

# LA NUEVA OLA



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## Fifth Annual HOLA Awards Announced



The Hispanic Organization of Latin Actors (HOLA) has announced the awardees of its Fifth Annual HOLA Awards. Film and Tony-nominated star **Alfred Molina** (*Spider Man 2*, *Chocolat*, *Frida*; *Fiddler on the Roof* and *Art* on Broadway) will receive the Rita Moreno HOLA Award for Excellence. Film and Tony-nominated triple threat **Daphne Rubin-Vega** (*Wild Things*, *Flawless*, *Skeleton Woman*; *Anna in the Tropics*, *Rent*, *The Rocky Horror Show* on Broadway) will receive the HOLA Ilka Award (named after founding HOLA president **Ilka Tanya Payán**) for her humanitarian efforts. Argentine legend **Graciela Lecube** (many films in Argentina and the U.S. and a regular on ABC's "One Life to Live") will receive the HOLA Lifetime Achievement Award. In addition, actor/playwright **Linda Nieves-Powell** (*Yo Soy Latina*, *Tina Does Pérez*, *A Day With My Dead Husband Héctor*) will receive the HOLA Tespis Award. HOLA will be presenting two new awards: Excellence in English Language Media and Excellence in Spanish Language Media. The awards will be given to **Lynda Baquero** (anchor of NBC New York's "NewsChannel 4 at 6pm") and **Mauricio Zeilic** (co-host of Telemundo's "Cotorreando," respectively). As in every year, HOLA will also honor the outstanding work done in Spanish language theatre in the previous theatrical season. The HOLA Awards will take place on Monday, September 20, 2004 at The Players overlooking Gramercy Park in Manhattan. Once again, Telemundo anchor **Jorge Ramos** and Telemundo entertainment reporter **Odalys Molina** will be the masters of ceremonies. Check out the HOLA website at [www.hellohola.org](http://www.hellohola.org) for more information. (Photos, from left to right: Molina, Rubin-Vega, Lecube, Nieves-Powell, Baquero and Zeilic.)



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## HOLA Takes a Look at Actor-Playwrights

A growing number of actors are also writing plays. From Regina Taylor (actor from TV's "I'll Fly Away" and playwright of *Drowning Crow*, seen last season on Broadway at the Biltmore Theater) to Harvey Fierstein (winner of four Tony Awards including two for acting in and writing *Torch Song Trilogy*), many thespians are also writing for the boards. Being an actor/playwright myself, I interviewed four HOLA members (**Michele Carlo**, **Mariana Carreño**, **Mario Golden** and **Tere Martínez**) who are actor-playwrights to find out why (and how) they decided to branch out into playwrighting.

### What led you to start writing?



**Mariana Carreño:** Writing came to me before acting, pretty much as a child. I wrote horrible short stories and poetry, mostly trying to emulate (unsuccessfully) the authors I was reading at the time.

**Mario Golden:** Writing was one of my first loves, so to speak (after painting). I started writing when I was a young child. I wrote my first full-length play when I was nine years old, with characters for the hand-puppets we had made in my fifth grade class. We actually rehearsed and performed the play in class!

**Michele Carlo:** A few years ago I was in a car accident that left me wearing braces for over two years and my "legit" acting career basically disappeared. I, however, was not ready to quit, so I decided if no one was going to hire me, I was going to hire myself. So I started writing. The braces came off two years ago and I haven't stopped.

**Tere Martínez:** I started writing plays out of my frustration as an actress. As a Latina actress, I became very frustrated with the parts I was offered. I didn't think they represented the realities or concerns of Latina women in the United States. I also got tired of stereotypes and texts that didn't reflect our universality. My first venture as an actress/playwright was the theatrical adaptation of Esmeralda Santiago's *When I Was Puerto Rican*. When I read the book, I thought it was very theatrical and could make a good one-woman show. I asked her for the rights and she allowed it as an experiment. When she saw the performance she truly loved the adaptation. In a way that was like my first vote of confidence to continue writing theatre.

### How do you feel about writing for yourself, as opposed to writing for other people?

**Carlo:** I love both-- for different reasons. Who can write better material geared towards one's strengths than yourself? And it's fun to be able to showcase other people's talents when you are writing a part specifically for them.

**Martínez:** Even though I started writing for myself, I don't really do that anymore. I now write because I want to create a new theatre piece. At this stage of my playwrighting career, I prefer not to be in my shows because I like to observe them from the outside, so that I can keep developing them. This is why it's so important for me to work with very good actors. If an actor I trust feels like a character isn't working or it's saying too much or not saying enough, I usually know that my play needs more work. If my plays ever get to have long runs, then I would love to take over a part and be in my own play.



**Golden:** All the pieces I have written thus far have been [personally-]healing pieces. I have not yet written a play with the idea to produce it because only recently I began to get more formal training as a playwright. I have a story in mind. It will still contain healing elements, but it won't be such a personal piece.

**Carreño:** I like writing for other people, I find it easier than writing for myself. I have only performed one monologue that I wrote, but even then, I didn't really write it for myself. I would perform in something that I wrote, especially if nobody else hires me....

### Do you feel that being an actor enables you to write better parts for actors (or yourself)?

**Carlo:** Absolutely! When you are an actor you must attune yourself to someone else's world and discover what makes that world interesting (tim-

ing, dramatic or comedic arc, etc.). When you are a writer, you get to see your words and vision brought to life. One can only strive to pair the great writing with the great acting. Now that's a rare and beautiful thing!

**Martínez:** Absolutely. I think the fact that I have been an actress for so many years enables me to write better parts. I write parts that I'd like to play. When I'm writing I feel the lines as if I was acting them. When I'm working on my plays, I read them as if I was acting in them. If things don't move me as an actress, I know the play is weak.



**Golden:** Being an actor gives me an understanding of the challenges one faces when creating the emotional life of a character and telling the story in a play. I feel this helps me to write plays that are more human and real. I also feel that as an actor I have a better sense of how to write dialogue. The dialogue has to flow and reflect the reality of the characters' lives, versus a concept inside the writer's head. Most importantly, as an actor I feel that I really understand the importance of conflict in a story.

**Carreño:** I think being an actor gives you a more realistic view of what you can or should do on stage; it's also a useful tool for writing dialogue, you get a "feel" of how a line sounds.

### What are the advantages of being an actor versus the advantages of being a playwright?

**Carreño:** They both suck; neither pays the rent. There's more control as a playwright, which I like, but acting is less lonely, more fun.

**Carlo:** It depends. If you are "just" the actor, your job is to interpret what you have in front of you--and hope the writing is good. If it isn't, that just makes your job harder, because you are the one on stage (or film). If you are "just" the writer, you have to let go of your preconceptions and be open to the actor's perceptions. Sometimes you find something totally unexpected through an actor's line reading.

**Golden:** From a storytelling perspective, as an actor I get to experience the emotional life of my characters. When something doesn't work or is not truthful in the story, it becomes very evident to me because it's like a strange jolt in my being, like something is being put inside me that doesn't belong there. This is not so easy to see as a playwright.

**Martínez:** I think actors have it the hardest. When you're only an actor you usually depend on other people to get work. That's why I encourage actors to start getting involved in other aspects of theatre, film or whatever medium they are interested in pursuing. Acting can be an incredibly frustrating career, just because you depend so much on other people to work. As a playwright, all you need to do is sit in front of your computer and you're creating. The hard part is, of course, to get your plays produced, which is the most difficult thing in the theatre. But I always feel that you can at least do readings, even if they are in your living room with your actor friends, and feel like you're creating and developing something of your own.

