

# PERFORMING ARTS®

MUSIC CENTER OF LOS ANGELES COUNTY • OCTOBER 1994



CENTER THEATRE GROUP

## FLOATING ISLANDS

MARK TAPER FORUM

Mark Taper Forum  
1994-95 Season  
28th Season at the Music Center  
of Los Angeles County

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**FLOATING ISLANDS**

**Part One - The Family Business**

*The Modern Ladies of Guanabacoa*  
and

*In the Eye of the Hurricane*

**Part Two - After the Revolution**

*Fabiola*

and

*Broken Eggs*

by Eduardo Machado

Directed by Oskar Eustis

World Premiere

October 5 - December 11, 1994

The Denver Center Theatre Company

Production of

**BLACK ELK SPEAKS**

Adapted by Christopher Sergel

Based on the book by John G. Neihardt

Directed by Donovan Marley

West Coast Premiere

January 3 - February 26, 1995

**THREE HOTELS**

by Jon Robin Baitz

Directed by Joe Mantello

March 12 - April 30, 1995

**HYSTERIA**

by Terry Johnson

Directed by Phyllida Lloyd

American Premiere

May 7 - June 25, 1995

**THE ODYSSEY**

A Stage Version by Derek Walcott

West Coast Premiere

July 16 - September 3, 1995

# FLOATING ISLANDS

**Center Theatre Group**

Music Center of Los Angeles County



**Gordon Davidson**, Artistic Director  
**Charles Dillingham**, Managing Director  
**Robert Egan**, Producing Director  
Presents

the World Premiere of

# FLOATING ISLANDS

**Part One - The Family Business**

*The Modern Ladies of Guanabacoa*  
and  
*In the Eye of the Hurricane*

**Part Two - After the Revolution**

*Fabiola*  
and  
*Broken Eggs*

by **Eduardo Machado**

Directed by **Oskar Eustis**

October 5 - December 11, 1994

The First Production of the 1994-95 Season

Set Design by **Eugene Lee**

Costume Design by **Marianna Elliott**

Lighting Design by **Paulie Jenkins**

Sound Design by **Jon Gottlieb**

Choreography by **Naomi Goldberg**

Music Supervisor **Nathan Birnbaum**

Music Director **Jeff Rizzo**

Fight Director **Randy Kovitz**

Casting by **Stanley Soble**, CSA, and **Lisa Zarowin**

Assistant Directors **Kate Cherry**, **Rafal Klopotoski**

Production Stage Manager **James T. McDermott**

Stage Managers **Cari Norton**, **Lisa J. Snodgrass**

The Company (in alphabetical order)

**Victor Argo**, **Marissa Chibas**, **Miriam Colón**, **Alma Cuervo**, **Kamala Dawson**, **Josie de Guzman**,  
**Wanda De Jesús**, **Rosana De Soto**, **Shawn Elliott**, **Gloria Mann**, **William Marquez**,  
**Tim Perez**, **Ramón Ramos**, **Jaime Sanchez**, **Rick Telles**, **Patricia Triana**, **Joe Urla**, **Yul Vázquez**

Center Theatre Group/Mark Taper Forum participates in the Lila Wallace-Reader's Digest Resident Theatre Initiative.

The Taper is a participant in the National Theatre Artist Residency Program administered by Theatre Communications Group,  
the national organization for the American theatre, and funded by the Pew Charitable Trusts.

This production is made possible by generous grants from the W. Alton Jones Foundation, the Edward and Cynthia Lasker Foundation,  
and the Harold and Mimi Steinberg Charitable Trust.



L to R - Marissa Chibas, Miriam Colón, Wanda De Jesús, Kamala Dawson, Alma Cuervo and Shawn Elliott in *Broken Eggs*.

**PART ONE: THE FAMILY BUSINESS  
THE MODERN LADIES OF GUANABACOA**

|   |                        |
|---|------------------------|
| <b>Maria Josefa</b> , a Cuban woman .....       | <b>Miriam Colón</b>    |
| <b>Arturo</b> , her husband, a Basque .....     | <b>Victor Argo</b>     |
| <b>Manuela</b> , their daughter .....           | <b>Marissa Chibas</b>  |
| <b>Mario</b> , their oldest son .....           | <b>Shawn Elliott</b>   |
| <b>Ernesto</b> , their second son .....         | <b>Jaime Sanchez</b>   |
| <b>Miguel</b> , their youngest son .....        | <b>Tim Perez</b>       |
| <b>Dolores</b> , Maria Josefa's friend .....    | <b>Josie de Guzman</b> |
| <b>Adelita</b> , Mario's wife .....             | <b>Wanda De Jesús</b>  |
| <b>Oscar Hernandez</b> , a taxicab driver ..... | <b>Joe Urla</b>        |

- Scene 1- A spring day in Guanabacoa, Cuba, 1928. The Ripoll home.
- Scene 2- Evening, the same day.
- Scene 3- April, 1931. After dinner.
- Scene 4- The field where the buses are kept. That night.
- Scene 5- Later that same night. The Ripoll home.

**IN THE EYE OF THE HURRICANE**

|  |                        |
|--|------------------------|
| <b>Manuela</b> , a Cuban woman .....         | <b>Alma Cuervo</b>     |
| <b>Maria Josefa</b> , her mother .....       | <b>Miriam Colón</b>    |
| <b>Mario</b> , her brother .....             | <b>Shawn Elliott</b>   |
| <b>Miguel</b> , her younger brother .....    | <b>Tim Perez</b>       |
| <b>Ernesto</b> , her other brother .....     | <b>Jaime Sanchez</b>   |
| <b>Oscar</b> , her husband .....             | <b>Victor Argo</b>     |
| <b>Sonia</b> , her daughter .....            | <b>Josie de Guzman</b> |
| <b>Hugo</b> , her nephew, Miguel's son ..... | <b>Yul Vazquez</b>     |
| <b>Rosa</b> , her maid .....                 | <b>Marissa Chibas</b>  |
| <b>Antonio</b> , her cousin .....            | <b>William Marquez</b> |
| <b>Oswaldo</b> , Sonia's husband .....       | <b>Joe Urla</b>        |
| <b>Miliciano</b> .....                       | <b>Joe Urla</b>        |
| <b>Miliciana</b> .....                       | <b>Wanda De Jesús</b>  |

- Scene 1- October, 1960. The dining room.
- Scene 2- Lunch in the dining room.
- Scene 3- The bus yard. Dusk, the next day.
- Scene 4- Late at night in the dining room.

**PART TWO: AFTER THE REVOLUTION  
FABIOLA**

|  |                        |
|--|------------------------|
| <b>Pedro</b> , a Cuban Man .....                       | <b>Yul Vazquez</b>     |
| <b>Sonia</b> , his sister-in-law, Osvaldo's wife ..... | <b>Josie de Guzman</b> |
| <b>Cusa</b> , his mother .....                         | <b>Rosana De Soto</b>  |
| <b>Oswaldo</b> , his brother .....                     | <b>Joe Urla</b>        |
| <b>Alfredo</b> , his father .....                      | <b>Jaime Sanchez</b>   |
| <b>Miriam</b> , his younger sister .....               | <b>Wanda De Jesús</b>  |
| <b>Fernando</b> , his younger brother .....            | <b>Tim Perez</b>       |
| <b>Clara</b> , Fernando's wife, Fabiola's cousin ..... | <b>Marissa Chibas</b>  |
| <b>Oscar</b> , Sonia's father .....                    | <b>Victor Argo</b>     |
| <b>Manuela</b> , Sonia's mother .....                  | <b>Alma Cuervo</b>     |
| <b>Mario</b> , Sonia's uncle .....                     | <b>Shawn Elliott</b>   |
| <b>Sara</b> , a maid .....                             | <b>Gloria Mann</b>     |

- Scene 1- Castro's Cuba. A ballroom in a mansion in Guanabacoa. Midnight. 1960.  
(A week after the events in *The Eye of The Hurricane*.)
- Scene 2- March, 1961. Late afternoon in the ballroom.
- Scene 3- Early morning. April 19, 1961. The rose garden.
- Scene 4- Six days later. Late at night. The ballroom.

**BROKEN EGGS**

|  |                       |
|--|-----------------------|
| <b>Sonia</b> , a Cuban woman .....                   | <b>Alma Cuervo</b>    |
| <b>Oscar</b> , her son .....                         | <b>Joe Urla</b>       |
| <b>Lizette</b> , her daughter .....                  | <b>Kamala Dawson</b>  |
| <b>Mimi</b> , her younger daughter .....             | <b>Marissa Chibas</b> |
| <b>Manuela</b> , her mother .....                    | <b>Miriam Colón</b>   |
| <b>Oswaldo</b> , her ex-husband .....                | <b>Shawn Elliott</b>  |
| <b>Miriam</b> , Oswaldo's sister .....               | <b>Wanda De Jesús</b> |
| <b>Alfredo</b> , Oswaldo's and Miriam's father ..... | <b>Victor Argo</b>    |
| <b>Adam Rifkin</b> , Lizette's fiancé .....          | <b>Yul Vazquez</b>    |

- Scene 1- A hot January morning, 1980.  
A country club in Woodland Hills, California.
- Scene 2- Afternoon, the same day.

**Paradise, Lost and Found:** A Cuban Collage compiled by Christopher Breyer and Frank Dwyer

A thousand tongues would not suffice to describe the things of novelty and beauty I saw, for it was all like a scene of enchantment.

—Christopher Columbus, writing from Baracoa, Cuba, 1492

These people are very gentle, not knowing what is evil nor the sins of murder and theft.

—Christopher Columbus on the "Indians" in Cuba.

There are laws of political as well as physical gravitation and if an apple severed by the tempest from its native tree cannot choose but fall to the ground, Cuba, forcibly disjoined from its unnatural connection with Spain and incapable of self-support, can gravitate only toward the North American Union, which by the same law of nature, cannot cast her from its bosom.

—John Quincy Adams, 1823

For God's sake let us go in, and Cuba, voluptuous Cuba, will be the reward. People everywhere wish something to stir them up. Times are dull. A war with Spain would be very popular in this state.

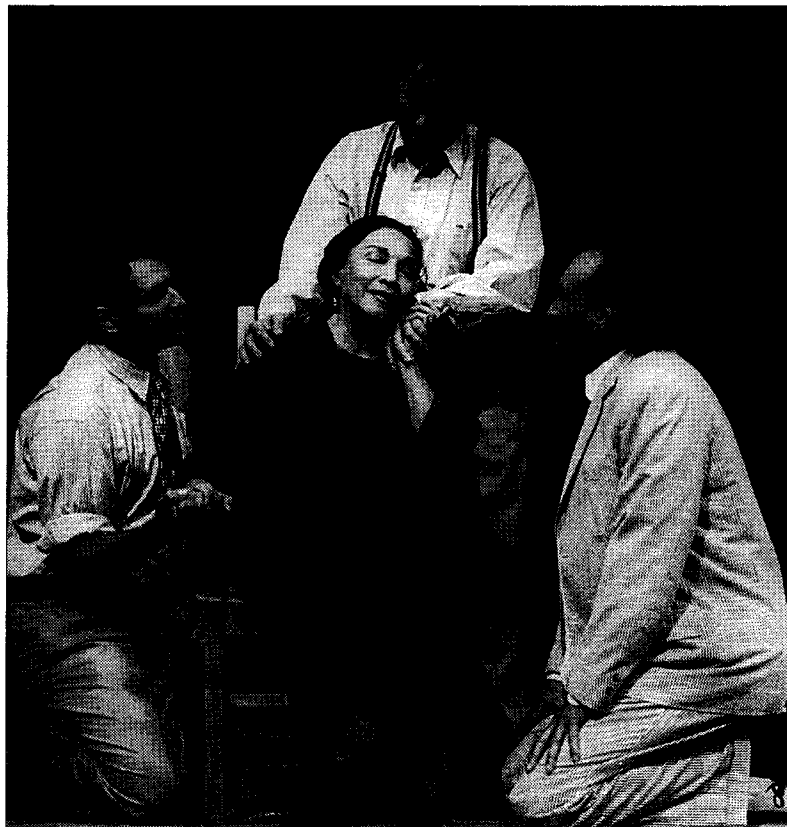
—J.R. Dabney to President U.S. Grant, 1872

That rich island, the key to the Gulf of Mexico, is, though in the hands of Spain, a part of the American commercial system....If ever ceasing to be Spanish, Cuba must necessarily become American....

