FON
A puzle for a solo performer
March 13, 1998

Written and performed by Martín Zapata (México)
Supported by the Office of Cultural Affairs, Embassy of Mexico

THE BONDS OF INTEREST
Los intereses creados
In English with simultaneous Spanish interpretation
February 25–March 27, 1988

By Jacinto Benavente (Spain)
English translation by John Garret Underhill
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Timothea Howard
Designers: John McCarthy (Light Design), Hugo Medrano (Set Design, Regula Schmid (Costume Design)
Cast: Jim Scott (Leander), Carlos Juan Gonzalez (Crispín), Charles Lippman (Innkeeper), Carlos Sandoval (Servant/Secretary), J. Klinger (Harlequin), Albert S. Denis (Captain), Jewell Robinson (Doña Sirena), Hilary Kacser (Columbine), Caitlin O'Neill (Laura), Joan Kasarda (Risela), Louis Levy (Polichinelle), Constance Fowlkes (Wife of Polichinelle), Jessica Ferris (Sylvia), Norman Seltzer (Pantaloon), David Rothman (Doctor)
Production Staff: Anna Perez (Floor Manager), Cheryl Woods (Backstage), John Cannole (Scenery), Kris Stotz, Aurore Black and Yayo Grassi (Set Construction), Bradlee W. Sabelli (Scenic Backdrop), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Board Operator), Regula Schmidd (Program & Flyer Design)

Mainstage 1986-1987

¡VARON, PA' QUERERTE MUCHO!
Loving That Man of Mine!
A Series of Two Comedies
April 29–May 31, 1987

A OTRA COSA MARIPOSA
Sayonara, Baby
In Spanish and English on alternate nights

By Susana Torres Molina (Argentina)
Producers: Abel López and Hugo Medrano
Director: Hugo Medrano
Designers: Hugo Medrano (Set & Sound Design), John J. McCarthy (Light Design)
Cast: Spanish**:** Susana Agostini, Alicia Neiman, Susana Specter, Alicia Araujo
English: Sylecia Janutolo, Karen Roper, Judith Z. Miller, Lynnie Raybuck
Reviews:
"...Fast paced, honest, and hilarious, this play has some profoundly disturbing moments, such as when Fatty, who lives with his sickly yet seemingly immortal mother, is savagely coerced by two cheating husbands into ejaculating into a blow-up sex doll while homosexual Birdie looks on. Director Hugo Medrano has gambled with some unorthodox concepts and movement (there is no fear of upstaging) to produce a show which succeeds as a biting look at men without becoming a feminist condemnation of mankind. A fully satisfying evening, not for the insecurely macho or sexually squeamish." Washington City Paper (May 8-14, 1987)

MATATANGOS*
In Spanish only

By Marco Antonio de la Parra (Chile)
Producer: Abel López
Directors: Abel López and Hugo Medrano
Assistant Director: Jorge Oliver
Stage Manager: Anna Pérez
Designers: John J. McCarthy (Light Design), Hugo Medrano (Set & Sound Design), Jorge Pereyra (Choreography)
Cast: Mario Marcel (Uno), Hugo Medrano (Dos), Yayo Grassi (Tres)
Production Staff: Cheryl Woods (Backstage Manager), Antonio Castro and José T. Díaz (Set Construction), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Board Oerator), Reginald Colbert (Sound Engineer)

*Also presented at The Kennedy Center (Terrace Theatre) as part of "Washington Front and Center" on September 26, 1987, and the First Festival de Teatro por la Paz in San José (Costa Rica), November 1989

SINNERS CAN STAND, TOO
A Staged Reading as part of the Arhives Alive
April 7, 1987

By June Willenz (USA)
Director: Abel López
Cast: Jack Wilbern, Alex Webb, Michael Bellafiore, Jim Byrne, Tom Howell, Jennifer Ashburn
Presented at the National Arhives in collaboration with the Arhives and The Writers Center

LOS SOLES TRUNCOS
The Fanlights
In Spanish and English on alternate nights
February 6–March 8, 1987