**Golden:** On the other hand, being a playwright, I know very intimately the process of creating drama with words. Words are extremely important in that respect. They provide the foundation and parameters of the conflict. If they are used correctly and precisely, the result is electrifying. It's as if they become a waterbed on which one then makes passionate love. It's fantastic to have an understanding of both crafts and their role in bringing a play to life.

**Carlo:** I guess the actor gets more of the glory because they are more visible. But then again, no one is judging the playwright on the size of their abs.



### What are some of the themes you explore in your writing?

**Martínez:** My plays deal with all aspects of life and the human experience. I like to create characters that represent regular people. People that seem to have simple lives. But the truth of the matter is that no human being is that simple. That's what's fascinating about playwrighting, finding what makes a character human and universal.

**Carreño:** I like mixing realist themes with fantastical events. I like focusing on the landscape (the desert, the border) as if it were another character. I don't really have a preference for "themes," I'd just like to tell a good story.

**Carlo:** Growing up and coming of age in NYC. Finding your place in the world. Being the square peg in the round hole (trying to fit in). Finding the

humor in almost any situation. Universal themes, with a little Nuyorican flava.

**Golden:** So far I have explored themes related to identity, sexuality, and power dynamics in intimate relationships. In the future I want to explore other themes in more universal ways-- primarily related to spirituality and the search for one's purpose, God's love and guidance, and one's true self.

#### What are the challenges of writing for yourself?

**Golden:** The main challenge I have faced writing for myself is that my writing is so personal that it starts to become self-indulgent. I feel that writing for oneself can work if the themes explored are universal, but it's hard to achieve this balance if one does not have enough maturity as a person.

**Carlo:** For me, the challenge is always to be true to your truth, whatever that is. To keep the story moving. To have a clear arc. To take people into my world and make them care about it. To be serious without being maudlin. To be funny without being stupid.

#### ABOUT THE ACTOR-PLAYWRIGHTS

**Michele Carlo** is an actress, playwright, comedienne and performance artist. As a comedienne, she has performed at P.S. 122, Surf Reality, Collective Unconscious, PSNBC @ Here, Dixon Place, The Kraine, The Red Room, Under St. Marks Theatre, Theatre for the New City and Caroline's. Some of her self-penned works include *The Search for My Inner Latina* (a finalist in the 2000 Sundance Festival) and *My Red Bush and Other Stories*. She has also appeared in the plays *Woman Land*, *Waiting For Dinka* and *Meisel Offset*; and the films *My Lost Interview*, *Living in Oblivion*, *All the Wrong Places* and *Journey into Madness*. As a performance artist, she is often known as her alter ego Carmen Mofongo, a mixture of Carmen Miranda, the love child of Desi Arnaz and Lucille Ball, and Scarface (as quoted by The Village Voice). Some of her Carmen Mofongo-themed shows include the long-running *The Carmen Mofongo Show*, *Carmen Mofongo's Poquito Adventures (Parts I and II)* and *Carmen's Coquito Christmas*. For more information, log on to her website at [www.carmenmofongo.com](http://www.carmenmofongo.com).

**Mariana Carreño King** started writing fiction and theatre in her native Mexico. In New York, her full-length plays include *The Wake* (INTAR, 1996), *Fool's Journey* (INTAR, 1999), *Two Minutes in the Lobby* (LABYrith Summer Intensive, 2000), *Waiting for the Post Office to Give Birth to Time* and *Desert Stories*. Her short play *Pitahayas* was workshopped in at the Milagro Theatre/CSV Center as part of Kallisti Festival in 2002 and her one-woman show *Night of the Cat-Sitter* has been featured at Theatre @ Saint Clement's as part of an evening of playwrights in performance, and with the Puerto Rican Traveling Theatre as part of the In Sight Series in 2001. She is director of special programs at The Writers Room, an urban writers colony, where, among other programs, she organizes an international writers exchange with Mexico. She is also a freelance translator and writes theatre and film reviews for [www.offoffoff.com](http://www.offoffoff.com). This September, she starts writing a new monthly column about translation in advertising for the magazine Marketing y Medios. As an actress, she has performed in numerous stages including INTAR, Puerto Rican Traveling Theatre, HERE, Mabou Mines among others, as well as in some independent films (*The Love Machine*, *A Packing Suburbia*). She is a member of LABYrith Theatre Company.

**Mario Golden** is a Mexican-born and -raised bilingual actor, writer, producer, and director. Over the past ten years, he has performed onstage and in film both in the United States and in Mexico. Mario co-wrote, co-produced, and co-starred in the Spanish-language feature film, *Del otro lado (The Other Side)*, which premiered in San Francisco in 1999. His play *One Less Queen* was published in the anthology *Positive/Negative: Women of Color and HIV*. His one-act play *The Trip* was selected for production at the 2004 Strawberry One-Act Festival and the Samuel French Short Play Festival. In addition, he is the co-founder and co-director of OneHeart Productions, a San Francisco based non-profit company dedicated to exploring the truth of the human experience through theatre, film, and educational programs. He studies acting year-round with Actors'

Studio lifetime members Rob Reece and Alba Oms. Most recently, he was featured in the shorts *¡Capicú!* and *The Mule*, and the plays *A Special Gift* and *Love in Great Neck*. Periodically he performs at the New York Comedy Club in Joy Newman's improv comedy group, the Grown-Up's Playground. A graduate of Stanford University, he earned a B.A. in Psychology and an M.A. in Education. In addition to being an artist, he is a counselor and spiritual teacher who provides consulting services through his company, Golden Hand. This summer he will be working on a screenplay for a feature film and also a new play.

**Tere Martínez** is a Puerto Rican playwright and actress. Her theatrical adaptation of the popular memoir, *When I Was Puerto Rican*, by Esmeralda Santiago, has toured the United States and Puerto Rico for the past seven years. Her two one-act plays, *My Last Night With Rubén Blades* and *For Mi Chichí*, were part of the 2000 Latina Playwrights Festival at WOW Café in lower Manhattan. In June 2001, the plays were produced professionally by Pregones Theatre in the Bronx, and were directed by Rosalba Rolón, artistic director of the company. These two pieces are currently in repertory at Pregones, and have toured theatres in New York, Pennsylvania and Puerto Rico. During the 2002-2003 season, Pregones also produced her most recent work, *Departure and Return*, which was directed by Bill Blechingberg. A reading of *Agria... tierra... dulce*, a full-length play about the effects of war on a Puerto Rican family of Spanish descent, was the only Spanish-language event at the 1999 All Out Arts Festival in Manhattan. As an actress, her New York theatre credits include Steinbeck's *The Pearl*; García Lorca's *A Poet in New York*; Dario Fo's *Isabel, Three Sailing Ships and a Con Artist*; and the solo shows *When I Was Puerto Rican* and *My Last Night with Rubén Blades*. She received her B.A. in drama from the University of Puerto Rico, and her M.A. in educational theatre from New York University. She is a member of the Dramatists Guild of America.

