

DRAKE UNIVERSITY DEPARTMENT OF THEATRE ARTS EQUITY, DIVERSITY & INCLUSION COMMITTEE

"Celebrating Hispanic/Latinx Heritage Month"



MISSION STATEMENT

The Drake University Theatre Department Equity, Diversity and Inclusion (EDI) Committee includes faculty and student representatives. This committee aims to promote and develop a culture of collaboration and inclusion in the department, college and university. The committee interprets diversity as embracing and respecting all races, nationalities, colors, creeds, religions, ages, disabilities, sexual orientation, gender identity, or associational preference. The committee works towards greater representation of those currently underrepresented in the department and in the theatre community.

VISION

We strive to cultivate a safe and supportive environment that celebrates the diverse, unique and multifaceted group of students and faculty in our department. We actively work to understand the complex and rich identities of self and those around us, and lean into difficult conversations related to equity, diversity and inclusion. We envision a department and university where equity, diversity and inclusion are recognized as core values that drive the development of all policies and practices. We believe in creating learning environments where hate, discrimination and microaggressions are not tolerated.

CELEBRATING HISPANIC/LATINX HERITAGE MONTH!

September 15th - October 15th

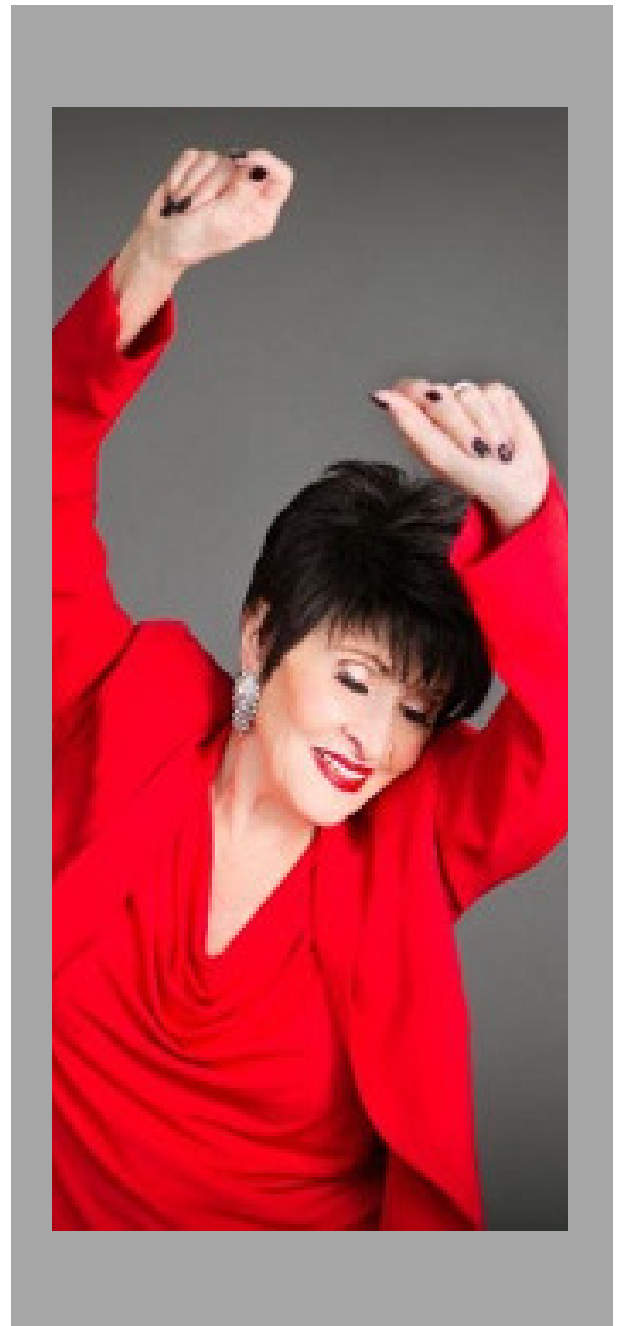
For our first Newsletter, we'd like to draw your attention to what we are currently celebrating as a nation, Hispanic/Latinx Heritage Month! This began on September 15th and will continue through October 15th. During these four weeks, we honor the heritage and contributions made by members of the Hispanic community. Below we have compiled a list of events, artists to know, acting techniques, and some of the latest technology in performing arts, all centered around, or created by, artists in the Hispanic/Latinx community.