By Rene Marquez (Puerto Rico)
English translation by Richard John Wizell
Producer: Hugo Medrano
Director: Abel López
Assistant Directors: Susana Specter (Spanish); Tim Caggiano (English)
Stage Manager: Tanya Harris
Designers: Chick Vaughn (Set Design), Susan Landess (Light Design), Hugo Medrano (Costume Design)
Cast: Susana Agostini (Inés), Karen Roper (Inés-English), Laly Anker (Emilia), Ramona Rhoades (Emilia-English), Leonor Chaves (Hortensia)
Production Staff: Susan Landess (Master Electrician), Adam Phillips, Michael Bellafiore, Timothea Howard, Mark Mendez and Mario Marcel (Set Construction), Flor de María Gutierrez (Light Board Operator), J. Pérez (Sound Operator), José McMurray (Sound Engineer), Chuck Lippman (Makeup), Michael Reilly (Wigs), James Wolf (Graphics)

Mainstage 1985-1986

A VOLUNTEER ARMY
An "Archives Alive" Staged Reading
October 2, 1986

By Theda O. Henle (USA)
Director: Abel López
Cast: Steve Grad, Bob Wenz, Brian Deenihan, Hans Bachmann, Dominic Lonardo, Bill Reeves, Don Myers, Arthur Burditt, Tim Caggiano.

Presented by the Writer's Center, the National Archives, and GALA at the Bethesda First Baptist
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EXTRAÑO JUGUETE
The Toys
In Spanish and English on alternate weekends
July 25–August 24, 1987

By Susana Torres Molina (Argentina)
Translation by Rodney Karl Reading & Susan Meyer
Adaptation by Maureen Pratt & Dr. Miriam Davis

Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Timothea Howard
Designers: Hugo Medrano (Set & Costume Design), Susan Munson (Light Design), Carlos Bañales (Sound)
Cast: Leonor Chaves (Perla), Claudia Dammert (Angela), Hugo Medrano (Maggi-Spanish), Vincent Brown (Maggi-English)
Production Staff: Thomas Simpson (Master Electrician), Carlos Rojas and Michael Morris (Set Construction), Timothea Howard (Light and Sound Boards Operator), Hugo Medrano (Graphics)

LA FIACA
In Spanish only
April 3–27, 1986

By Ricardo Talesnik (Argentina)
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Barbara Simon
Stage Manager: Glenda Gutierrez
Designers: Tara Underwood (Light Design) and Hugo Medrano (Set and Sound Design)
Cast: Mario Marcel (Néstor), Susana Agostini (Marta), Alicia Araujo (Madre), Hugo Gutierrez-Vega (Peralta), Mercedes Antesana (Señorita Jáuregui), Pablo Rodriguez Echevarría (Balbiani)
Production Staff: Daniel E. Jacobson (Technical director/Sound & Lights operator), José T. Díaz (Set Construction), José Ellauri (Program and Poster Design), Eduardo Ramirez (Graphics), and Emma Rodriguez (Photography)

Mainstage 1984-1985

VERANO 85 – A Weekend of Latino Stars
A co-presentation with Joe Papp's FESTIVAL LATINO EN NUEVA YORK
August 16-18, 1985

WILSON PICO & SUSANA REYES (Ecuador)
The Elements of Love and Anger (Dance)
August 16, 1985

SUSANA ALEXANDER (Mexico)
Si me permiten hablar/If You Allow Me to Speak (Theater)
August 17, 1985

MARILINA ROSS (Argentina)
"Soles" (Music)
August 18, 1985

THE KNIGHT FROM OLMEDO
El Caballero de Olmedo
In English only
May 9–June 9, 1985

By Lope de Vega (Spain)
English translation by Jill Booty
Producers: Abel López & Hugo Medrano
Director: Hugo Medrano
Assistant Director: Lisa Ann Walter
Designers: Kim Peter Kovac (Light Design), Cheryl Brand (Costume Design), Hugo Medrano (Set & Sound Design)
Cast: Ramona Rhoades* (Fabia), Chuck Lipman (Tello), Michael Chavan (Alonso), Leonor Chaves (Ines), Laura Giannarelli (Leonor), Lisa Ann Walter (Ana), Mark Mendez (Fernando), David Dennis (Don Pedro), Michael Bellafiore (King Juan II), Matt Walker (Constable), Karen Roper (Figure/Peasant), and Richard Gaetjens (Mendo)
Production Staff: Aurore Bleck (Wardrobe Mistress), Kim Peter Kovac (Master Electrician), Antonio Castro (Master Carpenter), Reginald Colbert (Sound Engineer), Richard Gaetjens (Sound Technician), Michael Morris (Light Board Operator), Eileen Kelly, Deirdre Lavrakas, Chris Hurt and Tom Lavrakas (Light Crew), Emma Rodriguez (Photography)
*Ramona Rhoades received the 1985 Helen Hayes Award for Outstanding Supporting Actress