...A.B. Lugo



**Bochinche...** the Spanish word for gossip. In this column-- nice gossip, good gossip.

Actor, director, former HOLA President and HOLA Honorary Board Member **Carlos Carrasco** e-mailed us to say that he just concluded filming James L. Brooks' upcoming feature *Spanglish* (with Adam Sandler, Téa Leoni, Anne Bancroft and Paz Vega). He followed this up with a role on "Jimmy Kimmel Live" (ABC).

**Jannette Clemenceau** and her trio Triunfo Jazz performed at Chez Suzette in the theater district in midtown Manhattan and Svenningen's in Manhattan's Murray Hill neighborhood. She also received notice in the New York Daily News, which hailed her as "an intriguing performer."

Danisarte presented its latest edition of Los nuevos valores/The New Treasures, its series of one-acts and staged readings. Entitled *Vidas entrelazadas/Entwined Lives*, the plays depicted the turbulent, comical and spiritual experiences of Latino immigrants. Directed by Danisarte producer **Alicia Kaplan, Bersaida Vega**, Anita Vélez-Mitchell and **Gloria Zelaya**, the plays (some in English and some in Spanish) were written by **Mario Golden, Angelina Llongueras Altimis**, Gustavo Peña, Elsa Romero, **Sonia Suárez Schwartz** and Anita Vélez-Mitchell. The productions took place at the Julia de Burgos Cultural Center in the El Barrio section of Manhattan and featured the acting talents of **Luciano Aramburu, Rosie Berrido, Claudia Capshaw, Ernesto De Villa Bejjani, Vivienne Jurado, Walter Krochmal, Carmen La Salle, Angelina Llongueras Altimis, Luis López, Gabita Miller, Cristina San Juan** and **Bersaida Vega**.

Playing in repertory with Danisarte's *Vidas entrelazadas/Entwined Lives* (see above) at the Julia de Burgos Cultural Center was the encore presentation of Arnaldo Rodríguez's *Herencia de amor y sangre (A Legacy of Love and Blood)*. Directed by **Alicia Kaplan**, the play featured **Luciano Aramburu, Martha Alzate, John Bonilla** and **Bersaida Vega**.

The Society for the Educational Arts/Sociedad Educativa de las Artes (also known as SEA) presented *Little Red Riding Hood/La caperucita roja*. The

production took place at Los Kabayitos Puppet and Children Theater in the Loïsaida section of Manhattan. Written by **Manuel A. Morán** and Iván Alexander Bautista and directed by Morán, the cast featured **Mateo Gómez**, **Gladys Pérez**, **Noemí de la Puente**, **Belén Cortizo**, Joksán Ramos and **Angélica Ayala**. Also, as part of its repertory, SEA presented *The Three Little Pigs/Los tres cerditos*. The bilingual musical, adapted for the stage by Elsa Cruz Torruellas, **Manuel A. Morán** and Marvin Cardona and translated by Antonio Vallés, it was directed by Morán and featured **Bill Blechberg**, Ana Campos, **Noemí de la Puente**, Kimberly Massiah and **Silvia Sierra**. For more information, log on to [www.sea-ny.org](http://www.sea-ny.org).

Slawomir Mrozek's play *Emigrants* was the recipient of not one, but two New York productions recently. Translated in Spanish for the two productions by Pilar Pombo and **Roy Arias**, respectively, they were entitled (in alphabetical order) *Emigrados* and *Emigrantes*. The former featured **Frank Rodríguez** and **Darío Tangelson** and was directed by Mario Colón at LATEA in the Loïsaida section of Manhattan. The latter featured **Roy Arias** and **Frank Perozo** and was directed by Roger Lewis Robinson and Mariluz Acosta for Teatro Estudio Internacional at La Casa de la Cultura Dominicana in the Washington Heights section of Manhattan.

**Plinio Villablanca** e-mailed us to say that he booked a part in the staged reading of Magdalena Gómez's *The Language of Stars* at Repertorio Español through an HOLA referral. The reading, directed by Beatriz Córdoba, also featured **Richard Arcelay**, **Adriana Gaviria**, **Jesús Martínez**, **Mara Sánchez**, **Lina Sarapochiello** and **Tamara Torres**. The ever busy Mr. Villablanca followed this up by acting in the short film *Immaculate Perception* due to a e-mail casting notice from HOLA.



**Francisco Díaz**, **Francisco Fuertes**, **Héctor Fabio García** and Winston Estévez appeared in the comedy *En la diestra de Dios Padre*. Directed by **Pedro de Llano**, the production took place at Natives Theater in Jackson Heights, Queens. Díaz, Fuertes, García and de Llano all worked previously in the Antonio Jesús González play *Tres (+1)*, which was remounted in May and June at Natives Theater and will tour to Mexico City in the fall.

The multitalented (and multitasking) **Francisco Fuertes** (see above) performed at Cami Hall at the *Friends of Zarzuela* concert, at Thalía Spanish Theatre for *Potpourri de zarzuelas* and at a *Great Opera Moment* concert at the Episcopal Church at Park Slope, Brooklyn. In addition, he booked an industrial for Verizon.

Tenor **Ángel Feliciano** sent us a note informing us that he booked the role of Beppe in the Regina Opera Company production of Ruggero Leoncavallo's *I Pagliacci* at Regina Hall in the Dyker Heights section of Brooklyn. He then followed this up with a concert performance of Mozart's *Don Giovanni*. Produced by Operesque Classical Concerts, the concert took place at The Swedenborgian New Church in the Murray Hill section of Manhattan. He also performed at the Boricua College 2004 Spring Concert, where he shared the stage with **Thelma Ithier-Sterling**, Yvette Goa and Abraham Lind Oquendo. The Boricua College concert, which included music from Puerto Rico, African American spirituals, zarzuelas and Ladino-Hebraic music, took place at The Church of the Blessed Sacrament in the west side of Manhattan.



**Melissa González** dropped us a line to say she booked a part in an episode of "The Chapelle Show" (Comedy Central) and two regional commercials for USA Telephone. She also acted in a workshop reading of **Tanya Saracho's** play *Kita y Fernanda* at the Repertorio Español through a HOLA casting referral.

**Susanna Guzmán** e-mailed us to let us know that she booked a role in an episode of "Law & Order" (NBC).

The Salsoul Comedy Troupe (in association with Funny Rican Productions) presented *A Celebration of Laughter and Lunacy* for a weeklong run at the Producers Club II Theater in the theater district of midtown Manhattan. In addition to special surprise guests, the show featured troupe regulars Erwin

Colón, Zabryna Guevara, Gloria La Morte, **Andrea Navedo**, **Herb Quiñones** and founder **Rich Ramírez**. For more information, log on to [www.salsoulcomedy.com](http://www.salsoulcomedy.com).

La Tea (also known as the Latin American Theater Experiment and Associates), in association with SEA, presented *A Night of Anti-Naturalist Theater* as directed by acclaimed Spanish director Luis Dorrego at its eponymous theater located in the Loïsaida section of Manhattan. Scenes by García Lorca, Valle-Inclán, Brecht, Ionesco, Genet and Brook were presented, featuring the actors **Wanda Arriaga**, **Germán Baruffi**, **Bill Blechberg**, **Mónica Delgado**, Pablo García-Gámez, **Emanuel Loarca**, **Tania Robles** and **Silvia Sierra**.

**María Cabezas** sent us a postcard remarking on what a wonderful year 2003 was for her. She had three promos running on MTV and, due to another project, was able to join SAG.