—James G. Blaine, Secretary of State, 1881

One says "Cuban" and a sweetness like a gentle brotherhood softens the heart, and the strongbox of our savings opens by itself and we hasten to set another place at the table, and the enamored heart stretches its wings to give shelter to anyone born in the same land as ourselves....

—José Martí, 1891



L to R - Tim Perez, Miriam Colón, Jaime Sanchez and Shawn Elliott in *The Modern Ladies of Guanabacoa*.

**Production Credits**

Production Dramaturg **Brian Kulick**  
Associate Dramaturg **Jonathan Hamel**  
Production Manager **Jonathan B. Lee**  
Project Coordinator **Laurie Brown**  
CTG Resident Set Design Associate **Edward E. Haynes Jr.**  
CTG Resident Assistant Costume Designer **Donna Marie**  
CTG Resident Assistant Lighting Designer **Jason Kai Cooper**  
Assistant Choreographer **Ron Arciaga**  
Production Assistants **Vincent Geraci, Ernest Rister**  
Prop Buyer **Akeime Mitterlehner**  
Wig Design **Carol Doran**  
Hair/Make-Up **Randall L. Sayer, Brent Winholt**  
Dance Captain **William Marquez**

The following actors are covering the roles indicated. Substitutions are never made unless there is an announcement at the time of the performance.

*The Modern Ladies of Guanabacoa:* **Kamala Dawson** for Manuela; **Gloria Mann** for Adelita and Dolores; **William Marquez** for Miguel and Ernesto; **Ramón Ramos** for Arturo and Mario; **Rick Telles** for Oscar Hernandez; **Patricia Triana** for Maria Josefa;

*In the Eye of the Hurricane:* **Kamala Dawson** for Rosa and Sonia; **Gloria Mann** for Miliciana; **William Marquez** for Miguel and Ernesto; **Ramón Ramos** for Mario, Oscar and Antonio; **Rick Telles** for Osvaldo, Hugo and Miliciano; **Patricia Triana** for Manuela and Maria Josefa;

*Fabiola:* **Kamala Dawson** for Sonia and Sara; **Gloria Mann** for Miriam and Clara; **William Marquez** for Alfredo and Fernando; **Ramón Ramos** for Oscar and Mario; **Rick Telles** for Pedro; **Patricia Triana** for Cusa and Manuela;

*Broken Eggs:* **Gloria Mann** for Lizette, Mimi and Miriam; **Ramón Ramos** for Osvaldo and Alfredo; **Rick Telles** for Oscar and Adam; **Patricia Triana** for Manuela and Sonia.

**Special Thanks** New Dramatists, Tom Lutti, Adolfo V. Nodal, Tom Schnabel, Alan Geik, Howard Dratch, Amber Lee Smith, Southern California Library for Social Studies and Research.

**Credits**

Set construction by J.A.K. Productions; Special effects by Ian O'Connor; Production photography by Jay Thompson (color by Craig Schwartz). *Floating Islands* poster art direction by Christopher Komuro; Program edited by Frank Dwyer; coordinated by Nancy Hereford; Costumes built by Center Theatre Group Costume Shop; Additional costume staff: drapers - Marsha Cole, Bary Odom; Tailors - Swantje Gragert, Rene Santos; First Hands - Jennifer Anderson, My Trieu; Stitchers - Ophelia Brown, Hermine Keossian, Hortensia Santos, Angel Vartanian.



Actors and stage managers for this production are members of Actors' Equity Association, the only union for professional actors and stage managers in the legitimate theatre.

**ssdc**

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent labor union.



The following employees are represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada: Stage Crew Local 33, Treasurers and Ticket Sellers Local 857, Wardrobe Crew Local 768. The managers and press agents of

this theatre are members of the Association of Theatrical Press Agents and Managers.

Center Theatre Group/Mark Taper Forum is a member of the American Arts Alliance, the League of Resident Theatres (LORT), California Theatre Council, California Confederation of the Arts, Theatre L.A., and a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.

As part of the *Floating Islands* experience, please visit our exhibit of contemporary Cuban photographers in the upper lobby.

The Ripoll Family

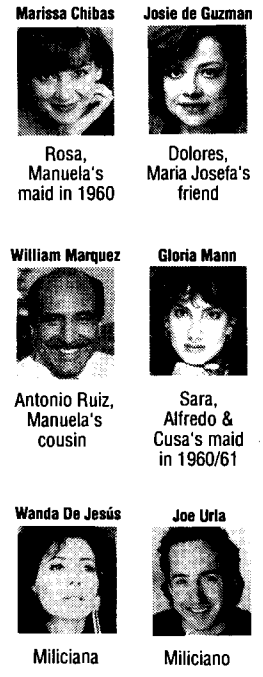


A Tale of Two Families

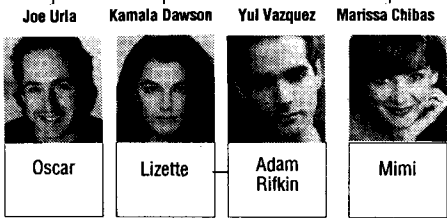
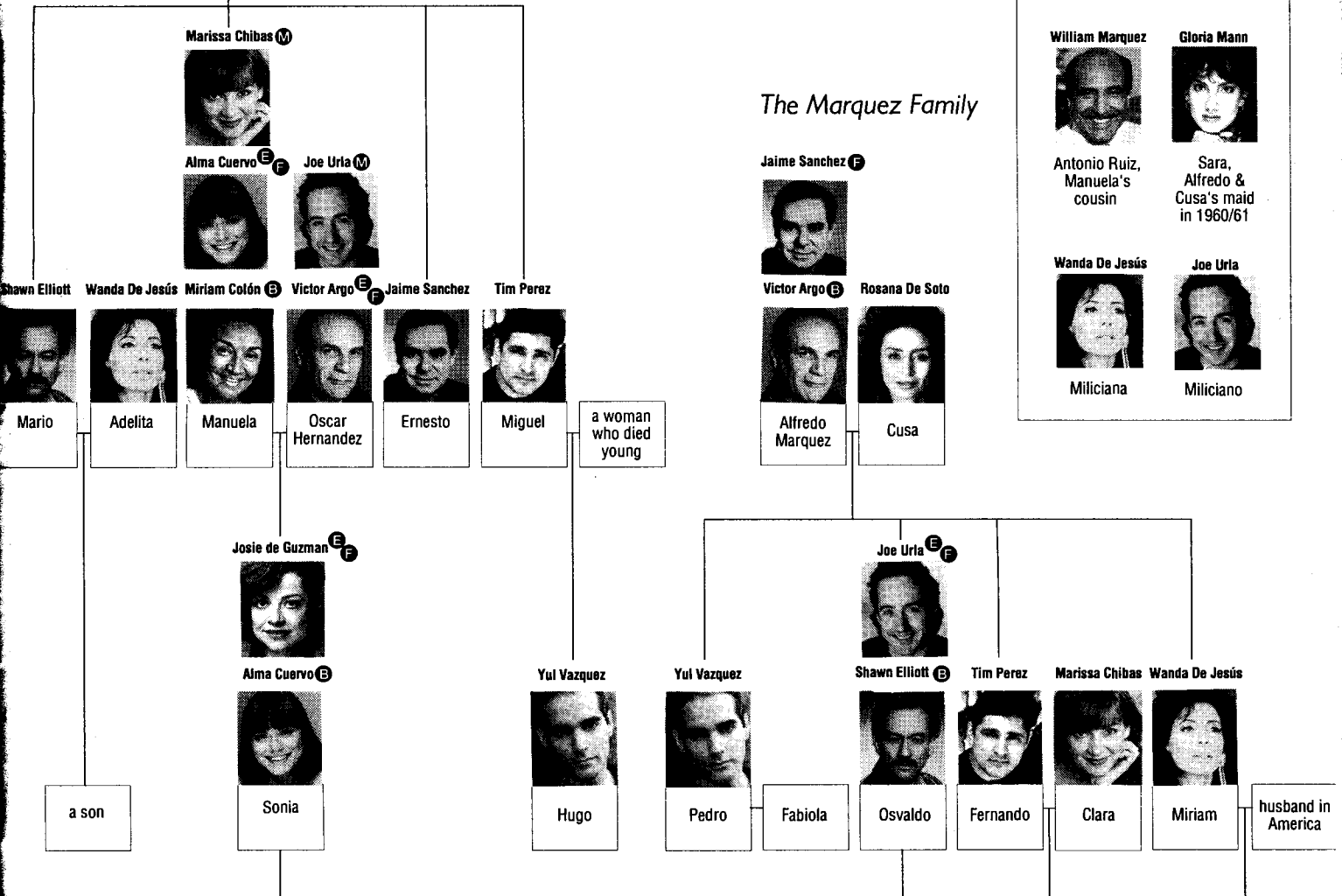
# FLOATING ISLANDS

FAMILY TREE

Other Characters



The Marquez Family



**Play Codes**  
 Some of the characters appear at different ages in different plays. When a character is played by more than one actor, the play is noted as follows:  
 M Modern Ladies of Guanabacoa (1929-31)  
 E In the Eye of the Hurricane (1960)  
 F Fabiola (1960-61)  
 B Broken Eggs (1980)

## From the Artistic Director

**G**reetings, and welcome to the Mark Taper Forum's 1994-95 season — our 28th at the Music Center — a season of plays remarkable not only in themselves but also in the variety of their subjects, themes and styles. We range from the Greek hero Odysseus' epic journey home after years at war to a contemporary American couples' search for integrity in a corporate culture, and this diversity reflects and illuminates our common experience, our continuing struggle with change. As Americans, Californians and Los Angelenos, we are at the forefront of cultural, economic, technological and political changes which shape our country and the world. Rapid, even accelerating, change is integral to the American experience. To ourselves and the world, we represent the new, the progressive, the "cutting edge;" but, as we learn everyday, with change comes conflict. There is conflict within families, communities, even within ourselves as we struggle to find our place in an increasingly complicated world. We often resist change because we are torn between embracing new possibilities and preserving the things we know and love; and this conflict is the essence of theatre. Every season we discover new voices telling us new stories or retelling old stories in new ways: stories that delight, provoke, challenge, and sometimes even anger us as they attempt to understand and respond to a changing world.

The production you are about to see, Eduardo Machado's *Floating Islands*, is a vivid portrait of a Cuban family in the process of becoming a Cuban-American family, contending with desire, business and politics in the heart of the "American" century. Each play in this four-play, two-part saga is a fascinating and poignant work, but I believe that together they offer a unique and passionate dramatic experience, a special event that is far greater than the sum of its parts. Eduardo finds that place where the political and the familial, the economic and sexual, the personal story and the public history, intersect to reveal not only the Cuban soul and the Latin experience of America, but the contending forces that shape us all as we grapple with the past and contemplate the future. As a nation of immigrants, we will discover in *Floating Islands* not only our own history — what it means to change homes and identities — but something of how the world sees America. This is rich, complex theatre, but we know from *The Kentucky Cycle* and *Angels in America* that Taper audiences are hungry for such work and we are proud to be continuing that tradition with *Floating Islands*.

Our own experience of *Floating Islands* has been all the better for having Eduardo Machado in residence at the Taper, thanks to a grant from the Pew Charitable Trusts. Ambitious projects like *Floating Islands* require even more developmental support and we're indebted to the W. Alton Jones Foundation, the Edward and Cynthia Lasker Foundation, and the Harold and Mimi Steinberg Charitable Trust for their belief in our work. We're especially grateful to the Lila Wallace-Reader's Digest Fund Resident Theatre Initiative, which has given the Taper a grant specifically designed to help increase attendance at the Taper from Los Angeles' large Latino community. The initiative is designed not only to broaden our audiences but to develop plays of specific cultural interest. It has been invaluable in the realization of *Floating Islands*.

The rest of our season will also be rich with visions of change and endurance. *Black Elk Speaks* will take you to the heart of the American Indian experience, a saga of joy and grief that

illustrates how crucial history is to every people and community. Jon Robin Baitz's *Three Hotels* is a subtle, nuanced portrait of a married couple caught between the culture and needs of commerce and their own longing for personal integrity. British farceur Terry Johnson's award-winning comedy, *Hysteria*, takes Sigmund Freud, father of the subconscious, on a hilarious, surreal ride into his own mind to confront his repressed past. And, finally, we will end our season with one of the West's oldest and most resonant tales, *The Odyssey*, newly brought to the stage with power and imagination by Nobel Prize-winner, Derek Walcott.