THE HOUSE OF BERNARDA ALBA
La casa de Bernarda Alba
In English
October 18–November 11, 1984*

By Federico García Lorca (Spain)
English translation:
Producer: Abel López
Director: Hugo Medrano
Designers: Hugo Medrano (Set Design), Deirdre Lavrakas (Light Design), Xenie Brown (Costume Design)
Cast: Jewell Robinson (Bernarda), Sylecia Janutolo (Adela), Karen Roper (Angustias), Leonor Chaves (Martirio), Laura Giannarelli (Magdalena), Janet Antonelli (Amelia), Ramona Rhoades (María Josefa), Joan Kelley (Poncia), Ethel Minor (Servant)
Dancers: Natalia Monteleón, Estefania Neira, Esteban Quintero
Singer and Guitar: Manolo Rocca
Production Staff: Alberto Villatoro (Carpenter)
Reviews:
"...The staging, under the direction of Hugo Medrano, is compelling because it takes such imaginative advantage of the space, which sprawls all around, or rather in front of the audience, which is put in seats circling the action, so that at one moment you are at distance, another up close and personal. The effect is a little like watching a particularly bad dream materialize, figures coming out of a fog.... There's no visible barrier or prison on stage here, but the women keep running into walls that are as solid as cement and they turn inward, against each other, at

turns battling, then huddling together for protection... It's the staging, however, that carries this production, and it's as good an introduction as you can have, not onlyto Lorca, but to GALA." The Georgetowner (October 26-November 8, 1984)

"...GALA Hispanic Theatre opens its second season at the Lansburgh Cultural Center with Lorca's play, and under Hugo Medrano's direction, Washington's Latin American theatre company provides an atmospheric evening, stylish in staging and subtonic... Medrano's thoughtful direction allows for a natural interplay among the sisters. Joan Kelley plays Poncia, the canny servant and real mistress of the house with cunning. Jewell Robinson, as Bernarda Alba is stern an imperious, but her one-note overwrought performance reveals little else of the woman who so dominates her daughters." Joe Brown, The Washington Post

*Also presented at the Joseph Papp's FESTIVAL LATINO DE NUEVA YORK on August 10, 1985 at the Public Theatre

Mainstage 1983-1984

TAMOS AÍ – IT'S SHOW TIME IN RIO!

An original musical written, choreographed and directed by Sylvia Martins
Selected composers included**:** Vinicius de Moraes, Chico Buarque, Caetano Beloso, Edu Lobo, Milton Nascimento, Tom Jobin
Producer: Hugo Medrano
Musical Director: M. B. Colbert, Jr. (Piano)
Assistant Director and Stage Manager: Richard Gaetjens
Designers: Hugo Medrano (Costume and Set Design), Michael Henderson (Light Design)
Musicians: Oteil Burbridge (Bass), Lewis Cotton (Guitar), María E. (Brix) Breyer (Drums), Michael E. Horton (Wind instruments), Ivan A. Sargent (Drums)
Dancers: Thomas Bell, Larry Purifory, Eva Miller, Kimberly Konczal (Dance Captain).
Actors: Gil Pimentel (Pierrot), Richard Gaetjens (The Director).
Featured Artists: Lucia Eloi (Sambista/singer), Penha e Tião (Sambistas) and Delmario (Symbol of Carnaval)
Production Staff: María Paz Salcedo (Graphic design), Donna Debow (Window design) and Joseph Dor (Photography)

EL SECUESTRO
The Kidnapping
In Spanish and English on alternate nights
Presented at GALA Theatre at the Lansburgh Cultural Center (421 8th Street, NW)
January 5–February 12, 1984*

By Mario Diament (Argentina)
English translation by Marcia Coburn Wellsworth
Producer and Director: Hugo Medrano
Assistant Director and Stage Manager: Candace Smith
Designers: Hugo Medrano (Set and Costume Design), and Kim Kovac (Light Design)
Cast: Raoul N. Rizik (Emilio Morel), Leonor Chaves (Leo), and Richard Gaetjens (Martin)
Production Staff: Reginald Colbert (Sound Engineer), Joseph Dor (Photography), María Paz

Salcedo (Graphic Design)
*****Also presented at Joseph Papp's FESTIVAL LATINO EN NUEVA YORK on August 11, 1984 at the Public Theatre (Martinson Hall)