**Jorge B. Merced** and **Sandra Rodríguez** led an all-star musical band conducted by Desmar Guevara in the Pregones Theater production of *Baile cangrejero*. The production, which featured musical compositions drawn from Afro-Latino poets Nicolás Guillén, Manuel del Cabral, Nicomedes Santa Cruz, Luis Palés Matos, Fortunato Vizcarrondo and Julia de Burgos, took place at Pregones Theater's La Casa Blanca in the Motts Haven section of the Bronx and will tour the NYC metropolitan area in the summer.

**Carmen Mofongo** returned to New York from a tour of the Far East and Oceania just in time for the holidays with her show *Carmen Mofongo's Coquito Christmas Carol*. The show (starring **Michele Carlo**) was produced at Under St. Marks Theatre in Manhattan's East Village.

Shaker Mountain Opera presented *The Tenors of Shaker Mountain* at Carnegie Hall's Weill Recital Hall. Hosted by Lauren Flanigan, the recital featured **Armando Mora**.

**Gilbert Cruz** booked an industrial for Pfizer Pharmaceuticals, a print job for Lamisil and an action video for Rock Star Games. He followed that up with a role in Molière's *Don Juan* in San Diego's Old Globe Theatre.

**Alberto Vázquez** booked a guest-starring role on "Law & Order" (NBC). **Antonio Saillant** e-mailed us to say he booked three episodes of "All My Children" (ABC) and the music video for the lead single of Lenny Kravitz's upcoming album.

**Blanca N. Vásquez** sang with the musical ensemble Members Only at the Black History Month Celebration at Oak Ridge Forest Park in Woodhaven, Queens. The event was sponsored by the Queens Council on the Arts. In addition, she joined the cast of SEA's bilingual production of *Cinderella/Cenicienta* opposite **Angélica Ayala**, Ana Campos, Rubén Darío Cruz, **Noemí de la Puente**, **Ricardo Hinoia**, **Manuel A. Morán**, **Ángela Paz**, **Lina Sarapochiello** and **Silvia Sierra**.

**Gia Martín** dropped us a line to let us know that she was just cast in the WB television pilot "Johnny Zero" and worked on the film *Last First Kiss* (with Will Smith and Eva Mendes).

**Jesse Méndez** e-mailed us to let us know that he just completed work on the film *Cuidado* (directed by Drummond Smith).

Teatro Círculo presented *Tiempo de tango*, a revue of the history of tango conceived and written by Pablo Zinger and directed by Beatriz Córdoba. The show, which featured Tito Castro, Jorge Caviglia, Leonardo Granados, **Mariana Moratona**, **Frank Rodríguez**, Katie Viqueira and Pablo Zinger, was produced at the East Fourth Street Theater in the East Village.

Thalía Spanish Theatre presented a new tango musical entitled *Tangomanía* (conceived by Marga Mitchell and **Ángel Gil Orrios**, composed by Raúl Jaurena and directed and produced by Gil Orrios) at their eponymous theater located in Sunnyside, Queens. The show also featured the talent of **Mariana Parma**, who also choreographed.

**Oscar Colón** booked a national FedEx commercial and print work (with

HOLA member **Denia Brache**) on a New York State Home & Hospitals Corporation colon cancer prevention brochure geared toward the Spanish-language market.

**Oscar de la Fe Colón** sent us an e-mail letting us know that he is in *Little Pitfall*, a surrealistic Czechoslovakian reworking of the Red Riding Hood story. The production took place at the Shetler Theatre 54 in the Columbus Circle section of Manhattan.

**Frank Craven** wrote, directed and produced *The Party's Over*. A rumination on three different historic events that took place on September 11th (Spain 1714-Chile 1973-USA 2001), the play took place at MAP Penthouse Theater in the Financial District just feet away from Ground Zero. The cast included John Bonilla, **Michael Coto**, Furaha Moyé, Jesús Del Rosario and Jaime Blas Rodríguez. He followed this up with a role in *Glory, Glory Hallejuah!* The series of six short plays (all written by Gene Ruffini) was produced by and at the Theater for the New City in the East Village.

**Douglas Taurel** e-mailed us to say that he booked the play *From Finish To Start* through an HOLA referral. Produced by La Micra Theater, it tells the story of September 11, 1973 in Chile and was performed at Chicago's Northwestern University. [Editor's note: That was the day when the Chilean army overthrew and assassinated Salvador Allende.]



In other Chicago news, **Micaela Mastierra** dropped us a line from the Windy City to inform us that she booked a play called *Women of Heart & Steel* where she played United Farm Workers co-founder Dolores Huerta for a labor education conference in March. In addition, she appeared in the Marisol Torres film *Boricua*, which had its world premiere at New York's Tribeca Film Festival.

**Walter Krochmal** and **Angélica Ayala** appeared in Sophia Murashkovsky's *Defenses of Prague* at the famed East Village institution LaMama E.T.C.

SEA presented a special presentation of the musical revue *A 3 voces* at the Heckscher Theater at El Museo Del Barrio in East Harlem. Directed by **Manuel A. Morán**, the cast included Iván Alexander Bautista, Ana Campos, Nilko Andreas Guarín and Morán.

**Alicia Kaplan** booked a role in Larry David's critically-acclaimed comedy "Curb Your Enthusiasm" (HBO).

Allen Davis III's play *Bessie the Butcher of Palm Beach/Bessie la carnicera de Palm Beach* was produced in a bilingual production by the Puerto Rican Traveling Theatre. The play was produced at its namesake theater in the theater district of midtown Manhattan, and boasted an all-HOLA cast in **Denia Brache**, **Miriam Cruz**, **Alicia Kaplan** and **Fred Valle**.

**Fred Valle** followed up his appearance in *Bessie the Butcher of Palm Beach* (see above) with a role in the film *Cross Bronx*, which premiered at the Tribeca Film Festival.

Around The Block/Al Dobar La Esquina, as part of its second annual New York Faces, Scenes and Dreams Urban Arts Festival, presented workshop presentations of plays by Leslie Burns, Allen Davis III and Carlos Jerome. Collectively titled *What The Bridge and Tunnel Crowd Doesn't See*, this series of "short plays in New York's obscure corners" was directed by **Alicia Kaplan** and **Gloria Zelaya**. Presented at the landmark Ottendorfer Branch of the New York Public Library in the East Village, the plays featured HOLA members **Rosie Berrido** and **Mario Golden** in the cast.

**Noemí de la Puente** has been very busy as of late. She nabbed a day player role on "One Life To Live" (ABC). She followed this up with a workshop reading of the play *Broken By Way Of* by Phoenix Soleil at the Manhattan Theatre Club in the theater district of midtown Manhattan. From there, she juggled workshoping her solo show *Fountain of Youth* with playing Dromio of Syracuse in *The Comedy of Errors* at the Carolinian Shakespeare Festival in New Bern, North Carolina.

**Lilian Aranda** e-mailed us to say that she just finished shooting two films:

the independent feature *Dress Rehearsal* and the short *Nineveh*.