¡VIVA BROADWAY! HEAR OUR VOICES

Playbill and The Broadway League present ¡Viva Broadway! Hear Our Voices, a digital concert in celebration of Latinx Heritage Month. The event salutes the vibrant, lasting legacy that Latinx artists have contributed and continue to give to Broadway and the entire theatre community, while showcasing Latinx talent to continue to increase representation throughout the industry. The performance will benefit Broadway Cares/Equity Fights AIDS, including championing the R.Evolución Latina initiative, and Broadway Bridges.

The concert will premiere on Playbill.com, Playbill's YouTube Channel and on The Broadway League's website Viva.Broadway on Thursday, October 1, 2020 at 8 PM EST and remain available for viewing until Monday, October 5 at 8 PM EST. Helmed by director and Tony-winning choreographer Sergio Trujillo (Ain't Too Proud), the event features an extraordinary roster of award-winning stage and screen Latinx talent, including Lucie Arnaz, Gloria Estefan, John Leguizamo, Lin-Manuel Miranda, Luis Miranda, Chita Rivera and Thalía. The event will include a performance from members of the original cast of In the Heights including Christopher Jackson, and Anthony Ramos who will star as "Usnavi" in the upcoming film adaptation. For a link to the website click [here](#).

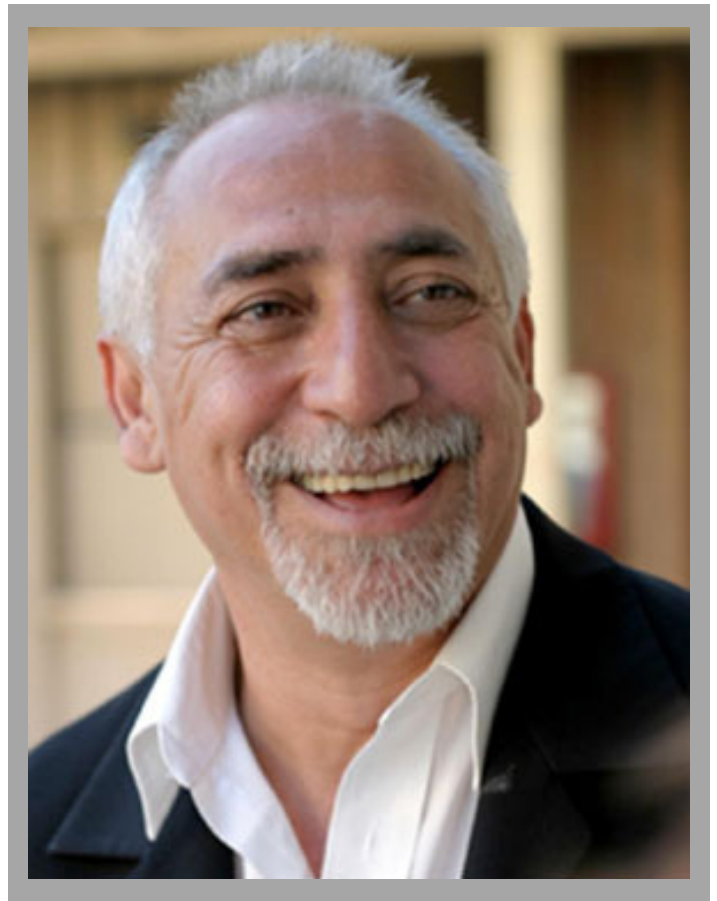


NOTABLE LATINX, HISPANIC, CHICANO/A PLAYWRIGHTS IN AMERICAN THEATRE

This article was found on the Cincinnati Playhouse In the Park website. Please read this article written by Natalie Hulla on notable Latinx, Hispanic, Chicano/a playwrights in American Theatre. Find the article [here](#).