Mainstage 1982-1983

ÉXITO
Bilingual excerpts from works of Latin American writers adapted for the stage, and original scenes by the company
Presented at the All Souls Unitarian Church (16th & Harvard Streets, NW)
June 11–August 2, 1982

Texts selected from: "Haciendo Cola/Standing In Line" by Pedro Saad Herrería (Ecuador); "USA que teusa/USA Uses You" and "Era martes/It was Tuesday" by Raúl Pérez Torres (Ecuador); "Noviembre y un poco de hierba/November and A Little Bit of Grass" by Antonio Gala (Spain) and "A manuscript" by the Cuban exile Pedro Bovi-Guerra
Translated and adapted by Hugo Medrano and Abel López
Producer: Hugo Medrano
Director: Abel López
Designers: Michael Henderson (Light Design), Hugo Medrano (Costumes and Set Design)
Cast: Leonor Chavez (Lucy), Hugo Medrano (Juan), Nelson Lorenzo (Rafael), Candace Smith (Candi), Laly Anker (María), José Antonio Melián (Gilberto)
Production Staff: Jackie Morgan (Light Technician), Reginald Colbert (Sound Engineer), Leonard Faina (Program & Poster Design), Joseph Klipple (Photography)

EL RITUAL DEL LA SALAMANDRA
The Salamander's Ritual
In Spanish and English on alternate nights
March 18–May 2, 1982

By Hugo Argüelles (México)
Winner of Mexico's Best Play 1981
Commissioned English translation by Nena Terrell
Producer and Director: Hugo Medrano
Assistant Director: Abel López
Stage Manager: Raimundo Rubio Huidobro
Designers: Hugo Medrano (Set & Costume Design), Carlos Bañales (Lights & Sound Design), and Ana Seez (Makeup)
Cast: Leonor Chaves (Luisa), Richard Gaetjens (Antonio), José Angel García (Mauricio) (Jack Wilbern- English), Claudia Dammert (Evilia), Laly Anker (Ursula-Spanish), Helen Olney (Ursula-English)
Production Staff: Carlos Gonzalez (Set Construction), Liliana Mercenario (Poster & Program Design), and Joseph Dor (Photography)

CONTIGO, PAN Y CEBOLLA
Rice and Beans, and You
In Spanish only
January 14–February 28, 1982

By Héctor Quintero (Cuba)
Producer: Hugo Medrano
Director: Eduardo
Assistant Director: Abel López
Stage Manager: Raimundo Rubio Huidobro
Designers: Carlos Bañales (Light & Soud Design), Hugo Medrano (Set Design), and Elizabeth Bergman (Costume Design)
Cast: Amelia Fernandez (Fefa), Madelaine Romero Fresneda (Lala), Leonor Cháves (Lalita), Juan Manuel Gonzalez (Anselmo), Oscar García (Anselmito), Patricia Rosell (Fermina), Pepe (Richard Gaetjens), and Nelson Lorenzo (Alfredo)
Taped Voices: Marcelo Fernandez, Violeta Bellamy, Manolo Santalla
Understudies: Manolo Santalla and Francisco Ojeda
Production Staff: Carlos Gonzalez (Set Construction), Ruff & Ready (Furniture), Bonnie Atwater (Flag), Ricardo Denegri (Poster & Program Design) and Joseph Dor (Photography)

Mainstage 1980-1981

PEQUEÑOS ANIMALES ABATDOS
September Tarot
In Spanish & English on alternate nights
July 9–August 9, 1981

By Alejandro Sieveking (Chile)
Commissioned English translation by Rebecca Read and Hugo Medrano
Producer: Hugo Medrano
Director: Fred Lee
Assistant Director: Alegría Quintana
Stage Manager: Amir Keshvari
Designers: Gary Floyd (Light Design), Hugo Medrano (Set Design), Carlos Bañales (Sound Design), and Julio Cruz (Costume Design)
Cast: James Ferrer (Felipe), Leonor Chaves (Nancy), Pelusa (María McCormick), Frank Sherman (Grandfather-English), Hugo Medrano (Grandfather- Spanish), Felisa Kazen (Grandmother), Erik Murray (Willy), Diego Zuñiga (El Merluza, The Hake)
Production Staff: Mike Tivoli (Set Construction), Antonio Maldonado (Light Board Operator), Carolyn Campbell (Sound Board Operator), Oscar García (Makeup), Ricardo Denegri (Poster Design)