**William Saquicela** directed the Cristián Córtez play *Souflé de rosas*. The play, which starred **Mariana Buoninconti** and Fior Marte, was produced at the Producers Club Theatre in the theater district in midtown Manhattan. Also, Mr. Saquicela performed in *The Passion Play: The Musical* at the Park Performing Arts Center in Union City, New Jersey, where he played Matthew and Andrew (depending on the performance, which was double cast). [Editor's note: The Park Performing Arts Center's *The Passion Play* has been an annual event since 1915, making it the oldest continuing passion play running in the United States.]

Actor/director Germán Jaramillo directed the production of *Guadalupe, años sin cuenta*. Produced by Teatro Natives, the production took place at its eponymous theater in the Jackson Heights section of Queens. The famed Colombian play, written by the Teatro La Candelaria, featured the talents of Jimena Ladino, Adrián Manzano and **Wilmar Saldarriaga**.

**Darío Tangelson** appeared onstage doing standup comedy as part of *New Faces of Comedy* at the midtown Manhattan institution Don't Tell Mama's.

**Adrián Martínez** appeared in the TNT motion picture *Bad Apple* opposite Chris Noth and in the film *Men Without Jobs* (which recently screened at the Tribeca Film Festival). He followed that up with roles on an episode of "The Jury" (Fox) and the ABC "micro-mini series" short *Dirty and Dirtier*.

*El mago de Oz*, the Spanish-language musical retelling of L. Frank Baum's *The Wizard of Oz*, was produced at the Lion Theater (natch) on Theater Row in midtown Manhattan. With a score and direction by **Emiliano Santa Cruz**, the play featured Santa Cruz, **Mariana Buoninconti**, Rubén Darío Cruz, Peter A. Dubó and **Lina Sarrapochiello**.

Raúl Arrieta, **Ricardo Hinoa** and **Marcelo Rodríguez** appeared in Jorge Celaya's *Búfalo herido*, directed by René Buch, at the Repertorio Español in the Gramercy Park area of Manhattan.



**Jesús Ruiz** booked a day player role on "Third Watch" opposite Coby Bell and Skipp Sudduth and an anti-smoking print job (the latter due to an e-mail casting notice from HOLA).

Ricardo Bracho's *Mexican Psychotic* was presented at the Mabou Mines Studio in the East Village. Conceived as a silent play with slide text based on the life and work of artist Martín Ramírez, it featured several collaborating artists including **Varín Ayala**, **Rachelle Méndez** and Andrea Thome.

**Susanna Guzmán** appeared in a guest starring role on "Law & Order: Special Victims Unit" (NBC).

**Sandra Rodríguez** previewed an excerpt from her new solo show, *Lucy's Shoes*, as part of the benefit concert *The Arts Still Say NO! to War: Musicians and Poets Speak Out*. She performed at The Brecht Forum in the Chelsea section of Manhattan. In addition, she performed in *Boleros: Tales of Love, Lust, Passion and Betrayal* at Thalía Spanish Theatre in the Sunnyside section of Queens.

Teatro TEBA presented **Héctor Luis Rivera's** *Dos Fridas, dos Diegos: segunda parte (Corona de espinas con colibrí)* at Impact Theater in the Prospect Heights section of Brooklyn. Billed as a second part to their hit play *Dos Fridas, dos Diegos*, the production featured **Edward Azcorra**, **William Saquicela**, **Kathy Tejada** and **Premier Solís**.

**María Cabezas** appeared in the murder mystery musical *Split Ends*, written by Bonnie Lee Sanders and Mark Barkan. Directed by Tony Stevens, the show was produced at the Triad Theater in the west side of Manhattan.

**Ana Isabel López Betances** acted in Adriana Pantoja's children's play *Peces al ataque*. Produced by Cuarzo Blanco, Inc., the production occurred at the Teatro Antonio González Caballero in the Escuela de Bellas Artes de Carolina in Puerto Rico.

Pregones Theater presented *¡Ay Jesús! Oh Jesus!* The play is based on the

writings of Puerto Rican activist Jesús Colón. Directed by Alvan Colón Lespier with music by Desmar Guevara, the play starred **Jorge B. Merced** and was performed at Pregones Theater's La Casa Blanca in the Mott Haven section of the South Bronx.

**Silvia Sierra** performed with the band Barra Libre at the famed nightclub S.O.B.'s in Manhattan's West Village.

**Ricardo Alvarado** e-mailed us with the news that his album, *Unveiled*, is completed and available for sale on [www.cdbaby.com/ricardo](http://www.cdbaby.com/ricardo). For additional information, check out his website at [www.ricardoalvarado.com](http://www.ricardoalvarado.com).

**Doreen Montalvo** e-mailed us to say that she nabbed a role in the musical *Señor Discretion Himself* (lyrics and music by Frank Loesser, book by Loesser with Culture Clash, based on a short story by Budd Schulberg). Directed by Charles Randolph-Wright, it was produced at Arena Stage in Washington, D.C. In addition, she is working on her CD (entitled *De un párajo, las dos alas*) with producer and musical director Meme Solís.

**Tony Chioldes** dropped us a postcard detailing his many "interactive" exploits. Along with **Doreen Montalvo** (see above) and **Shawn Elliott**, he acted (and sang and danced) in the new Frank Loesser/Culture Clash musical *Señor Discretion Himself* (directed by Charles Randolph-Wright). In addition, some of his recent voiceover work included the role of DJ Pepe Espantoso in the interactive video game *Grand Theft Auto: Vice City* and, in his words, "the more subdued" Foreman Tom in the Treasury Department's interactive CD *The New Color of Money*, where he explains the making of the new U.S. \$20 bill.

**Rick Amon** e-mailed us to say that he is working on a documentary on the life of Errol Flynn for Turner Classic Movies.

**Sabrina Ávila** appeared in Victoria Linchon's *Rite of Return* at Theater for the New City in Manhattan's East Village.

**Rich Ramírez** headlined a comedy show entitled *Rich Ramírez and Friends* at SideStreet in the Westchester Square section of the Bronx. He was also chosen as "Person of the Week" by Bronx network News12, where he was also interviewed.

**Francisco Rivela** appeared in Noemí Martínez Cress's play *Homefront*. Directed by Richard Calibán, the play was produced in workshop form by and at the Puerto Rican Traveling Theatre through its Playwrights Unit's In Sight series, which celebrated its tenth anniversary.

**César de León** e-mailed us to inform us that he booked a Mastercard commercial, a Sears print ad and a role on the independent film *Philly Streets*.

**Sandra Berríos** appeared in Shirley Lauro's *Open Admissions* and *Sketches of Blanche: Early One Act Plays* by Tennessee Williams. Both were produced by the Hudson Guild Theater Company, the play was produced at the Hudson Guild II/Fulton Center Theater in Manhattan's Chelsea section.

Retablo Hispanic Theater produced the Jorge Accame play *Venecia*. The play, with a new adaptation from Arthur Laurents, toured at the mid-Atlantic states before playing (with a different cast) in New York at the Julia de Burgos Cultural Center in Manhattan's El Barrio neighborhood and the 78th Street Theatre Lab in the west side of Manhattan. Directed by Gabriel Gorcés, the casts included **Angélica Ayala**, **Rosie Berrido**, **Belén Cortizo**, **Susana Crisán**, and **Carlos Rodríguez**.

The ever-busy **Rosie Berrido** (see above) also went on tour in the **Tere Martínez** play *For Mi Chicht* with Pregones Theater.

**Johary Ramos** appeared in Clint Jefferies' play *African Nights*. Directed by Jeffery Corrick, the production took place at Wings Theatre in the West Village section of Manhattan.