Of course, we at CTG must contend with changes, some happy, some less so. We are all looking forward to the opening of the new Ahmanson Theatre in January and the limited engagement of *Miss Saigon*. A more intimate auditorium, with improved acoustics and more backstage space, will make the new Ahmanson a wonderful home. And the Taper's youth theatre program, P.L.A.Y. (Performing for Los Angeles Youth) will be for the first time in residence this spring at the Natural History Museum in Exposition Park. They will present the California premiere of *The Yellow Boat*, the extraordinary true story of a young boy with hemophilia who fights his illness with humor, creativity and art. A celebration of a child's life, *The Yellow Boat* can teach everyone, young and old, how to live in the world of AIDS.

I want to take this opportunity to note the departure of two people who have contributed immensely to the Taper: Faith Raiguel, chief financial officer for CTG, and Oskar Eustis, Taper associate artistic director and director of *Floating Islands*. Faith's contributions can be measured by the accurate, timely and detailed budget work she performed, work upon which every artistic decision depends. Faith brought to the arduous task of shepherding the financial and corporate life of CTG true joy, wit and creativity. Her spirit and her determination to put a human face on fiscal matters have endeared her to the staff and the board of CTG. A dear confidant and colleague, we shall miss her but we're happy for the exciting challenges ahead for her.

Oskar is best known to Taper audiences as the director of the mainstage productions of *Julius Caesar* and *Angels in America*, but these are only the most visible of his contributions to the Taper. As a dramaturg and director of new play development, Oskar, with Robert Egan and Corey Madden, has guided and shaped many of the new plays presented at the Taper, including *Twilight: Los Angeles, 1992* and *The Waiting Room*. Through a number of Taper programs — the Mentor Playwrights, Asian Pacific American Friends of CTG, the New Work Festival — Oskar has nurtured plays and playwrights and introduced us to many important new artists. Oskar is now the artistic director of Trinity Repertory Company in Providence, R.I. and we wish him the best of everything — great seasons and great audiences, just like the ones he's grown accustomed to here.

Through the coming season we look forward to having you be a part of our ever-changing, ever-evolving work: the exciting, provocative, risky, vulnerable process of making theatre that explores the past and future, that confronts and illuminates the changes which, both for us as individuals and as a community, define our present life. Thanks for helping us define it together. And tell your friends!

—Gordon Davidson

# Playwright's Notes

I started writing these plays about 14 years ago. When I started them, it was an act of rebellion and exploration, brought on by a desperation inside of myself to express my family's history.

What you are about to see is a combination of my idea of my family's past, my country's history as they experienced it, and my own yearnings as a person, my soul.

All of these things — family, history, emotion — are the essence of fiction, are what makes up drama.

When I first began to write the plays, I did not dream that they would come to represent my country. But so little is known about the real Latin American culture that anything that makes its way into the North American culture immediately represents more than one particular family or one particular artist.

I am, however, making a personal statement. My intention is not to make the plays political, but to show how politics affects family life, sometimes reinforcing it and most of the time destroying it. In my plays, no one is a hero and no one is a villain. I personally do not think that my political system ultimately works. An individual's struggle is always the enemy of organized government. Free speech is always the worst fear of anyone in power.

I am, if anything, a fugitive from all forms of political ideology, and so, I believe, are my plays.

However, I have tried to represent the full spectrum of Cuba's political and emotional life, so you will meet mothers, fathers, uncles, brothers, sisters and even a few cousins. They will be anarchists, republicans, capitalists, fascists, democrats, homosexuals, heterosexuals, revolutionaries, communists, and even a liberal.

L to R - Alma Cuervo and Miriam Colón in *In the Eye of the Hurricane*.



I grew up in Los Angeles and the Mark Taper Forum is the place in which I dreamed about the theatre. You are about to see new versions of all of these plays. But in past lives, they have been helped and enriched by many talented designers, actors, directors, dramaturgs, family and friends. I thank all of them for their contribution to the evolution of this work. I also thank the staff at the Taper and this gifted cast, designers, crew and director for their generous support and unending belief in this humongous project.

So sit back, listen, and see *Floating Islands*.

—Eduardo Machado  
September 26, 1994



Alma Cuervo and Victor Argo in *In the Eye of the Hurricane*.



Because outside of Cuba we have love in our hearts, our eye upon the coast, our hands upon America, and a gun in our holsters!

—José Martí, 1891

It makes the water come to my mouth when I think of the state of Cuba as one of our family.

—Frederick R. Coudert,  
U.S. financier, 1895

Canada will come in time; Mexico will follow Texas and California and drop into her niche under the stars and stripes — when we are ready.

But we want Cuba now.

—Wall Street financier, 1895

*Telegram between Frederic Remington and publisher William Randolph Hearst, 1896:*

To: W.R. Hearst  
Journal,  
New York

Everything quiet. No trouble here. There will be no war. I wish to return.

—Remington  
Havàna

To: Remington  
Havana

Please remain. You furnish the pictures and I will furnish the war.

—Hearst, New York

I have been through one war. I have seen the dead piled up, and I do not want to see another.

—President William McKinley, 1898.

(McKinley suggested that the U.S. could solve the "Cuban problem" by purchasing the island from Spain for \$300 million.)

McKinley has no more backbone than a chocolate éclair.

—Theodore Roosevelt, Asst. Secretary of the Navy, 1898

Let us fight on the broad grounds of securing the independence of a people who, whether they amount to much or not, have been treated with hideous brutality by their oppressors.

—Theodore Roosevelt, 1898

*Remember the Maine!  
To hell with Spain!*

—Popular chant in U.S., 1898

L to R - Yul Vazquez and Joe Urla in *Fabiola*.



Ragged Cubans slip noiselessly through the undergrowth or sprawl under the shade of huge gossamer trees, watching with childish pleasure the steady onrush of their American defenders.

—James Creelman, *New York Journal*, July 1, 1898

It becomes necessary to speak of the men's opinion of the Cubans. To put it shortly, both officers and privates have the most lively contempt of Cubans. They despise them.

—Stephen Crane, July 4, 1898

Monstrous land crabs, green and scarlet, with leprous blotches of white, writhed across our path. Birds sang softly in the tangled chaparral and tall grass. Crimson and yellow blossoms glowed in the dense green growths. Troops of vultures wheeled lazily against the dawn-tipped clouds, or sat in the tall coconut palms. As the sun rose, it struck sparkles from the dripping foliage. But hunger and fever and news-eager journalism had no eye for these things. Before us were thousands of men preparing to die...

—James Creelman, before the battle of El Caney

I'm sorry you're hurt, but wasn't it a splendid fight?

—William Randolph Hearst to James Creelman, wounded after seizing the Spanish flag at El Caney

It has been a splendid little war; begun with the highest motives, carried on with magnificent intelligence and spirit, favored by that fortune which loves the brave.

—John Hay to Teddy Roosevelt, 1898

The only difficulty lies in their own temperament. If only they will learn in civil affairs to act with deliberation, to control their emotions!

—Leonard Wood, Military Governor of Cuba, on the U.S. withdrawal in 1902.

In Cuba we have a republic, but there are no citizens.

—Estrada Palma, Cuba's first President, 1905

...there is no Communism to speak of in Fidel Castro's 26th of July Movement.

—The *New York Times*, February 25, 1957

This is not a Communist revolution in any sense of the word and there are no Communists in positions of control...Castro is not only not a Communist but decidedly anti-Communist.

—The *New York Times*, July 16, 1959

Whatever the nature of dictatorship—class dictator, military dictator, or dictatorship of the oligarchy—we are opposed to it. That is why we are against Communism.

—Fidel Castro to the National Press Club, July 1959

Do the people now have time for elections? No!...The Revolution has no time to waste in such foolishness.

—Fidel Castro, May 1, 1960

## Losing Paradise: A Perspective on *Floating Islands*

By David Rieff

"The only paradises are those that are lost."

—Albert Camus

**T**hese extraordinary plays by Eduardo Machado chronicle one family's life in Cuba and subsequent exile in America. At the end of the cycle, Oscar, a member of the family's younger generation, begins to sing loudly, disturbing the decorum at a Southern California country club. His sister Mimi hisses at him to tone it down. "They're going to kick us out," she warns. But their mother, Sonia, interrupts her. "That's all right, Mimi," she tells her daughter with odd, triumphant emphasis, "I've been kicked out of better places." Oscar goes on with his song, and the two women begin to dance.

The better place to which Sonia refers is, of course, her native Cuba. And this love of country, which joins people on the island with their relatives and former friends in the diaspora (in the United States, Spain and Latin America—people, in fact, who have become their bitterest enemies) is itself the amazing, explosive, often heartbreaking quality that lies at the heart of Machado's play. There can be few subjects harder to evoke intelligently than patriotism, and few states of mind harder to reproduce accurately than sentimentality. And yet, in his anatomizing of the trajectory and unexpected destiny of one modern Cuban family from its rise to prosperity in the 1930s, its ruin at the time of the Cuban revolution, to its complicated exile in Southern California, a situation in which psychic pain and material prosperity clang against each other like unbuffered neurons, Machado accomplishes both tasks. He understands and sympathizes with sentimentality without lapsing into it himself and he reproduces, and shares, the love of Cuba, while still keeping enough distance to understand the horror and the falsity as well as the interest and the nobility of fervent love of country.

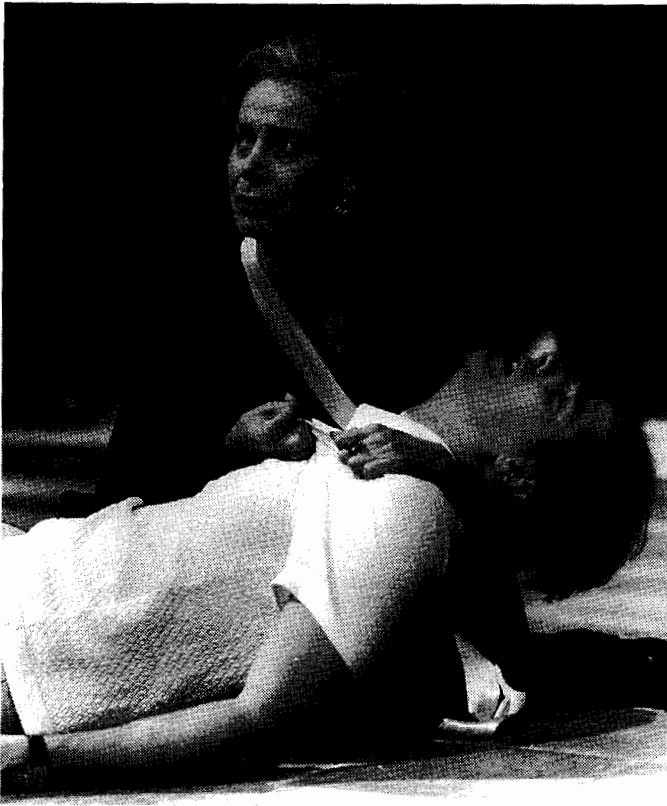
Even before Machado's characters make their way into exile, belonging and non-belonging are a principal subtext of the plays. From a sociological point of view, that is as it should be. For there is a sense now everywhere in the rich world that exile is the paradigmatic contemporary condition. From Tokyo to Paris to Los Angeles, our world is one of tourists, exiles and refugees. Even privileged people carry with them, in these new surroundings, the wounds of lost causes, hidden histories and cultures frequently more imagined than real.

The corollary to this is that, when traveling, it has become possible, at times

even unavoidable, to move not so much between nations as between diasporas, and even for the remembered or imagined geography of a place to be radically at odds with its actual geography. Such ways of relating to the world have long been familiar to the Jews and the overseas Chinese. The same contingent, ambivalent relation to every homeland except the one left behind now informs the lives of many peoples, including groups who never expected to share such a destiny. In our Western hemisphere, the Cubans have become the modern exemplars of this condition. It is an ironic destiny for a people whose love of country was historically so deep and impassioned that before the revolution few of them imagined they would ever leave the island.