HABLEMOS A CALZON QUITAO
Cheeks
In Spanish and English on alternate nights
January 29–March 22, 1981

By Guillermo Gentile (Argentina)
Adapted English translation by Ricardo Matamoros
Producer and Director: Hugo Medrano
Stage Manager: Nelson Lorenzo
Designers: Carlos Bañales (Light & Sound Design) and Hugo Medrano (Set Design)
Cast: Richard Gaetjens (Juan), Guillermo Labarca (Martin) and Manolo Santalla (Father)
Production Staff: Mike Tivoli and Carolyn Campbell (Carpenters), Luis R. Velasco (Hair),

Kent Minichiello (Photography)

ROMANCERO SECRETO DE UN CASTO VARON
The Secret Romance of a Chaste Baron
In Spanish only
April 16–May 31, 1981

By Antonio Martinez Ballesteros (Spain)
Producer and Director: Hugo Medrano
Assistant Director: Abel López
Stage Manager: Nelson Lorenzo
Designers: Carlos Bañales (Light & Sound Design), Hugo Medrano (Set Design), Julio Cruz (Costume Design), and Joseph Klipple (Slides & Photos)
Cast: Hugo Medrano (Conde Ordoño), Leonor Chaves (Moriana), Antonio Salvador (Don Bermudo de Simancas), José Luis R. Velasco (Pregonero), Abel López (Soldado), Madelain Romero (Roxana), María McCormick (Lambra), Laly Anker (Doña Urraca), Herminia Parra (Doña Brunequilda), Noel Carvajal (Don Gundemaro)
Understudies: Manolo Santalla (Pregonero) and Edna Migliazo (Lambra)
Production Staff: M. Tivoli (Set Construction), Dan Loveless and Ozey Thorpe (Costume Assistants), Jose L. Rodriguez Velasco (Hair & Makeup), Carolyn Campbell (Technical Assistant), and Ricardo Denegri (Program & Poster Design)

TRES MARIAS Y UNA ROSA
Taller de Investigación Teatral (TIT)
In Spanish only
March 26-29, 1981

By David Benavente and TIT
Producer: David Benavente
Director: Raúl Osorio
Assistent Director: Rebecca Ghigliotto
Stage Manager: Claudio Pueller
Designers: Ramón López (Set & Light Designs), Manola Muñoz, María Uribe, María Cornejo and Sonia Riquelme (Tapestry Designs), Patricio Solovera (Music)
Cast: Luz Jiménez (Maruja), Loreto Valenzuela (María Ester), Miriam Palacios (María Luisa) y Soledad Alonso (Rosa)
Productino Staff: Carlos Cabeza (Light Technician), Alejo Carrasco (Master Carpenter), Mary Ann Streeter (Program and Flyer Design),Ramón López (Photography)

Mainstage 1979-1980

¿A QUE JUGAMOS?
What Should We Play?
Productions in Spanish and English
April 11–27, 1980

By Carlos Gorostiza (Argentina**)**
English translation by GALA's Translation Committee* presided by Dr. Myriam Davis
Producer and Director: Hugo Medrano
Assistant Director: Egla Morales Blouin
Stage Manager: Susan Carr
Designers: leb (Set Design), Paul Davis (Original Piano Music), mbc (Lights & Sound.
Cast: Miranda Kreisberg (Chony), Guillermo Labarca (Cacho), Luis Manrique (Federico), Alicia Neiman (Leonor) (Rebecca Read in the English production), and Hugo Medrano (Pasco)
Production Staff: Ana María Aignasse, Fred Gluecksmann and Eduardo Jacobson (Set Construction), Kent Minichiello and Joseph Klipple (Photography)
*GALA's Translation committee members: Paul Davis, Mary Lou Hoelscher, Daniel Lecuona, Sarah Monnerat, Rebecca Read

LAS MONJAS
The Nuns
In Spanish and English on alternate nights
August 21-September 28, 1980