**Cynthia Benjamin** just nabbed a role in the Kennedy Center's production of *A Streetcar Named Desire* (featuring Oscar nominee Patricia Clarkson).

Thalía Spanish Theatre presented Eduardo Iván López's play *Fireflies/Luciérnagas*. The bilingual production, directed and designed by **Ángel Gil Orríos**, the play featured **Soledad López**, Merel Poloway Juliá, **Susan Rybin**, **Eileen Vega**, Alexandra Tejada Rieloff, Ofelia Marín, **Martha Luisa Osorio** and Natasha Yannacañedo and was presented at their eponymous theater in Sunnyside, Queens. For more information, log on to their website at [www.thaliatheatre.org](http://www.thaliatheatre.org).

Caicedo Productions, Cynalex Productions and MundoLatino/LatinoWorld, Inc., in association with LaTea, presented eight plays as part of its third annual Songs From Coconut Hill New Works-Latino Playwrights Festival. The plays were by Juan Shamsul Alam, Janis Astor Del Valle, Angie Cruz, Robert Domínguez, Fernando Mañón, Michael J. Narváez, Cyn Cañel Rossi, Robert Santana, **Tanya Saracho** and Karen Torres. Some of the directors involved included Allison Astor, Verónica Caicedo, Cyn Cañel Rossi, James Hinton, **Jesse Mojica** and Rick Reid. The productions all took place at La Tea Theater in the Loisaida section of Manhattan. Some of the actors involved in the festival included **Manny Alfaro**, Janis Astor Del Valle, **Desirée Cobb**, Caridad De La Luz (La Bruja), **Lisette Espaillet**, **Danny Gonzales**, **Inma Heredia**, **Félix Hiciano**, Jocelyn Marrero, Desi Moreno-Penson, Eva La Rue, Carmen Peláez, **Herb Quiñones**, Belange Rodríguez, **Lorraine Rodríguez**, **Anthony Ruiz**, **Charles Santy**, Jaime Tirelli, **Ana Mercedes Torres**, **Fulvia Vergel** and **Mónica Yudovich**.

Linda Nieves-Powell's play *Yo Soy Latina* continued to tour colleges across the nation this past winter. The cast included Corina Katt Ayala, Michelle Concha, **Mercedes Iarrazza**, **Lina Sarapochiello** and Daisy Seda. After the tour, the show transferred to the Pantheon Theater in the theater district in midtown Manhattan. The cast included **Susanna Guzmán**, **Lina Sarapochiello**, Daisy Seda and **Silvia Sierra** in the cast. For more information, log on to [www.yosoilatina.com](http://www.yosoilatina.com).

*Soul Latina*, a showcase for Latina writer-performers, took place at the Nuyorican Poets' Café in Loisaida. The list of performers included Dacyl Acevedo, Olivia Berríos, **Michele Carlo**, **Inma Heredia**, Linda Nieves-Powell, Sofía Quintero, **Alba Sánchez**, Marilyn Torres and Rhina Valentín.

HBO Latino filmed several short spots to air between movies and on their website ([www.hbolatino.com](http://www.hbolatino.com)). The project, entitled "Habla," dealt with performers talking about what it meant to be Latino. Some of the participants included **Blanca Camacho**, **Tony Chioldes**, **Inma Heredia**, Caridad De La Luz (La Bruja), **Graciela Lecube**, Ángelo Lozada, Eric Nieves, **Jenny Lidice Saldaña**, **Alba Sánchez** and Marilyn Torres.

New York University hosted *Mujeres al borde de...*, a series of monologues by Latina writer-performers as part of the Latino Artists Round Table (LART) 2003. The show presented actors from Nicaragua, Puerto Rico, Spain and the United States and included **Wanda Arriaga**, Eva Gasteazoro, **Inma Heredia** and **Tere Martínez**.

**Inma Heredia** has been extremely busy (see the several paragraphs above) as of late. In addition to work with *Songs From Coconut Hill*, HBO Latino, LART and *Soul Latina*, she played María in *Soulmates or Nada* at Chashama in the Times Square section of Manhattan, appeared in the educational film *¿Cómo?*, and acted as the vocal coach in the AMC television series "Into Character."

The Nuyorican Rule comedy troupe, in conjunction with iCaramba.com, presented a live show at the Heckscher Theater at El Museo Del Barrio in the Manhattan's El Barrio neighborhood. In addition, the troupe (which includes **Danny Gonzales**, Selenis Leyva, Ángelo Lozada, Marlyn "Tita" Matías, Flaco Navaja, Marilyn Torres and Jeanette Torruella de Plaza) performs the first Wednesday of every month at the Nuyorican Poets' Café located in Loisaida. For more information, log on to [www.nuyoricanrule.com](http://www.nuyoricanrule.com).

NY Artists Unlimited presented the world premiere of **Juan Andrés Boeris'** *The Prince and the Moon*. A play with music, it features Boeris, **Amadeo Riva** and **Gladys Pérez** and is performing on tour across New York City libraries. For more information, log on to NY Artists Unlimited's

website at [www.nyartists.org](http://www.nyartists.org).

**Gilberto Ron** appeared opposite Jeremy Brena, AnaMaría Correa, Victoria Malvagno, Keri Meoni and Francisco Solórzano in the Barefoot Theatre Company's production of Joe Pinaturo's *Metropolitan Operas* at the Pantheon Theatre in the theater district of midtown Manhattan.

**Emilio Delgado** booked a role opposite Selenis Leyva, Saundra Santiago and Jaime Tirelli in the play *A Very Old Man with Enormous Wings* (adapted by **Nilo Cruz** based on the Gabriel García Márquez short story) at the outdoor stage of the Shakespeare Theatre of New Jersey in Convent Station.

**Rubén Luque** acted in Michael Hollinger's *Tooth and Claw* at the Ensemble Studio Theatre in Manhattan's Hell's Kitchen/Clinton section.



**Gabita Miller** booked a Spanish-language Gain detergent commercial through the HOLA Pages.

Teatro Tocando Puertas presented two plays this summer: Jorge Dávila Vásquez's dark comedy *Con gusto a muerte* and Noël Coward's classic comedy *El espíritu burlón*. The former featured **Edison Carrera** and **Franco Galecio** (who also directed) in the cast, while the latter (with an adaptation by José Martínez Queirolo) was directed by Cecill Villar and features **Edison Carrera**, Rafael Flores, **Ruth Mery Carvajal** and **Francisca Vargas** in the cast. Both productions were mounted at the Red Carpet Theater in Manhattan's El Barrio neighborhood.

David Lamb's play *Plátanos & Collard Greens* was presented at The Producers Club Theater in the theater district of midtown Manhattan. Directed by Alim Akbar, the play featured **Wendelyn Acevedo**, Sylvester Bush, Jennica Carmona, **Sol Marina Crespo**, Zeb Hollins, **Mercedes Ibarra**, Kimberly Massiah, Wayetu Moore and **Arela Rivas**.

**Sol Marina Crespo** followed up her performance in *Plátanos & Collard Greens* (see above) with a role in *From Auction Block to Hip Hop*. Also written by David Lamb and directed by Alim Akbar, the play was produced at The Producers Club Theater in the theater district of midtown Manhattan.