Perhaps the passion of Cubans for Cuba is what has made their diaspora so hard for outsiders to understand. The Cuban experience is paradoxical in so many senses. First, in an age of the mass migration of the poor towards the rich world, the Cuban exodus after 1959 was largely a bourgeois diaspora. Next, although the most Americanized of the peoples living close to the United States, the Cubans were also as anti-American as any of them, and that held true whether the politics of individual Cubans were right or left. Finally, the island was composed of a people fiercely patriotic about their beautiful Cuba, even though, as in the case of Machado's characters, many of them were either born in Spain or the sons and daughters of people born in Spain.

There is an old joke, told about the Jews whom these Cubans in many though not all ways so eerily resemble, that is worth bearing in mind. It comes in the form of a statement: "Two Jews; three political parties." What Machado does in *Floating Islands* is present the Cuban form of this dilemma of loss, ambivalence, and mixed allegiance. His characters are bound both by the traditions into which they are born, and by the interests which guarantee their prosperity, and yet they are also in rebellion against those traditions and interests. Like any group of people for whom the extended family, rather than the individual or the couple, is the fundamental unit, they are both utterly dependent on one another and constantly at odds. Like Eugene O'Neill's Irish, Machado's Cubans have done each other harm, often irreparable harm, and yet they cannot break away from each other,



Left: Rosana De Soto and Yul Vazquez in *Fabiola*.

Below: Kamala Dawson and Shawn Elliott in *Broken Eggs*.

however much they may want to.

But unlike O'Neill's characters for whom the old country was at most a culture but certainly not a cause, Machado's characters, no matter how far they travel, cannot ever seem to escape either the wounds of politics or their own Cuban-ness. They may intermarry, and each of them may interpret that Cuban-ness differently, but no matter how far from the island they have been forced to travel by the end of the play, Cuba remains the ideal, and the loss of Cuba the great unstanachable wound. In one marvelously precise, emblematic moment, Lizette, Sonia's younger daughter, alludes to her upcoming trip to Hawaii, and remarks, "It's an island, like Cuba." To which Manuela, her grandmother, replies, "Cuba was more beautiful."

This exchange is one that anyone who has spent time in Cuba or in the Cuban diaspora hears time and time again. There is even an expression for people like Manuela in Cuban Miami. About her, other Cubans might well say, "Her watch stopped in 1959." In other words, she still lives in the time before Fidel Castro came to power — that moment when the end of the Cuban idyll, at least as the Cuban diaspora now remembers it, announced itself and the people whose psychological parameters and emotional contradictions Machado chronicles began the complicated, decidedly unidyllic life of exile.

Machado's characters are at once nostalgic for everything and bitter about everything. They are good soldiers and world-class malcontents. To say this, of

course, is in a sense to do nothing more than identify them as modern people.

About which of us can this not be said in these times. And yet, Machado has succeeded in creating individuals as well as archetypes. There is nothing hermetic about his writing, and one does not have to be Cuban, or even knowledgeable about Cuba, to apprehend its wisdom or to connect to the situations his characters create for themselves or are confronted with. His work is at once entirely faithful to the specificity of the Cuban experience and, at the same time, a deep and uncompromising meditation on it.

Perhaps it is Machado's honesty that, in the end, makes his work so memorable. Ours is a time in which people seem determined to sentimentalize themselves, to blame their frailties on fate or the system or history, and to deny the tragic framework of mortality in which our lives take place. Machado will have none of this, and yet at the same time, he is neither a cynic nor an outsider to the worlds that obsess him as an artist. Unlike so many contemporary playwrights, he seems to revel in the complexities of his characters. For him, we are all patriots and all traitors — to ourselves, to one another, to our countries — all of us, in some deep sense, Floating Islands. It's a profound lesson.

David Rieff has written extensively on Cubans and Cuban Americans, including two books — *Going to Miami* (1987), and *The Exile*, which has just appeared in paperback for Touchstone Books. He has spent the last three years reporting on the Bosnian war and his book on that subject, *Slaughterhouse*, will appear this winter.

"We're not going to advise [the anti-Castro Cuban underground] at all," Colonel Hawkins said. "With those dumb bastards over there, it'll be all over town. If we tell them it's going to be on a certain day, the whole goddamn island will know about it."

"The whole goddamn island knows about it now," said the former Havana chief of station.

"And every newspaper in the United States knows about it. Why should we keep in the dark the guys whose heads are going to be on the block?"

"Well, I don't trust any goddamn Cuban," the colonel barked.

"Jack," said the former C of S, "why the hell are we mounting an invasion in Cuba? Why don't we mount an invasion in Denmark? They're real nice people over there, and I think you'd love it! You'd trust the hell out of them. Don't let's fool around with these Cubans."

**—the CIA and JFK planning the Bay of Pigs invasion, 1961**

All my life I've known better than to depend on the experts. How could I have been so stupid to let them go ahead?

**—JFK to Theodore Sorensen after the Bay of Pigs**

"Mr. President, it could have been worse."

"How?"

"It might have succeeded."

**—Clayton Fritchey consoling JFK on the failure of the Bay of Pigs, 1962**

Castro sure is clever at making his problem our problem.

**—White House aid during the Mariel boatlift, May, 1980**

If they could build a bridge that would connect Miami and Havana, there would be no one left in Cuba. Castro would be there all alone.

**—Cuban immigrant, Miami, 1980.**

For many Cuban exiles, Cuba is like a long-lost lover in a faded photograph for whom they try and maintain their passion during decades of marriage to someone else. It is barely a reality, and almost a dream.

**—Deborah Sontag, The New York Times Week in Review, 9/11/94**

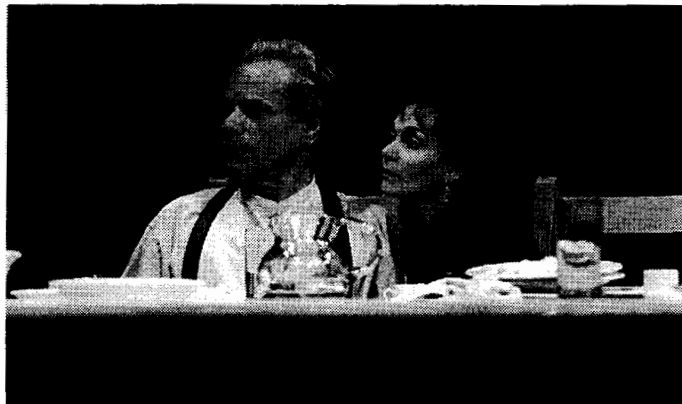


## Cuban Timeline by Christopher Breyer

- 1492** .... Christopher Columbus lands in Cuba.
- 1517** .... African slaves are brought to Cuba to replace natives wiped out by disease, ill-treatment, war, and suicide. Approximately 700,000 slaves are imported to Cuba before the slave trade is abolished in 1865.
- 1762** .... The British occupy Havana, opening the city to free trade.
- 1796** .... The Haitian revolution forces some 300,000 French refugees and their skilled mulatto laborers to flee to Cuba where they help to make Cuba a leading exporter of sugar.
- 1841** .... According to the census, the African and "colored" population of Cuba outnumbers the white, 589,333 to 418,291. Increased Spanish immigration later shifts the balance.
- 1844** .... A slave rebellion, one of many, is brutally suppressed.
- 1853** .... José Martí, author, philosopher, and "founding father" of Cuban, and Latin American, independence, is born.
- 1865** .... The slave trade "officially" ends. The importation of Mexican-Indian and Chinese labor increases.
- 1868** .... The Ten Years' War, also called the first Cuban War of Independence, begins. A year later, the 16-year-old José Martí is jailed for writing seditious poetry.
- 1878** .... The Ten Years' War ends with Spain making a few concessions to the rebels, promises that are soon broken. Slavery is "officially" abolished but persists in fact until 1886.
- 1892** .... José Martí founds the Cuban Revolutionary Party in New York City with hope of uniting all the factions fighting for a free Cuba.
- 1895** .... Along with Maximo Gomez and Antonio Maceo, José Martí leads the Second Cuban War of Independence. Martí is killed at the Battle of Dos Rios.
- 1896** .... General Valeriano Weyler, known since the Ten Years' War as "The Butcher," takes over the Spanish command in Cuba and begins the policy of "reconcentration," forcing the people in the countryside, where the rebels have most support, into garrisoned towns and concentration camps.
- 1898** .... On February 15 the U.S.S. Maine blows up in Havana harbor. The "jingo" press calls for war with Spain; war is declared April 24. On June 22, Teddy Roosevelt and his "Rough Riders" arrive in Cuba, accompanied by 89 reporters. The Spanish capitulate on July 16. None of the Cubans who had for years been fighting the Spanish is invited to the surrender ceremonies.
- 1899** .... Cuba becomes a U.S. Protectorate.
- 1901** .... The U.S. Congress passes the Platt Amendment, which, among other things, authorizes the U.S. to intervene in Cuban affairs to protect "life, property, and individual liberty." The Platt Amendment is ratified as part of the Cuban constitution.
- 1902** .... The U.S. pulls out of Cuba.
- 1906** .... U.S. troops suppress civil strife; they remain until 1909.
- 1909** .... José Miguel Gomez elected President, and begins the pattern of corruption and oppression that will dominate Cuban politics.
- 1925** .... General Gerardo Machado takes office as President and soon takes dictatorial powers.
- 1933** .... A general strike is called in protest of the Machado regime. To prevent U.S. intervention, younger members of the military force Machado into exile. Sergeant Fulgencio Batista is in charge, ruling behind figurehead presidents.
- 1934** .... U.S. abrogates the Platt Amendment.
- 1940** .... After supervising the writing of a progressive constitution, Batista serves a single term as President.
- 1952** .... Batista returns to power as dictator.
- 1953** .... Fidel Castro and his followers attack the Moncada Barracks in Santiago. Castro is jailed.
- 1958** .... U.S. imposes an arms embargo on Cuba, withdrawing support for the Batista regime.
- 1959** .... Batista flees. Castro comes to power. Beginning with land reform, Castro starts to restructure Cuba's economy.
- 1960** .... U.S. places an embargo on Cuban sugar; Castro nationalizes U.S. enterprises; the U.S. imposes a trade embargo.
- 1961** .... In April, a CIA-backed invasion by Cuban exiles is defeated at the Bay of Pigs. On May 1 Castro proclaims Cuba a Marxist-Leninist State. Survivors of the Bay of Pigs are ransomed for \$62 million worth of medical supplies.
- 1962** .... JFK confronts Khrushchev over Soviet nuclear missiles based in Cuba.
- 1975** .... Castro sends troops to fight in Angola.
- 1977** .... Castro sends troops to Ethiopia to help suppress Eritrean secessionists.
- 1980** .... 10,000 Cubans storm the Peruvian embassy in Havana demanding asylum and passage out of Cuba. Castro orders all who wish to leave to assemble at Mariel; a boatlift organized by Cuban exiles brings some 125,000 Cubans to the U.S.
- 1989** .... The Soviet Union stops subsidizing the Cuban economy.
- 1994** .... Thousands of Cubans, desperate to escape the deteriorating economy, attempt to sail to the U.S. In return for Castro suppressing the mass emigration, the U.S. agrees to increase legal immigration from approximately 2,000 per year to over 20,000 per year.
- Between 1959 and 1994, over 1,000,000 Cubans emigrate, most of them to the U.S.

## Major Waves of U.S. Immigration

| Nationality                            | % of Population |
|--|-----------------|
| <b>British</b> .....                   | 27%             |
| (including Scots and Welsh)            |                 |
| 1600-1800                              |                 |
| <b>German</b> .....                    | 21%             |
| 1840-1875                              |                 |
| <b>Irish</b> .....                     | 17%             |
| 1820-1920                              |                 |
| (peak years 1840-1860)                 |                 |
| <b>African American</b> .....          | 12%             |
| 1750-1850                              |                 |
| <b>Latino</b> .....                    | 9%              |
| Mexico 1850-1955, 1965-present         |                 |
| Puerto Rico, 1940-1960                 |                 |
| Cuba, 1955-present                     |                 |
| Central America, 1965-present          |                 |
| <b>Polish</b> .....                    | 3.3%            |
| 1870-1910                              |                 |
| <b>Italian</b> .....                   | 3.2%            |
| 1880-1930                              |                 |
| <b>Scandinavian</b> .....              | 3.2%            |
| 1870-1910                              |                 |
| <b>Asian</b> .....                     | 3%              |
| Chinese 1849-1870                      |                 |
| Japanese 1868-1924                     |                 |
| Taiwan & Hong Kong 1965-present        |                 |
| Korea 1965-present                     |                 |
| Thailand 1965-present                  |                 |
| Pakistan 1965-present                  |                 |
| India 1965-present                     |                 |
| <b>Dutch</b> .....                     | 2.7%            |
| 1600-1700                              |                 |
| <b>Jewish</b> .....                    | 2.4%            |
| German Jews 1848-1880                  |                 |
| (also counted as German above)         |                 |
| Eastern European Jews 1880-1930        |                 |
| (usually counted as Russian or Polish) |                 |



Victor Argo and Marissa Chibas in *The Modern Ladies of Guanabacoa*.