By Eduardo Manet (Cuba)
Producer and Director: Hugo Medrano
Designers: Carlos Bañales (Light & Sound Design) and Hugo Medrano (Set & Costume Design)
Cast: Spanish: José Luis R. Velasco, Richard Gaetjens, Carlos Gonzalez, Manolo Santalla, and Laly Anker; English: Richard Gaetjens, Carlos Gonzalez, Manolo Santalla
Reviews:
"Have you ever seen a dream walking? No? Well, how about a nightmare? A nun smoking cigars...Cursing like a sailor...Swigging booze from a flask. Committing murder...Now, you can catch all these little pleasantries, and a few other surprises, in English and Spanish, at the Gala Hispanic Theatre, in Eduardo Manet's revolutionary drama, 'The Nuns'...The Nuns is an oddity...an unusualartifact from Latin America. For those specifically interested in Spanish culture or avant-garde drama, it's worth seeing. And I am always impressed with GALA's ambition, and the ingenious ways they use their tiny space." Faiga Levine, WTOP News Radio
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El SI DE LAS NIÑAS
When Young Girls Say Yes
In Spanish only
November 9–December 9, 1979

By Leandro Fernandez de Moratín (Spain)
Producer & Director: Hugo Medrano
Stage Manager: Daniel Jacobson
Designers: Carlos Bañales (Light & Sound Design), Hugo Medrano (Set & Costume Designs)
Cast: Raúl N. Rizik (Simón), José M. Guerricagoitia (Don Diego), Laly Anker (Doña Irene), Sara Monnerat (Doña Francisca, Paquita), María McCormick (Rita), José Luis R. Velasco (Calamocha), Manolo Santalla (Don Carlos)
Production Staff: Miranda Kreisberg (Backstage manager), Ruth Pettus (Scenic paint), José Luis R. Velasco (Hair), Oscar Ordenes (Language Consultant), Joseph Klipple (Photographer)
Reviews:

“Playing to sell-out crowds performance after performance, GALA Hispanic Theatre’s versatile actorscharmed theater-goers with their recent season opener 'El sí de las niñas' (When Young Girls Say Yes), adding yet another type of drama to the company’s increasingly varied repertory. Sometimes touching, occasionally melodramatic, and always sharp in its social satire, this 18th century play - one of the best examples of Spain’s neoclassic drama, was perfectly suited to GALA’s diminutive theater... Several actors made their debut on GALA’s stage with their appearance in 'El sí de las niñas,' including José María Guerricagoitia as Don Diego. His thoughtful performance in the lead role lent a credibility to many lines that otherwise might have sounded unnatural to contemporary audiences.” Kathryn Shaw, Rock Creek Monitor

LATIN AMERICA: An Emerging Reality
September 1–28, 1979

An exhibition that provided an overview of Latin America through a variety of artistic disciplines
Sponsored by the General Services Administration and National Archives and Record Service for the 1979 National Hispanic Heritage Week at the General Services Administration’s Exhibit Lobby, F Street, NW (between 18th and 19th Streets, NW)
Photography:
The Nicaraguan scene by Marcelo Montecino (Chile)
Faces of Central America by Francisco Alvarado (Honduras)
Struggle in the Southern Cone, From the Institute of Policy Studies Collection
Ceramics, Handicrafts, and musical instruments:
Several pieces from the private collection of Carlos Martinez Vidal (Argentina)
Arpilleras of Chile (Patchwork Appliques):
From the private collection of Isabel Allende (Chile)
Woodcuts and Poster Design by Naúl Ojeda
Exhibit Coordinators: Enrique Bañales, Daniel Jacobson, Hugo Medrano, Rebecca Read

THE ALTERNATIVE
La alternative
In English only
December 8-17, 1978

By Amiri Baraka (LeRoi Jones) (United States)
Director: Arnett Holloway

Mainstage 1978-1979

SAVERIO EL CRUEL
Saverio, the Cruel
In Spanish and English, on alternate nights
June 7–23, 1979

Inspired by the play of the same name by Roberto Arlt (Argentina)
English translation by Laura Eastman and Gabriel García
Producer: Hugo Medrano
Director: Gabriel García

Stage Manager: Adriana Gutierrez
Designers: Carlos Bañales (Light Design)
Cast: Raul Rizik (Saverio), Marcel Bouquet (Juan), Adlin Domingo (Luisa), Rebecca Read (Simone), Marisa F. Ecija (Niño con flauta), Gayana Jurkevich (Susana), and Guillermo Labarca (Pedro)
Production Staff: Daniel Doura (Vocal Coach), Naúl Ojeda (Poster Design), Julie Wiatt and Joseph Klipple (Photography), Raoul Rizik (Publicity)
Presented at Unitarian All Souls Church
Reviews:
"...it is so tonal and visual that one suspects that a knowledge of neither language is necessary. The work is almost a ballet, with stunning tableaux... It is fine and challenging." David Burchard, The Washington Post