**Mónica Steuer**, Tatiana Vecino and Belange Rodríguez starred in Ernesto Caballero's play *Un busto al cuerpo*. Directed by Alejandro Samek, the production was mounted at Repertorio Español.

Repertorio Español presented Lope de Vega's comedy *El perro del hortelano* at its namesake theater in the Gramercy Park section of Manhattan. Adapted and directed by Isabel Ramos, the play featured **Emyliano Santa Cruz**, **Ricardo Hinoa**, **Mariana Buoninconti** and **Yaremis Félix**. For more information, check out the theater's website at [www.repertorio.org](http://www.repertorio.org).

**Ivanna Ivanna** appeared opposite Luis Roberto Alvarado, Jader San Miguel and Sebastián Rendón in the play *Mi otro yo*. Written and directed by **Franco Galecio**, the play was presented at the Red Carpet Theater in Manhattan's El Barrio neighborhood.

INTAR, in association with the Jerome Foundation, presented its 2004 NewWorks Lab of workshop productions. The series, curated by Daniel Jáquez, presented plays by David Anzuelo, Andrea Cristina Thome, Desi Moreno-Penson, Daniel Zelazko and Nilaja Sun. Presented during every weekend in June, the series included many HOLA members in the cast, including **Raúl Castillo**, **Susanna Guzmán**, **Carlo D'Amore**, **Elisa de la Roche**, **Mateo Gómez**, **Teresa Yenque** and **Camila Borrero**. The productions took place at INTAR's eponymous theater in the Hell's Kitchen/Clinton section of Manhattan.

**Mario Golden** acted in The Jewish Theater of New York's production of *Love in Great Neck* at The Triad Theater in the west side of Manhattan.

**Miriam Cruz**, Raúl Dávila and **Lourdes Ferré** performed at a reading of the poetry of Wilfredo A. D'Zagal. The reading took place at the Ellington Room at Manhattan Plaza in the theater district of midtown Manhattan.

**Elizabeth Gerena** e-mailed us to let us know that she booked work on the

new FX network drama series "Rescue Me" starring and co-written by Denis Leary. She got the booking through an HOLA referral.



Teatro TEBA presented *Rivera's Last Frida (The Communist Affair)*. Based on the lives of Frida Kahlo and Diego Rivera, the play was written and directed by **Héctor Luis Rivera** (no relation) and featured Rivera, **Edward Azcorra**, **Premier Solís** and **Kathy Tejada** and took place at Impact Theater in the Prospect Park section of Brooklyn.

**Luis López** e-mailed us to let us know that he hosts "Viva América TV." It airs Saturdays at 10pm on the BET Jazz network. For more info, log on to [www.vivaamericatv.com](http://www.vivaamericatv.com). In addition, he booked a GM commercial and a Hershey's Kisses commercial opposite Thalía for the Latino market.

The Point's Live From the Edge Theatre presented *Metrogroove* in their theater located in the Bronx's Hunts Point section. Conceived, written and directed by Rhina Valentín and Efraín Nazario (with additional collaborations by Tato Laviera and **Marilyn Cruz**), the play featured Valentín, Cruz and **Lina Sarrapochiello**.

**Paul Cano**, **Arela Rivas**, **Gilberto Ron** and Jaime Vélez appeared in Jorge C. Pérez's play *Crossing Currents*. Also directed by Pérez, the play was produced at Altered Stages in the Hell's Kitchen section of Manhattan.

**Ángel G. Clemente**, Rosa Collantes and **Mariana Parma** appeared in and choreographed in the world premiere of *Tango Du Jour, Tango Magnifique!* The tango play, conceived by Collantes, written by Parma and directed by Batt Johnson (with musical direction by Fernando Otero), was presented at the Poets Den Theater in the Manhattan's El Barrio neighborhood.

**Pietro González**, **Luciano Aramburu**, **Bill Blechingberg**, **Emyliano Santa Cruz**, **Ana Mercedes Torres** and **Juan Villarreal** appeared in Ramón de Valle-Inclán's play *Luces de Bohemia* at Repertorio Español in the Gramercy Park section of Manhattan.



**Hemky Madera** booked a role on Andy García's directorial feature film debut *The Lost City* due to a listing on HOLA's e-mail casting referral service.

Robert Santana's play *Chained Dog* was produced at La Tea, located in the CSV Center (home to HOLA) in the Loaisaida section of Manhattan. The play, first seen at the Songs from Coconut Hill festival, was directed by Jerry A. Rodríguez and featured **Anthony Ruiz**, **Lissette Espailat**, Jaime Vélez and Paola Mendoza in the cast.

**Erika Flores** e-mailed us to say that thanks to HOLA "in a very roundabout, indirect, complicated way," she booked the role of Zafiro in the telenovela "Prisionera" (Telemundo). [Editor's note: You're welcome, I guess.]



Actor/playwrights/performance artists **Alba Sánchez** and Peter Byrnes workshopped their play *Spic & Spam* at La Mama La Galleria in Manhattan's East Village as part of La Mama E.T.C.'s Experiments series.

**Jack Landrón** was onstage as the narrator in the annual *The Three Wise Men/Los tres reyes magos* bilingual Epiphany show at St. John The Divine Church in Harlem. He followed that up with a role in Fernando Mañón's two-hander *A Teaching Moment* produced by The H.A.D.L.E.Y. Players at the St. Phillip's Church Community Center (also located in Harlem) and an amusing turn in one of the wildly popular "Identity Theft Solution" series of commercials from Citibank.

**Aída Angotti** understudied a lead role in **A.B. Lugo's** *Banjee* at Wings Theatre in the West Village and was able to go on for one performance to much audience acclaim. [Editor's note: I witnessed her performance in person, so I know. After the group bow at the curtain call, the cast demanded she take another bow by herself.] She followed this triumph with a role in Carlos J. Serrano's *The Ortiz Sisters of Mott Haven* at the Leonard Nimoy Thalia Theatre at Symphony Space on the Upper West Side.



**Sam Hale** acted in Charles Rice-González's play *Los Nutcrackers: A Christmas Carajo*. The play, in which he played several roles, was directed by George Zavala and produced at the Bronx Academy of Arts and Dance (BAAD!) in Hunts Point. [Editor's note: He got the role through a casting notice on the HOLA website.] In addition,

he booked roles in the martial arts action film *Matsuda* and the film *Who is it?* [Editor's note: He was also the fight choreographer for both films.] Finally, he returned to the boards in two plays: **A.B. Lugo's** play *Banjee*, directed by Dudley Findlay, Jr., produced at Wings Theatre in Manhattan's West Village; and Mark SaFranko's two-hander *Interrogation #2*, produced at the Hudson Exploited Theater Company's 32nd Street Playhouse in Union City, New Jersey.

**Johnathan Cedano** most recently wrapped up work in **A.B. Lugo's** *Banjee* (opposite **Sam Hale** and directed by Dudley Findlay, Jr.) at Wings Theatre in Manhattan's West Village.

**George Bass**, Gloria Soto, Manuel de Sabatini, Marco Peralta and **Wanda Ferreiras** appeared in Manuel de Benito's *Mi marido no funciona*. Directed by de Sabatini (and with set design by **Edison Carrera**), the play was produced at the Lion Theater at Theatre Row at the theater district in midtown Manhattan.