# Who's Who

## VICTOR ARGO (Ensemble)

has appeared in the feature films *Blue in the Face*; *Smoke* directed by Wayne Wang; *Household Saints* directed by Nancy Savoca; *The Bad Lieutenant*; *King of New York* directed by Abel Ferrara; *Shadows and Fog* and *Crimes and Misdemeanors*, directed by Woody Allen; *Boxcar Bertha*; *Taxi Driver*; *Mean Streets*; *After Hours* and *The Last Temptation of Christ*, directed by Martin Scorsese. Vic's theatre work includes the New York production of *Breaking Legs*, *Division Street* at the Center Stage in Baltimore, *The O'Neill Sea Plays* at the Long Wharf Theatre, *Short Eyes* at the Westwood Playhouse and *Danger Memory* at Lincoln Center. His television credits include *Law and Order* and *Miami Vice* and he appeared as a regular on *Dream Street*.



## MARISSA CHIBAS

(Ensemble) was last seen as Anne Rutledge in the Broadway production of *Abe Lincoln in Illinois* with Sam Waterston. She made her Broadway debut as Nora in *Brighton Beach Memoirs*. Marissa performed last in

Los Angeles as Elvira in *Don Juan: A Meditation* at Taper, Too. Her American premieres include *Judy* in *Another Antigone* at Playwrights Horizons and *The Director* in the Private Theater's production of *The Last American in Paris*. Marissa's resident theatre credits include *Julie Danton* in *Danton's Death* directed by Robert Wilson at the Alley Theatre, and she has performed at the Old Globe Theatre, Arena Stage and Yale Repertory Theatre, among others. On television she has appeared as Christine Costas on *Law & Order* and as Maria in *As the World Turns*. Marissa's film credits include *The Girlfriend* in Hal Hartley's *The Cartographer's Girlfriend* and as Liz Lambert in the soon-to-be-released *Getting Away With Murder* with Dan Ackroyd. She is currently working on a documentary film based on the life of her uncle, Eduardo Chibas, a well-known Cuban politician.



## MIRIAM COLÓN

(Ensemble) is one of the pioneers of the Hispanic theatrical movement in New York. For the past 20 years she has guided the operation of the Puerto Rican Traveling Theatre as founder and artistic

director. She has been seen on Broadway in *In the Summer House* and in *The Innkeepers*. Her film credits include *Isabel la Negra* opposite José Ferrer and Raul Julia, *One Eyed Jacks* and *The Appaloosa* starring Marlon Brando, *Scarface* starring Al Pacino, and Isabel Allende's *The House of Spirits* directed by Billy August. Miriam has starred in both the Guthrie and the Milwaukee Repertory Theaters as Bernarda in Lorcas' *The House of Bernarda Alba*, and was most recently seen at San Diego's Old Globe Theatre in *Ballad of the Blacksmith*, directed by Rene Buch. She was awarded an Obie in 1993 for lifetime achievement.



## ALMA CUERVO (Ensemble)

Broadway credits include: *The Heidi Chronicles*, *Ghetto*, *Quilters*, *Is There Life After High School?*, *Censored Scenes from King Kong*, *Bedroom Farce* and *The Government Inspector*. She played in Los Angeles in the national tour of *M. Butterfly*. Recent work includes the workshop of Nicky Silver's *Raised in Captivity* at N.Y. Stage and Film; and Polly Pen's *Christina Alberta's Father* and John Ford Noonan's *Music From Down the Hill*, both off-Broadway. Alma played in the north-eastern tour of *Dancing at Lughnasa* (directed by Robert Bennett) and in the Philadelphia Drama Guild production of the same play (different role) directed by Mary Robinson. She played in *Shirley Valentine* (Hangor Theatre), *Lips Together*, *Teeth Apart* (Philadelphia Theatre Company, Christopher Ashley, director), *The Ballmore Waltz* (Alley Theatre, Anne Bogart, director), and *Isn't It Romantic* (New York and Chicago productions). She received an Obie for her performance in Wendy Wasserstein's *Uncommon Women and Others* (Phoenix Theatre and PBS), and was a regular on Norman Lear's *a.k.a. Pablo*. Alma received her M.F.A. in acting from Yale.



## KAMALA DAWSON

(Ensemble) studied theatre and philosophy at Yale University, acting in numerous productions and pursuing her interest behind the camera producing and directing a film called *Lignia*. In New York, she spent two seasons on *Sesame Street* and guest-starred on episodes of *Miami Vice* and *Spenser: For Hire*, among others. She moved to Los Angeles and began working regularly in motion pictures and television. Her film credits include *Lightning Jack*, *Clear and Present Danger*, *Deep Cover*, *Erotique*, *Born in East L.A.* and *Break of Dawn*. Television film credits include the Hallmark Hall of Fame special *Stones from Ibarra*, HBO's *Lifestories: A Body to Die For* and TNT's *Crazy From the Heart*. Her episodic work includes *Lis and Clark*, *Beverly Hills 90210*, *It's Garry Shandling's Show*, *Hill Street Blues*, *Murder, She Wrote*, and the Imagen Award-winning episode of *21 Jump Street*. Kamala has formed a production company, Heroica Films, which is in post-production on its first film. She is also a member of Caught in the Act, an improvisational comedy group. She can presently be seen opposite Raul Julia in John Frankenheimer's *The Burning Season* for HBO.



## JOSIE DE GUZMAN

(Ensemble). Broadway: Sarah Brown in *Guys and Dolls* (Tony nomination), María Valdéz in *Nick and Nora*, María in *West Side Story* (Tony nomination), Gia Campbell in *Carmelina*, Lidia in *Runaways*. Off-Broadway: Emilia Pavese in *Tamara*, Fina in *Lovers and Keepers*, Lullabye in *Lullabye and Goodnight*, Lidia in *Runaways*. Regional: Laurencia in *Fuente Ovejuna*, Viola in *Twelfth Night*, Varya in *The Cherry Orchard*, Bride in *Blood Wedding*, Aldonza

in *Man of La Mancha*, Jennie in *Portrait of Jennie*, Lucy Westenra in *Dracula - a Musical Nightmare*, Regina in *Ghosts*, Solvig in *Peer Gynt*. Film: Marisa Velez in *FX* and *FX II*. Television: guest appearances on *Big Brother Jake*, *The Cosby Show*, *Miami Vice*, *All My Children*, *Loving*, *Guiding Light*.



## WANDA DE JESÚS

(Ensemble) originated the role of Lourdes in Reinaldo Povod's *Cuba and His Teddy Bear* with Robert DeNiro at Joseph Papp's Public Theater and later on Broadway. Off-Broadway credits include the role of Evie in *The Bronx Zoo* at Circle Repertory Company, *Women Without Men* at the Public, *Ariano* with Jimmy Smits and directed by George C. Wolfe, the first Young Playwright's Festival at Circle Rep, *Antigone* at the Cubiculo Theatre and Eduardo Machado's *Fabiola* at Theatre For The New City. Los Angeles credits include Paulina in Robert Egan's production of *Death and the Maiden* with Jimmy Smits at the Taper, Rosa in *Summer & Smoke* at the Ahmanson with Christopher Reeve and Christine Lahti, Maria Luisa in *The Day You'll Love Me* at Taper, Too, *Miriam's Flowers* directed by Roxanne Rogers, and Kleinfeldt in Ron Hutchinson's *Dead Man Walking* directed by Robert Egan. Film credits include *Captain Nuke and the Bomber Boys* with Martin Sheen, Joe Mantegna and Rod Steiger, *Glass Shield* by Charles Burnett, *Downtown* and *Robocop 2*. Television episodic work includes *Civil Wars*, *L.A. Law*, *Equal Justice* and *Matlock*; recurring roles on *Lifestories*, *Pursuit of Happiness* and *Another World*; a regular on *Mariah* and *Santa Barbara*; and she has appeared in the movies of the week *Hitman* and *Prime Target*. Recipient of the Golden Eagle Award. Dedicated to Richard Irrizary.



## ROSANA DE SOTO

(Ensemble). Rosana's film credits include *Star Trek VI*, directed by Nicholas Meyer; *Family Business* (Sidney Lumet); *Face of the Enemy* (Hassan Ildari); *Stand and Deliver* (Ramon Menendez); *La Bamba* (Luis Valdez); *The Ballad of Gregorio Cortez* (Robert Young); *Cannery Row* (David Ward); and *The In-Laws* (Arthur Hill). She had a recurring role on *Melrose Place*, has appeared in the movies of the week *Child of Rage*, *300 Miles for Stephanie* and *Women of San Quentin*, and on the series *The Antagonists*, *Miami Vice* and *Murder, She Wrote*, among others. Her theatre credits include *La Puta Vida* at the New York Shakespeare Festival and *The Rose Tattoo*, *Bye Bye Birdie* and *West Side Story* at the Northern California Light Opera.

**SHAWN ELLIOTT (Ensemble).** Theatre credits include: *City of Angels* (original Broadway cast), *Jacques Brel is Alive and Well and Living in Paris* (original cast), *Principia Scriptoriae* (Manhattan Theatre Club), Young Playwrights Festival (Playwrights Horizons), *Crack*, *New Jerusalem*, *Mondongo* (all three at the New York Shakespeare Festival), *Eulogy for a Small Time Thief* (Ensemble Studio Theatre), *Nothing Sacred* (New York Stage and Film Co.), *The Promise* (Los



Angeles Theatre Center), *The Tempest* (La Jolla Playhouse), *Death and the Maiden* (Philadelphia Drama Guild) and *Who's Afraid of Virginia Woolf?* (Colonial Theatre). Television: *Law and Order*, *Miami Vice*, *The Cosby Show*, *A Man Called*

*Hawk*, *Hunter*, *Gideon Oliver*, *Promised a Miracle* (CBS movie), *Death In Small Doses* (ABC movie), *Oye Willie* (PBS series regular), and the recurring role of Uribe on *The Days and Nights of Molly Dodd*. He can be currently seen as Mr. Fernandez on the PBS Series *Ghost Writer*. Films include: *Crossover Dreams*, *Short Eyes*, *Beat Street*, *The Dead Pool*, *Do the Right Thing* and *Impulse*.



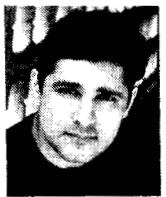
**GLORIA MANN** (*Ensemble*) was last seen at the Mark Taper Forum in *Death and the Maiden* with Jimmy Smits, directed by Robert Egan. She also has extensive theatre credits from the La Jolla Playhouse, the San Diego Repertory Theatre, as well as

the Taper. Most recently, she produced and acted in *The Ties That Bind* at the Chamber Theatre. During the Taper Lab '92-93 New Work Festival at Taper, Too, she appeared in *The Interpreter of Horror* directed by Robert Egan. She played Emilia in *Tamara*, off and on, for three years. Other representative roles in theatre include Rosa in *Avenue A* directed by Jim Holmes (for which she received a LADCC nomination), Woman #2 in *Play with Teri Garr*, Becky Lou in *Tooth of Crime*, Doreen in the world premiere of *Gillette* directed by Des McAnuff, Isabella in *Measure for Measure*, and Bill Irwin's wife in Robert Woodruff's *A Man's a Man*. In film, she has appeared in *Of Mice and Men*, *Point Break* and *29th Street*. Television credits include *Picket Fences*, *thirtysomething* and *Women in Prison* for Fox-TV. She wishes to thank her husband, Lyle Caine, and her daughter, Danika, for their love and support. She dedicates her work in *Floating Islands* to the memory of her father, Robert Manriquez of Miami.