"...something different, new and utterly fascinating...[the] direction is exceptionally imaginative...All very simple, yet visually stunning...intense theatre...unusual, exotic, it offers food for the eyes, the ears and the mind." Faiga Levine, Critic's Place-PBS

JUAN VALENTIN- IN CONCERT
An evening with Puerto Rican singer Juan Valentin and his songs and those from the Latin American repertoire
May 2, 1979

Director: Steve Gray

FEDERICO, GRACIA Y CALOR
Bilingual
May 10–27, 1979

Poems, songs and dramatic scenes by Federico García Lorca (Spain)
Narrative Text by Rafael Supervía
Producer and Director: Hugo Medrano
Stage Manager: Teresa Valaer
Musical Director: Paco de Málaga
Piano and Flute: June Starke
Designers: Hugo Medrano (Costumes and Set Design), Carlos Bañales (Light Design)
Cast: Hugo Medrano, Oscar Ordenes, José Luis R. Velasco, Adlin Domingo, Herminia Parra, and Mara Odette
Production Staff: Javier Domingo & Jose Luis R. Velasco (Production Assistants), Naúl Ojeda (Art & Poster Design), Jose Luis R. Velasco (Makeup & Hair), Marisa F. Ecija (Light & Set Construction), Ana Martinez (Flamenco Consultant), Raoul Rizik and Macarena Serrano (Publicity)
Reviews:
"...the most sparkling parts of the show needs no translation...As always, GALA's company makes striking and imaginative use of its limited space as a setting for the talents of its cast." Dan Griffin, The Washington Post

"If you're interested in music, poetry, and passionate mysteries of life, you'll also enjoy

‘Federico...’...Lorca receives sensitive and intelligent treatment at GALA... I urge anyone with the slightest interest in Hispanic culture to see these beautiful and talented performers pay tribute to a special artist.” Earl Arnett, Critic’s Place-PBS

THE MASSES ARE ASSES
A Staged Reading
Co-produced with the 8th Source Theatre Festival

By Pedro Pietri
Director: Abel López
Cast: Sylecia Janutolo, Chuck Lippman

DE NUESTRAS MUJERES
About Our Women
A bilingual presentation of Latin American poetry

Selected poetry by: Santa Teresa de Jesús, Sor Juan Inés de la Cruz, Alfonsina Storni, Juana de Ibarbourou, Gabriela Mistral, Idea Vilariño, Irma Astorga, etc.
Adapted, translated and directed by Egla Morales Blouin
Producer: Hugo Medrano
Stage Manager: Richard Gaetjens
Designers: Delphy Vaznaugh (Projections), Hugo Medrano (Sest Design & Costume Design), Carlos Bañales (Sound Design), Kim Peter Kovac (Light Design)
Cast: Delphy Vaznaugh, Gayana Jurkevich, Alida Yath-Cruces, Diva Ponti, Herminia Parra, Carmen Morales Deeny, Jane E. Shore, Sylvia López Calleja, Marta Chacón, Egla Morales Blouin, Fred Strebe (Flute)
Production Staff: Enrique Bañales (Lighting Assistant), David Beyl (Light Board Operator), Kim Peter Kovac (Master Carpenter), Ramón Juarbe (Costume Asistente), Luis Velasco (Hair Stylist)

EL FABRICANTE DE DEUDAS
The Debt Builder
In Spanish and English on alternate nights
March 9–April 1, 1979

By Sebastián Salazar Bondy (Perú)
Prologue based on “El Perú: Retrato de un país adolescente” by Luis A. Sanchez
Commissioned English translation by Raúl N. Rizik
Producer and Director: Hugo Medrano
Stage Manager: Barbary Baer
Designers: Carlos Bañales (Light & Sound Designs), Mateo Holsen (Original Music), Hugo Medrano (Set Design), Francisco López (Comics Design)
Cast: Luis Manrique (Luciano Obedot), Rebecca Read (Pitusa Obedot), Alicia Neiman (Socorro Pinzónde Obedot), Oscar Ordenes (Cash and Sagarra), Nelson Lorenzo (Jacinto), Richard Gaetjens (Angel Castro), Raúl Rizik (Ahumada, Santizo and Obeso), Marcel Bouquet (Marqués de Rondevieux), Sandra Carvajal (Godofreda), Herminia Parra (Jobita), Hugo Medrano (Jerome Pernaud)