Pregones Theater presented its annual Asunción series of play readings and workshop productions. Curated and directed by **Jorge B. Merced**, this year's playwrights included Gonzalo Aburto Iniesta, Ricardo Bracho, Pablo García Gámez, **A.B. Lugo** and Nicholas Rodríguez and some of the actors involved were **Manny Alfaro**, **Varín Ayala**, **Johnathan Cedano**, **Emanuel Loarca**, **Rubén Luque**, **Ken Mayo**, Indio Meléndez, **Rachelle Méndez**, **Johary Ramos**, Andrés Rodríguez, **Silvia Sierra**, Carlos Alberto Valencia and **Michael Vázquez**. The productions were presented at Pregones Theater's La Casa Blanca in the Bronx's Motts Haven section.

**José Yenque** contacted us to let us know that he nabbed a role in the feature film *Walk His Trail*, which he filmed this spring in Panamá.

**Teresa Yenque** has had an extremely productive couple of months. She appeared opposite Olga Agostini, Fanny Rybin and Cecill Villar in Liliانا Bernard's murder mystery comedy *Ex trellas* [sic]. Directed by Rubén Darío Cruz and produced by **Emyliano Santa Cruz**, the play took place at Producers Club Theaters in the theater district of midtown Manhattan. She also appeared in Eduardo Rovner's play *Compañía*, produced by Instituto de Arte Teatral Internacional (IATI) at Choices Theater in the East Village section of Manhattan. The production, which boasted an all-HOLA cast and director, was helmed by **Nelson Landrieu** and had **George Bass** and **Vivian Deangelo** in the cast. Finally, she appeared in the **Mario Golden** play *The Trip* (see below).

**A.B. Lugo** (this writer) had a very busy, albeit diverse, last couple of months. A play he wrote, *Banjee* (directed by Dudley Findlay, Jr.), was produced for a five-week run at Wings Theatre in the West Village to rave reviews. He then directed **Richard Arcelay**, **Mario Golden** and **Teresa Yenque** (an all-HOLA cast!) in Golden's play *The Trip* at the Producers Club II Theater in the theater district in midtown Manhattan as part of the 2004 Riant Theater Strawberry Festival of One-Acts. Another one of his plays, *Manchild Machismo*, had a workshop at Pregones Theater. In addition, he has joined Playback NYC, a hip hop improvisational theater ensemble. He has performed with them at numerous NYC locales (including the Bowery Poetry Club and Theater for the New City, both in Manhattan's East Village) and, most recently at the Punch Gallery in San Francisco. For more information on Playback NYC, log on to their website at [www.playbacknyc.org](http://www.playbacknyc.org).

That's it for now.  
Keep your postcards, faxes and e-mails coming.  
When you're working, it means we're working.

...**A.B. Lugo**



**Referral Activity 12/2003-06/2004**

**Film & Television**  
Guinea Pig Pictures  
Molar Pictures  
Kathleen Chopin Casting  
The Lounge  
NYU Tisch School of the Arts  
Pro Model & Casting Agency  
AIO Productions  
Red Creek Productions  
Quonset Hut Productions  
Process

**Commercials**  
CCA Industries Inc.  
Bradley Baron  
Amerifilm Casting  
Orpheus Group Casting

**Theater**  
Thalia Spanish Theatre  
Malí Huacuja Del Toro  
Dan McCormick  
SEA  
The Shakespeare Theatre of New Jersey  
American Theater for Actors

**Print**  
Casting NY  
Acting Management  
Steve Landis  
Vivian Rivas  
Ogilvy & Mather

**Voice-Over**  
Wendy Curriel  
Doris Silk  
RazorHead Music  
Medialink  
American View Productions  
Alfredo Weinberg  
Tanden Hayes

**Radio**  
Telenoticias  
Burns Media

932 HOLA Member Candidates Submitted

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website: [www.hellohola.org](http://www.hellohola.org)

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**Welcome New Members December 1, 2003 - June 30, 2004**

Diana Acosta; Maysa Andújar; Victor Arocho; Fernando Arze; Camila Borrero; Verónica Britze; Guelda Brown; Rosa Cabrera; Ruth Mery Carvajal; Martín Chávez; Monique Cintrón; Wally Corona; Yanet Cuevas; Héctor Fabio; Evelyn Fermín; Franco Galecio; Luciana Grassi; Susanna Guzmán; Bennety Herrmann; Mercedes Ilarraza; Ivanna Ivanna; Miguel Ángel Juan; Jenny K.; Cedric Leiba, Jr.; Luis López; Sandie Luna; Úrsula Malaga; Gia Martin; Luis Medina; Memo; Jesse Méndez; Ximena Miele; Mónica Monsalva; Ricardo Pérez-González; Amy Peterson; Paulina Plazas; Arela Rivas; Elka Rodríguez; Leticia Rodríguez; Nelson R. Rodríguez; Jesús Ruiz; Marcus Santiago; Xavier Santiago; Charles Santy; Anthony Segarra; Lina Sívio; Darío Tangelson; Elena Varela; Francisca Vargas; Carla Virolo; Carolina Zaballa.

**In memoriam ~ VIRGINIA RAMBAL**

**Virginia Rambal**, a great actress of the Latin-American stage in New York, died at her home in Mexico City on July 21, 2004. She was 54 years old. She had been suffering from cancer for several months.



Acting in over a hundred plays from the classic Spanish repertory (Calderón, Tirso, Lope de Vega, and Cervantes), Greek tragedy (*Hecuba*, *The Trojans*), Chekhov's *The Cherry Orchard*, as well as in plays by Federico García Lorca, Emilio Carballido, Carlos Gorostiza, René Marqués, Jacinto Benavente, Alejandro Casona, Rosario Castellanos, Manuel Puig, and Gabriel García Márquez. Ms. Rambal was awarded an Obie Award by New York's Village Voice in 1996 for her work in *Troy of America* and in Calderón's *The Phantom Lady*.

**Virginia Rambal** was born in Bogotá, Colombia in 1950, the daughter of Spanish and Mexican film and stage star Enrique Rambal, while her parents were on a tour for South America. Raised in Mexico City, she arrived in New York City in 1975 and immediately afterwards began working in multiple roles at Manhattan's Repertorio Español, under the artistic direction of René Buch. In a twenty-five year span of relentless work in almost all of New York's Spanish-speaking venues, she received ten awards as best actress from ACE (NY Association of Entertainment Critics, 1980-1999), as well as from Miami's ACCA and ACRIM in 1983 and 1984, where she also received the Latin Oscar in 1984. Also, early in her career, she received a best-actress award at the Festival of the Golden Age in El Paso, Texas in 1977. In 1994, the Office of the Governor of New York State granted her the "New York State Hispanic Heritage Committee Sustained Excellence Award."

She was also a renowned voice in Spanish-speaking commercials on radio and television. Likewise, she hosted several radio programs in New York: "Una cita con Virginia," Radio WADO 1280 AM; "El show de la mañana," Radio Suave 93.1 FM; and "Club de buena salud," a national television show broadcast by Univisión. Her most recent film credits include the short *Angels Don't Know* (directed by Carlos Hagerman), *The Gold Fish* (directed by P. Arriaga) and *The Blue Diner* for Boston's PBS/WGBH-TV. She is survived by her two sons from her first marriage, Alan and Paul Godelmann, and her siblings Enrique, Mario and Rebeca Rambal.

...**Miguel Fálquez-Certain**