**WILLIAM MARQUEZ** (*Ensemble*). William's theatre credits include *The Price* at East L.A. Theatre; *Veins and Thumbtacks* at Los Angeles Theatre Center; and *With You*, *Bread and Onions* and *Fuente Ovejuna* at The Bilingual Foundation of the

Arts. On film he has appeared in *The Doctor*, *8 Million Ways to Die*, *Deal of the Century* and *Black Moon Rising*, and on television in *Bob*, *Nurses*, *DEA Drug Wars*, *La Carpa* and *Sweet 15*.



**TIM PEREZ** (*Ensemble*) has appeared at the Joseph Papp Public Theater in *A Midsummer Night's Dream* directed by A.J. Antoon, *Henry IV, Parts I and II*, *Gonza the Lawyer*, *Blood Wedding*, *The Death of Garcia Lorca* and *The Taming of the Shrew*. Other

credits include *Dark Rapture* (Dallas Theatre Center), *The Screens* (Guthrie Theater), *New York 1937* (Jewish Repertory Theatre), *Jatungo* (Cincinnati Playhouse) and *Much Ado About*

*Nothing* (La Jolla Playhouse). On television, he has appeared on *All My Children*, *Another World* and HBO's *Perfect Witness*, and on film in *Speechless*. Tim has a MFA from NYU.



**RAMÓN RAMOS** (*Ensemble*). Ramón's regional theatre credits include work at the Dallas Theater Center, Oregon Shakespeare Festival, Center Stage, Charles Playhouse, Cincinnati Playhouse, Huntington Theatre Company and Long

Wharf Theatre. He has appeared on Broadway in *A View from the Bridge* with Tony Lo Bianco, and off-Broadway in *Antiphonus of E* and *The Comedy of Errors*. His television credits include *As the World Turns*, *Guiding Light*, *All My Children* and *One Life to Live*. Ramón recently played the title role in *Hamlet* at the Gene Dynarski Theatre. He was a 1980-81 L.A. Fulbright Scholar recipient for study at the London Academy of Music and Dramatic Art.



**JAIME SANCHEZ** (*Ensemble*). Earlier this year Jaime created the role of Saul in the North American premiere of Isaac Chocron's *Written and Sealed* at the Puerto Rican Traveling Theatre in New York City. His stage debut was as

Chino in the original Broadway production of *West Side Story*. He has appeared since on Broadway, off-Broadway and in regional theatres across the country. His film credits include *The Pawnbroker*, *The Wild Bunch*, *Beach Red* and most recently in the role of Rudi in *Carlito's Way*. On television he has been seen on most of the major drama series, including *Miami Vice*, *Kojak*, *The Equalizer*, and *Law & Order*. He is a longtime member of The Actors Studio and winner of Theatre World and Clarence Derwent Awards.



**RICK TELLES** (*Ensemble*) was raised in San Francisco and attended UCLA, where he was involved with the theatre department while obtaining a degree in economics. After graduation, he started his professional acting career in

episodic television on *Knots Landing* and *Hotel*, and he appeared in numerous commercials. Rick decided to return to school and was accepted at the London Academy of Music and Dramatic Arts, where he appeared in *The Duchess of Malfi*, *Hamlet* and *As You Like It*, among others. When he returned to the states, he landed roles in the movies *Fatal Beauty* with Whoopi Goldberg and *Colors* with Sean Penn and Robert Duvall, and he appeared in the West Coast premiere of Lisa Loomer's play *Birds* at South Coast Repertory. His other credits include *Glory Years* (HBO mini-series) and *Jake and the Fatman*. He then moved to New York to play Rio on the soap *Loving* for two years and he appeared off-Broadway in the world premiere of Lee Blessing's *Lake Street Extension*. Rick has now returned to live in Los Angeles and *Floating Islands* is his Taper debut. He would like to thank his family, his friends, and his coaches Elaine Aiken and Sharon Chatton.



**PATRICIA TRIANA** (*Ensemble*) made her stage debut opposite Maureen Stapleton as Rosa in *The Rose Tattoo*, a role which won Patricia critical acclaim including that of Tennessee Williams who praised the power with which she played the character. She also appeared at the Kennedy Center in *Museum* by Tina Howe, at the Long Wharf Theatre in *Two Brothers* directed by Arvin Brown, and at other regional theatres in title roles of such plays as *Miss Julie*, *Mirandolina* and *Daniella Frank*. For the Taper she appeared in the New Work Festival in Quincy Long's *Whole Hearted*. She made her television debut as a guest star on *Kojak*, and appeared in *The Equalizer*, *The New FBI*, as well as several soap operas: *Ryan's Hope*, *One Life to Live* and *The Guiding Light*. She is a member of the Red Earth Ensemble and The Ensemble Studio Theatre.



**JOE URLA** (*Ensemble*) is making his Taper debut. His New York theatre credits include *Principia Scriptoriae* by Richard Nelson (for which he won the Theatre World Award); *Pinocchio* in *The Return of Pinocchio*, also by Mr. Nelson; the original New

York cast of *The Boys Next Door*; and Claudio in *Measure for Measure*, directed by Joseph Papp. Regional credits include the lead in *Search and Destroy* by Howard Korder (East Coast premiere); Prince Hal in *Henry IV* for the Williamstown Theatre Festival, *Marisol* and *The Swan* at La Jolla Playhouse, and leading roles at the Long Wharf Theatre, Yale Repertory Theatre, Berkshire Theatre Festival, New York Stage and Film, and four summers at the Eugene O'Neill Playwrights Conference. His television credits include many guest spots and a series regular role on *Delta*. He was in the film *The Bodyguard*, and is in the upcoming features *Strange Days* and *Disclosure* (directed by Barry Levinson). He attended the Yale School of Drama.



**YUL VAZQUEZ** (*Ensemble*) was born in Havana, Cuba, and is proud to be making his Mark Taper Forum debut in *Floating Islands*. Other theatre credits include Jane Anderson's *Lynette at 3AM*, L.A.'s Met Theatre for Showtime's Act One, Ray

Povod's *Super Fishbowl Sunday* at L.A.B. in New York City and the role of Mercutio in West Side Theatre's *A Night of Shakespeare*. His film and television credits include *Strapped* (HBO), *Bitter Harvest* (BBC), *Fly by Night*, *The Mambo Kings*, and various episodics such as *Couch*, *Law & Order*, *The Untouchables*, and *Tales From the Crypt* directed by William Friedkin. His upcoming films include *Somebody to Love* and the Sundance Film Festival's award-winning *Fresh*. Yul would like to dedicate his work in *Floating Islands* to the memory of his grandmother.

**EDUARDO MACHADO** (*Playwright*) is the author of over 25 plays and several translations. They include *Stevie Wants to Play the Blues*, *A Burning Beach*, *Why to Refuse*, *Rosario and the Gypsies*, *Across a Crowded Room*, *Don Juan in New York City*, *Once Removed*, *Fiances* and a translation



*York City, Once Removed, Finances* and a translation of *The Day You'll Love Me* (which was presented at Taper, Too). His plays have been produced in regional theatres all over the country and in New York City,

including the Long Wharf Theatre, Actors Theatre of Louisville, the Ensemble Studio Theatre, the American Place Theatre, El Repertorio Espanol, Theater for a New City, The Magic Theatre and Los Angeles Theatre Center. In the coming year Eduardo will direct his first film from his own screenplay, *Exiles in New York*. This year he received the National Theatre Artist Residency grant administered by Theatre Communications Group and funded by The Pew Charitable Trusts, to work as playwright in residence at the Mark Taper Forum. Other grants and awards include three National Endowment for the Arts playwrights fellowships, a youth grant from the National Endowment for the Humanities, a Rockefeller Foundation Playwriting grant, a Viva Los Artistas Award from the city of Los Angeles and a Drama-Logue Award for best play. He teaches playwriting at Columbia University, Sarah Lawrence College, the Mark Taper Forum and the Public Theater. He is an alumni of New Dramatists and serves on their board.



**OSKAR EUSTIS** (*Director*), formerly the associate artistic director of the Mark Taper Forum and director of the Taper's play development program, has just assumed his new duties as artistic director of Trinity Repertory Company in Providence,

Rhode Island. He most recently directed Philip Kan Kotanda's *Day Standing on Its Head* at the Manhattan Theatre Club, Ellen McLaughlin's *Electra* for the Actors Gang *Orestia*, and *Angels in America* on the Taper mainstage. He also directed the world premieres of David Henry Hwang's *Bondage*, Suzan-Lori Parks' *Devotees in the Garden of Love* for Actors Theatre of Louisville and Philip Gotanda's *Fish Head Soup* at East West Players and Berkeley Repertory. He directed *Julius Caesar* on the mainstage in 1991 and *Millennium Approaches* at Taper, Too in 1990. He spent the 1980s first as a dramaturg and later artistic director of the Eureka Theatre in San Francisco, where he directed world premieres of works by Philip Gotanda, Ellen McLaughlin, Tony Kushner and Emily Mann, among others. He has directed at Berkeley Shakespeare Festival, San Jose Rep, Trinity Rep and numerous other regional theatres in America and Europe, where he spent two years as founder of the "Labor," the laboratory second stage of the Schauspielhaus Zurich in Switzerland. He has chaired the Playwrights Panel of the NEA, has been a regular participant at the Sundance Festival in Utah and Midwest Playlabs in Minnesota, and served on the faculty of UCLA's School of Theater, Film and Television.

**EUGENE LEE** (*Set Designer*) has been a resident designer at Trinity Repertory Company in Providence, Rhode Island, for over 20 years. He has a B.F.A. from the Art Institute of Chicago, a B.F.A. from Carnegie Mellon University, a M.F.A. from Yale Drama School and an honorary Ph.D. from DePaul University. Eugene has won two



Tony Awards for his work on Broadway, Leonard Bernstein's *Candide* and Stephen Sondheim's *Sweeney Todd*. He is the production designer for *Saturday Night Live* at NBC. Other New York theatre work includes

*Slaveship, Alice in Wonderland, The Normal Heart, Agnes of God, Grandchild of Kings and Uncle Vanya*. He recently completed a film, *Vanya on 42nd Street*, and *Two Gentlemen of Verona* at the New York Shakespeare Festival. Eugene is represented on Broadway this fall by *Showboat*. He lives in Providence.



**MARIANNA ELLIOTT** (*Costume Designer*) is one of America's leading designers. She graduated from the Parson School of Design in New York and went on to become the resident designer at Arena Stage in Washington D.C., where she

designed over 60 productions including several American and world premieres. When she moved to the West Coast she continued her work at ACT in San Francisco, the Taper, LATC and many other theatres in Los Angeles. Her feature film work includes *Whose Life Is It Anyway?*, *American Flyer* and *Ballad of the Sad Cafe*, and for network television she has designed many pilots, a series for ABC-TV, and numerous movies of the week, among them, *The Burden of Proof*, *Criminal Behavior* and *She Stood Alone*. Marianna has received two Los Angeles Drama Critics Circle Awards, several Drama-Logue Awards and the Distinguished Artist Award from the Los Angeles Music Center 100.



**PAULIE JENKINS** (*Lighting Designer*) has designed the lighting for theatrical productions (the Mark Taper Forum, South Coast Rep, Manhattan Theatre Club, Seattle Rep, Berkeley Rep, San Jose Rep, Atlanta's Alliance Theatre),

theme park attractions (Disneyland, Universal Studios/Hollywood, Sanrio Puroland), industrials (Mazda, Honda) and special events (NHL Mighty Ducks' Inaugural Season Pregame Show, royal wedding in Saudi Arabia) throughout the world. Her work has won many awards including the Angstrom Award for career achievement from the Los Angeles Drama Critics Circle. Last spring she was honored by her alma mater, the University of Wyoming, as one of 75 exemplary alumni from the 75-year history of the School of Arts and Sciences.

**JON GOTTLIEB** (*Sound Designer*) currently the Taper's resident sound designer, has been heard on and off Broadway, as well as at many regional theatres throughout the country. For the Taper, he designed productions of *The Waiting Room, Banulido!, The Wood Demon, Death and the Maiden, Lips Together, Teeth Apart, Angels in America, Twilight: Los Angeles 1992, Scenes from an Execution, Henceforward...* (for which he received a 1991 Los Angeles Drama Critics Circle Award), *Jelly's Last Jam, Julius Caesar, Unfinished Stories and Fire in the Rain... Singer in the Storm*. His other Taper credits include *The Lisbon Traviata, Miss Evers' Boys, 50/60 Vision* and *Our Country's Good*.