Production Staff: Enrique Bañales (Set Construction), Marisa F. Ecija (Light Crew), Luis Velasco (Hair), Oscar Discetta (Tailor), León Bolaños (Poster Design), Lisa Minichiello (Backstage Manager), Joseph Klipple (Slides)
Reviews:
"...Director Hugo Medrano and his cast have performed a worthy resuscitation on a little known period –1944 in Lima, Perú... the players clearly care as much for laughs as for lessons, and both, as a result are well served." James Lardner, The Washington Post

"After the final act was over and the last bows were taken, it was evident that 'The debt builder' had captured Spanish and English audiences alike." Kathryn Shaw, The Rock Creek Monitor

LA NOCHE DE LOS ASESINOS
Night of the Assassins
GALAXY Production (Boston)
In Spanish and English on separate productions
November 10–26, 1978

By José Triana (Cuba)
Director: Gabriel García
Assistant Director: Joanna Hefferen
Cast: Gabriel Garcia (Lalo), Ho Ferreira (Cuca), Teresa Brito (Beba)

Mainstage 1977-1978

LA AGONIA DEL DIFUNTO
The Death-Rattle of Don Tino
In Spanish and English on alternate nights
May 20–June 18, 1978

By Esteban Navajas Cortes (Colombia)
Commissioned English adaptation and translation by Raúl Rizik
Producer: Hugo Medrano
Directors: Enisberto Jaraba-Pardo (Spanish version)**;** Raúl Rizik (English version)
Designers: Carlos Bañales (Sound Design), Kim Kovac (Light Design), Hugo Medrano (Costume and Set Designs)
Spanish Cast: Teresa Gottlieb (Doña Carmen), Teresa Díaz (Nora Otilia), Nelson Lorenzo (Benigno Sampués), Raúl Rizik (Don Agustino)
English Cast: Gayana Jurkevich (Doña Carmen), Adeline Domingo (Nora Otilia), Ricardo Gaetjens (Benigno Sampués), Brian Hemmingsen (Don Agustino)
Production Staff: Brian Hemmingsen (Carpenter), Naúl Ojeda (Poster Design), Rebecca Medrano (Advertising)

FLORES DE PAPEL
Paper Flowers
In Spanish and English on alternate nights
January 14–February 5, 1978

By Egon Wolff (Chile)

Commissioned English translation by Egla Morales Blouin
Producer and Director: Hugo Medrano
Stage Manager: Teresa Gottlieb
Designers: Hugo Medrano (Set Design), Carlos Bañales (Sound Design), Kim Peter Kovac (Light Design)
Cast (Spanish): Egla Morales Blouin (Eva) and Diego Zúñiga (El Merluza)
(English): Gay Hammerman (Eva) and Diego Zúñiga (El Merluza)
Production Staff: Enrique Bañales, Carlos Zavala and Salvador Pineda (Set Construction), Nelson Lorenzo (Properties), Julia Brossman (Paper Folding), Marcelo Montesinos (Poster Design), and Ceil Kovac (Sketches**)**
Reviews:
"...I saw both the Spanish and English versions and found the play a fascinating study of the wide gulf between rich and poor. It's a rather somber look at what poverty can do to the human spirit. But it's well acted and worth seeing... Hugo Medrano gives capable direction." Earl Arnett, Critic's Place-PBS

Mainstage 1976-1977

HOMAGE TO NERUDA 1977
Homenaje a Pablo Neruda
A bilingual celebration with poems, songs and dance
In GALA's original space in Adams Morgan, 2319 18th Street, NW

LA FIACA
In Spanish only
July 23–29, 1976

By Ricardo Talesnick (Argentina)
Producer and Director: Hugo Medrano
Stage Manager: Janet Langon
Designers: Paul Wahler (Set and Light Designer)
Cast: Tesa Bridal (Marta), Luis Manrique (Néstor), Angela Huici (Madre), Tomás Pintado (Peralta), Carlos Cabrera (Jáuregui), Elio Sánchez (Balbiani)
Production Staff: John Dorsey (Light Board Operator) and John Libby (Sound Board Operator)
At the Georgetown Visitation Preparatory School
Reviews:
"The most significant thing about the production was how delightfully it was done." Judith Martin, The Washington Post