He designed the sound at the Doolittle Theatre for *Conversations With My Father, Money and Friends, It's Only a Play, The Most Happy Fella, A Little Night Music* and *The Vortex*. He designed *Equus* at West Coast Ensemble, *Isn't It Romantic?* at the Pasadena

Playhouse, *South Pacific, Company, From the Top* with Carol Burnett and *Into the Woods* at the Long Beach CLO, and the premiere of *Brooklyn Laundry* directed by James Brooks at the Coronet Theatre. Jon has received six LADCC Awards, over 40 Drama-Logue and L.A. Weekly Awards, and was recently presented with the Distinguished Artist Award from the Los Angeles Music Center Club 100. He served for five years as the resident sound designer at the Los Angeles Theatre Center. For Disney Imagineering, he created original sound effects and design for two attractions at Walt Disney World in Florida.



**NAOMI GOLDBERG** (*Choreographer*). Her choreography for theatre and opera includes Gozzi's *Love of Three Oranges* for LACE; Charles Mee Jr.'s *The Bacchae*, Han Ong's *Sweeney Planet* and *Frida/Orange Crush*, and Doris Baizley/

Victoria Ann-Lewis' *Ph\*reaks* for the Taper's New Work Festival; *Carmen* for Long Beach Opera; *The Mikado* for Milwaukee Opera; and Philip Kan Kotanda's *Day Standing On Its Head* for the Manhattan Theatre Club and San Francisco's Asian American Theatre Company. She is the founding artistic director of Los Angeles Modern Dance & Ballet (LAMD&B), where her choreography for the company was most recently featured as part of the Summer Nights at the Ford 1994 series. The company has been presented at the Orange County Performing Arts Center, the Los Angeles Theatre Center, Dance Kaleidoscope, Los Angeles Contemporary Exhibitions, Highways Performance Space, the Intersection Theatre in San Francisco, and the Center Theatre in Santa Barbara. She is a visiting professor at Kansas State University and is currently an adjunct professor of dance at Loyola Marymount University and California State University/Long Beach. Naomi recently taught master classes at the Ballet Arabesque Company in Bulgaria and the Dance Perfect in Prague, Czech Republic and will return to Prague to choreograph for the Domino Dance Company in International Dance Week 1995.



**RANDY KOVITZ** (*Fight Director*) has staged fights for the Broadway, Kennedy Center and Mark Taper Forum productions of *The Kentucky Cycle*, the Taper, Steppenwolf Theatre and Broadway productions of *Burn This*, the Taper productions of *Angels in America, Richard II* and *Death and the Maiden*, and David Mamet's *Oleanna* at the Tiffany Theater, among many other classical and contemporary productions at theatres around the country. Film credits include the Merchant/Ivory film *The Ballad of the Sad Cafe* with Vanessa Redgrave and Keith Carradine, and a collaboration with B.H. Barry, as the assistant

fencing choreographer on *The Addams Family* in which he also served as fencing double for Raul Julia. Most recently, Randy choreographed fights for the 1994 season at the Utah Shakespearean Festival. Also an actor, he has many stage, film and television roles to his credit. As a musician/performer, he writes the material for and leads the spoken word/music band Lies Like Truth.



**JAMES T. McDERMOTT**  
(Production Stage Manager) thinks that since *Floating Islands* is the 75th play that he has stage managed for CTG that he would veer off the beaten path of the usual list of credits for his bio. The stage manager of a show has to be in contact with virtually

everybody in the theatre he is working for and the play he is working on. That relationship is one of support, loyalty, give and take, and indeed, moments of extreme tension and frustration. My job, the job of the stage manager, is not an easy one and because of this I would like to thank those at CTG who help make it easier and those who make life interesting. He would also like to thank three people: first, Don Winton, the production manager for whom Jim stage managed the majority of those 75 plays; and Mary Michele Miner and Tami Toon, who began their careers stage managing for CTG at the same time as Jim, and have continued to be supportive, loyal and great friends.

**GORDON DAVIDSON**  
(Artistic Director) has led the Mark Taper Forum throughout its 28-year history. During that period, he has guided over 200 major productions to the Taper stage while also overseeing the numerous special

projects sponsored by the Taper. Recently, in New York, three of the four Tony Award nominations for best play were for plays developed and produced by the Taper: *Angels in America*, Part Two - *Perestroika*, *The Kentucky Cycle* and *Twilight: Los Angeles, 1992*. *Perestroika* received the award (Part One of *Angels* received the previous year's best play Tony Award.) Davidson's stage directing credits, Taper: *In the Matter of J. Robert Oppenheimer* (N.Y. Drama Desk Award), *The Trial of the Catonsville Nine* (Tony nomination, Obie and LADCC Awards), *Henry IV, Part One*, *Hamlet*, *Savages* (Obie, Outer Critics and LADCC Awards), *The Shadow Box* (Tony, Outer Critics and LADCC Awards), *Terra Nova* (which subsequently toured five cities in Japan), *Children of a Lesser God* (Tony Award nomination), *The Lady and the Clarinet*, *Tales From Hollywood*, *The American Clock*, *The Real Thing*, Joshua Sobol's *Ghetto*, *Dutch Landscape*, and the world premiere of Sybille Pearson's *Unfinished Stories*. Opera: *Harriet: The Woman Called Moses* (world premiere, Virginia Opera Association) and *A Midsummer Night's Dream* (Los Angeles Music Center Opera); Theatre/Music: *Every Good Boy Deserves Favour* (co-production Taper/L.A. Philharmonic) and *Oedipus Rex* (L.A. Philharmonic); Film: *Zoot Suit* (executive producer), *The Trial of the Catonsville Nine* (director); Special Awards: Tony Award (theatrical excellence), LADCC Award (distinguished achievement), Margo Jones Award (encouraging new plays and playwrights)

and The Governor's Award for the Arts, among many others. In addition to his role at the Taper, Gordon is now in his sixth year as the producing director of the Ahmanson season at the Doolittle Theatre, for which he directed *A Little Night Music* in 1991. The production of *Smokey Joe's Cafe - The Songs of Jerry Lieber and Mike Stoller* is presented at the Doolittle November 5 through January 22. The re-opening of the new Ahmanson Theatre at the Music Center will take place in January 1995.



**CHARLES DILLINGHAM**  
(Managing Director) supervises the administration of all Center Theatre Group operations, including the Mark Taper Forum and Doolittle Theatre. Prior to joining CTG, he was president and chief executive

officer of an international production and management company in New York, which presented the Bolshoi Ballet, the Bolshoi Opera, Kirov Ballet, the Kirov Opera and the Royal Ballet at the Metropolitan Opera House. He was the general manager and then executive director of American Ballet Theatre for eight years, during which the world-renowned company toured to Paris and Japan, made ten television productions for commercial and public broadcast, and mounted 75 new productions. He previously served as managing director of the Brooklyn Academy of Music Theatre Company, as general manager of the American Conservatory Theatre in San Francisco, and as an independent producer.



**ROBERT EGAN**  
(Producing Director) directed Ariel Dorfman's *Death and the Maiden* last season, and the controversial *Richard II* with Kelsey Grammer on the mainstage during the 1991-92 season. His other mainstage productions

include Ariel Dorfman and Tony Kushner's *Widows*, Brian Friel's *Aristocrats*, *Sansie* (developed with the band Hiroshima), Anthony Minghella's *Made in Bangkok*, Shakespeare's *Measure for Measure* and Ibsen's *Hedda Gabler*; and at Taper, Too he directed Wallace Shawn's *Aunt Dan and Lemon* and co-directed two plays by John Stepping, *The Thrill* and *The Dream Coast*. He has been the producing director of all six of the New Work festivals from 1988-1994, in which he directed Mike Weller's *Buying Time*, Kelly Stuart's *The Interpreter of Horror*, Mac Wellman's *7 Blowjob*s and *A Murder of Crows*, Tommy Carter's *Hells Kitchen Ablaze*, Peter Mattei's *Elixir Vitae*, Ron Hutchinson's *Dead Man Walking*, Paul Linke's *Life After Time*, Alexander Buravsky's *Liberty: Year Two*, Ariel Dorfman's *Reader*, Doug Wright's *Dinosaurs*, and John Stepping's *The Thrill* and *A Deep Tropical Tan*. He also directed Jon Robin Baitz's *The Film Society* at LATC, and *Coq au Vin* with Naked Angels at the Coast Playhouse. His Taper producing credits include Eric Bogosian's *Pounding Nails in the Floor With My Forehead*, *Julius Cuesar* and *Twilight: Los Angeles, 1992* on the mainstage, Wallace Shawn's *The Fever* at MOCA, New Theatre For Now in 1985, and the 1990 and 1991 Taper, Too seasons. Prior to the Taper, he was associate artistic director for four years at Seattle Repertory Theatre. He has two sons, Ian-Thomas and Alec.

**KAREN S. WOOD** (General Manager) has been with the Taper for seven years as manager and general manager. During her tenure, she has managed two tours to Eastern Europe, produced segments of The Music Center's 25th Anniversary

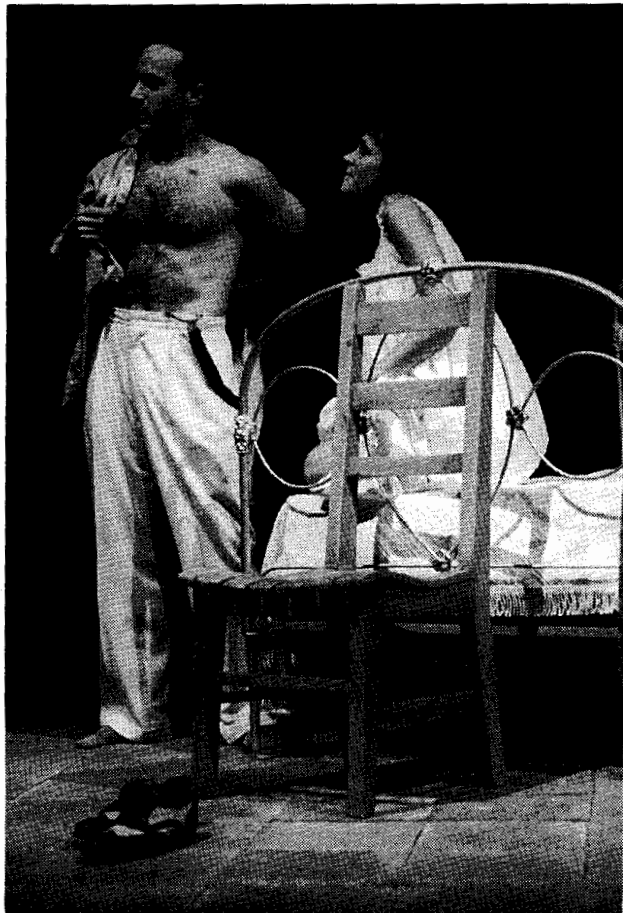


Celebration for WNET, and was associate producer for the mainstage productions of *Hope of the Heart* and *50/60 Vision*. Productions which set box office records and continued on to Broadway during this period include *Angels in America*, *The Kentucky Cycle*, *Twilight: Los Angeles, 1992*, *Stand-Up Tragedy* and *Jelly's Last Jam*. Karen serves on the executive committee of the League of Resident Theatres, is the chair of the MCOC managers committee, a member of the "Burning Issues" committee of Theatre L.A. and a charter individual member of Theatre Communications Group. Before joining the Taper, she earned a Master of Fine Arts at UCLA and worked widely as a freelance producer, consultant and manager with artists, productions and organizations such as the Olympic Arts Festival, Robert Wilson, Piccolo Teatro di Milano, James L. Brooks and Theatre du Soleil.

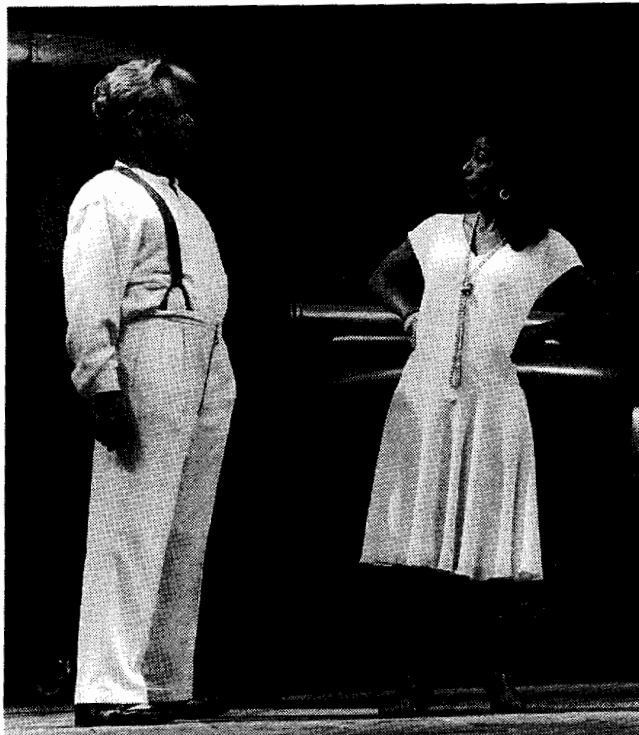
**COREY BETH MADDEN**  
(Associate Producing Director).



As associate producing director, Corey shares leadership of mainstage producing and artistic planning with Gordon Davidson and Robert Egan. She also has ongoing involvement in programming for youth and the Latino Initiative. This September she directed Marga Gomez at the New World Stage in Amherst, Massachusetts, in a new work commissioned by the Taper, to be presented in the 1994-95 New Work Festival. In 1993-94 she produced *Bandido!*, *The Persians* and *Carpa Clash* on the mainstage. In 1992-93 she worked intensively on *Twilight: Los Angeles, 1992* overseeing 10 months of research, interviews and production. Since 1985 when she joined the Taper, Corey has helped develop and produced dozens of projects including *Angels in America*, *Jelly's Last Jam*, *Spunk*, *Stand-Up Tragedy*, and Robert LePage's *The Dragon's Trilogy* during the 1991 L.A. Festival. From 1987-91 Corey programmed and produced Sundays at the Itchey Foot, the Taper's literary cabaret, including productions of *Cabaret Verboten*, *A Heart's Eye*, *The Joy Luck Club*, *Love Medicine*, *The Way We Live Now* and *From the Mississippi Delta*. Corey has worked in collaborative arts programming with numerous organizations including MOCA, LACMA, the Getty Museum, and several programs at UCLA including the Center for Performing Arts, the World Arts and Cultures program, and the school of Theater, Film and Television, where she has taught for several years. She has served on the faculty of UCLA, is currently on the board of visitors of the North Carolina School of the Arts, and a board member of Los Angeles Modern Dance and Ballet.



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in *The Modern Ladies of  
Guanabacoa*.



Victor Argo and Wanda De Jesús  
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# Asian Pacific American Friends

APAF was formed in 1986 to foster relationships between CTG and Asian Pacific American artists and audiences. Activities include audience development, fundraising and encouragement of artists through play readings and workshops. For information, telephone Jane Economou (213) 972-7536.

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# Latino Theatre Council

The Council promotes contact among Latino artists and audiences and Center Theatre Group, which is engaged in a multi-year initiative to encourage the work of Latino artists and to develop new and larger audiences for their talents. For information, telephone Rosamaria Marquez (213) 972-7587.

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Members of The Guild help support a great theatrical tradition and enjoy a variety of theatre-enriching experiences, including the monthly *Center Theatre Gazette*, invitations to dress rehearsals, backstage tours and social events with the artists. Contributions to Center Theatre Group are deductible from income taxes to the extent provided by law. For information, call Diana Korten at (213) 972-7627.

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DR MARIA MINON  
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JUDGE & MRS MICHAEL THOMAS  
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BRUCE G SILVERMAN  
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MR & MRS STEPHEN SOLDOFF  
RICHARD H SOMMERS  
HUGH G SPILSBURY JR  
BRONA SPOLIN  
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MR & MRS SHELTON S STANFILL  
GENE J STELIC  
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DIANA TRONK & ART SHAPMAN  
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DANIEL WAGNER  
REVEREND EARL G WALKER  
ROY A WALKER  
GORDON H WALLACE  
JOHN J WALLER  
ERIN J WALSH  
PETER WARKENTON  
DR & MRS ALAN D WAXMAN  
HAL C WEED  
DR & MRS WILLIAM F WERNER JR  
MRS JOHN ROBERT WHITE  
RICHARD WHITLO  
JUDITH WHITMORE  
ROBERT L WHITNEY  
LIBBY WILSON  
ROBERT E WISE  
MR & MRS JAN WLODARSKI  
JOANNA WONG  
SHERWIN S WONG  
KENNETH W WOODS  
MR & MRS FRANK ZARATE  
MR & MRS DANIEL ZINAR  
ALLAN ZUCKERMAN

# Center Theatre Group of Los Angeles/Mark Taper Forum

GORDON DAVIDSON, Artistic Director CHARLES DILLINGHAM, Managing Director

ROBERT EGAN, Producing Director KAREN S. WOOD, General Manager COREY BETH MADDEN, Associate Producing Director

## ARTISTIC

PETER C. BROSIUS ..... Director, P.L.A.Y.  
 EDUARDO MACHADO ..... Playwright in Residence  
 VICTORIA ANN-LEWIS ..... Director, Other Voices  
 MARA ISAACS ..... Project Coordinator, New Plays  
 DOLORES CHÁVEZ ..... Project Manager, P.L.A.Y.,  
 Coordinator, Latino Theatre Initiative  
 LAURIE BROWN ..... Artistic Staff Coordinator  
 ROSAMARIA MARQUEZ ..... Administrator/Project Producer,  
 Latino Theatre Initiative  
 L. KENNETH RICHARDSON ..... Director, BLACKSMYTHS Writers Lab  
 CHARLENE KOUTCHAK ..... P.L.A.Y. Administrative Assistant  
 ASHOK SINHA ..... Producing Intern  
 DIANE BREWER .....  
 JESÚS S. MARTINEZ ..... P.L.A.Y. Interns  
 CORLA COLES ..... LTI Administrative Intern

## PRODUCTION MANAGEMENT

ROBERT ROUTOLO ..... Technical Director/CTG  
 FRANK BAYER ..... Production Supervisor  
 JONATHAN BARLOW LEE ..... Production Manager  
 CHRISTOPHER LORE ..... Special Projects  
 J. MICHAEL JUNG ..... Production Associate

## CASTING

STANLEY SOBLE, C.S.A. .... Director  
 LISA ZAROWIN ..... Associate  
 TANYA GALLO ..... Assistant  
 GENEVIEVE THOMPSON ..... Intern

## LITERARY

FRANK DWYER ..... Manager  
 OLIVER MAYER ..... Associate  
 SHAWNE ZARUBICA ..... Interim Assistant

## PRESS & ADVERTISING

NANCY HEREFORD ..... Director  
 PHYLLIS MOBERLY ..... Senior Associate  
 KEN WERTHER ..... Associate  
 MARK THIE ..... Advertising Manager

## GRAPHICS

CHRISTOPHER KOMURO ..... Art Director  
 KAREN CHOLODENKO ..... Assistant Art Director  
 KATHERINE GO, JUDI HAVILAND ..... Designers

## PRODUCTION

ROBERT RUBY ..... Master Carpenter  
 JOSEPH DICATO, JR. .... Master Electrician  
 RAY KILDISAS ..... Master Propertyman  
 TOM ANGELOTTI ..... Master Soundman  
 ARLETTA SMITH ..... Wardrobe Supervisor  
 PHILLIPE DE CONVILLE ..... House Manager  
 ROSS-ADRIAN BROWN II ..... Stage Doorman  
 LINDA C. WALKER, PEGGY L. ZABEL ..... Head Ushers

## BOX OFFICE

JOEL E. BRYKMAN ..... Treasurer  
 ROZANNE MEREDITH ..... Assistant Treasurer  
 DAVID E. WORDEN .....  
 LISA D. KILSON ..... Assistants

Latecomers will not be seated until the first convenient pause in the performance. Invited guests are welcome backstage after the performance; use performers' entrance at the rear of the theatre. Use of tape recorders and/or cameras prohibited in auditorium. Your use of a ticket constitutes acknowledgment of willingness to appear in electronic media or photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. Program and artists subject to change. Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

## MANAGEMENT & ADMINISTRATION

ANN E. WAREHAM ..... Executive Assistant to Mr. Davidson  
 MARK NICHOLS ..... Associate Manager, CTG  
 SUSAN WEST ..... Associate Manager, Taper  
 JANE ECONOMOU ..... Assistant Manager  
 SUSAN BARTON ..... Management Associate  
 ALANA BEIDELMAN ..... Secretary to Mr. Davidson (Doolittle)  
 YOLANDA RODRIGUEZ ..... Secretary to Mr. Davidson (MTF)  
 DAVE PIER ..... Management Resident

## DEVELOPMENT

KAREN AUGUST ..... Director of Individual Giving  
 MONICA ROMIG ..... Individual Giving Manager  
 SIMONE ZEMP ..... Director of Special Events  
 SUSAN BLYTH ..... Grants Manager  
 DIANA KORTEN ..... Guild Coordinator  
 PATRICK OWEN ..... Assistant

## AUDIENCE DEVELOPMENT

ROBERT J. SCHLOSSER ..... Director  
 NAUSICIA STERGIOU ..... Associate Director  
 JOSEPH CARTER ..... Assistant Director  
 PETER GERTH ..... Office Supervisor  
 XAVIER SIBAJA ..... Marketing Associate  
 ED KELLY ..... Project D.A.T.E. Coordinator  
 MICHAEL ROSENDAHL ..... Group Sales Director  
 STEVEN ESPINOSA ..... Group Sales Associate  
 STEPHEN ASCOLESE ..... Group Sales Assistant

PHILLIP ESPARZA ..... Consultant  
 ARTS DEVELOPMENT ASSOCIATES ..... Consultants

## AUDIENCE SERVICES

SARAH STARRETT ..... Customer Service Manager  
 LUPE B. RAMIREZ ..... Processing Supervisor  
 DANUTA SIEMAK ..... Processing Assistant  
 GINA FARINA, NANCY FITZGERALD, ARACELI GONZALEZ,  
 NATHANIEL HARRIS, SANDRA HOLGUIN, KISHISA JEFFERSON,  
 ALISON MIHLIK, ALEX MEMBRENO, CELIA RIVAS,  
 SANDRA SHOLLENBERGER, VIRGINIA NOREIGA ..... Customer Service Representatives  
 KERRY KORF ..... Priority Services Director  
 SUSAN TULLER ..... Priority Services Representative

## CTG FINANCE AND INFORMATION RESOURCES

LARRY HUDSPETH ..... Director  
 JANIS BOWBEER ..... Controller  
 BRAD E. LENTZ ..... Human Resources Director  
 MELISA E. ARNOLD ..... Payroll Supervisor  
 FELICISIMA LAPID ..... Accounts Payable Supervisor  
 ALEXANDER JAMES, MAYA HIVALE ..... Accounting Assistants  
 S. DAVID ANDERSEN ..... Info Systems Manager  
 RANDOLPH LIM ..... Senior Operator  
 TOM MEGALE ..... Info Systems Assistant  
 GUSTAVO MENDOZA ..... Transportation Director  
 JERONIMO GONZALEZ-LOPEZ ..... Driver  
 EDESEL ORTIZ ..... Office Services  
 KPMG PEAT MARWICK ..... Auditor  
 GIBSON, DUNN & CRUTCHER ..... Legal Counsel  
 MICHAEL C. DONALDSON ..... Legal Counsel

## CTG COSTUME SHOP

CANDICE CAIN ..... Director  
 CHRISTINE SMITH-McNAMARA ..... Workroom Supervisor  
 KATHY CHRISTIANSEN ..... Draper  
 LAURA DILLEMUTH ..... First Hand  
 MARTHA ADAMS ..... Shopper  
 CASSANDRA McMULLEN ..... Crafts/Dyer  
 CAROL DEMARTI ..... Costume Stock/Crafts  
 YVETTE HERRERA ..... Receptionist/Office Manager  
 MARY GAY VON DOHLEN ..... Bookkeeper  
 GABRIEL CARRASCO ..... Storage Coordinator  
 JULIO A. CUELLAR ..... Custodian