DIRECTOR SPOTLIGHT

José Luis Valenzuela is an artistic director of the Latino Theatre Company and The Los Angeles Theatre Center. He is also the head professor of the MFA Directing program at UCLA School of Theatre. José Luis Valenzuela serves on the national steering committee of the Latina/o Theatre Commons. He has also produced the national Latina/o Theatre Festival Encuentro in 2014. José Luis Valenzuela is a world winning theatre director. His nominations and awards including the Ann C. Rosenfield Distinguished Community Partnership Prize and the Hispanic Heritage Month Local Hero of the Year Award. He has directed many productions at major theatre's both internationally and nationally. In 2002 he directed the world premiere of Dementia, which won the 2003 GLAAD Award for Outstanding Theater Production in Los Angeles. He has also directed Destiny of Desire at Arena Stage in Washington D.C. and La Jolla – Plautus's The Pot of Gold for the Latino Theater Company at the LATC. International directing credits include Kiss of the SpiderWoman at the National Theatre of Norway. Some more directing credits include: (La Olla – Plautus's The Pot of Gold; Premeditation; Peer Gynt; Melancholia; Faith, Hope and Charity; Habitat and La Victima). For more Information click [here](#).



María Irene Fornés was known for being a very successful Director and Playwright in the Mid to late 1900's. Her inspiration for directing and playwriting started when she watched a French production of Samuel Beckett's WAITING FOR GODOT. María Irene Fornés acted as the

DIRECTOR SPOTLIGHT CONT...

director for many of her subsequent works, including *THERE! YOU DIED* (1963; later retitled *TANGO PALACE*, 1964), *THE SUCCESSFUL LIFE OF 3: A SKIT IN VAUDEVILLE* (1965), and *MOLLY'S DREAM* (1968) and many others. In 1973 she founded the New York Theatre Strategy, which was devoted to the production of stylistically innovative theatrical works. María Irene Fornés was also taught at many universities and festivals like Theatre for the New City, the Padua Hills Festival, and the INTAR (International Arts Relations) program in New York City. She has also received many awards and grants for her directing and playwriting. Specifically María Irene Fornés has won eight Obie awards in such categories as distinguished playwriting and direction and best new play for *PROMENADE* (1965), *THE SUCCESSFUL LIFE OF 3*, *FEFU AND HER FRIENDS*, *THE DANUBE* (1982), *MUD*, *SARITA* (1984), *THE CONDUCT OF LIFE*, and *ABINGDON SQUARE* (1987).

For more Information on Maria, please visit this [link](#).



PERFORMER SPOTLIGHT

Rita Moreno – (born Rosa Dolores Alverío Marcano; December 11, 1931) is a Puerto Rican actress, dancer, and singer. Her career has spanned over 70 years; among her notable acting work are supporting roles in the musical films *Singin' in the Rain* (1952), *The King and I* (1956) and *West Side Story* (1961), as well as a 1971 to 1977 stint on the children's television series *The Electric Company*, and a supporting role as Sister Peter Marie Reimondo on the 1997 to 2003 HBO series *Oz*. Her other notable

films include *Popi* (1969), *Carnal Knowledge* (1971), *The Four Seasons* (1981), *I Like It Like That* (1994) and the cult film *Slums of Beverly Hills* (1998). She voiced the titular role of Carmen Sandiego in *Where on Earth Is Carmen Sandiego?* from 1994 to 1999. For theater, she is best known for her role as Googie Gomez in *The Ritz*. As of 2020 she is currently portraying the

role of the matriarch Lydia Margarita del Carmen Inclán Maribona Leyte-Vidal de Riera in the 2017 remake of *One Day at a Time*. You can find it on Netflix. Moreno is one of the few artists to have won all four major annual American entertainment awards: an Emmy, a Grammy, an Oscar and a Tony. She is also one of 23 people who have achieved what is called the Triple Crown of Acting, with individual competitive Academy, Emmy and Tony awards for acting; she and Helen Hayes are the only two who have achieved both distinctions. She has won numerous other awards, including various lifetime achievement awards and the Presidential Medal of Freedom, America's highest civilian honor.



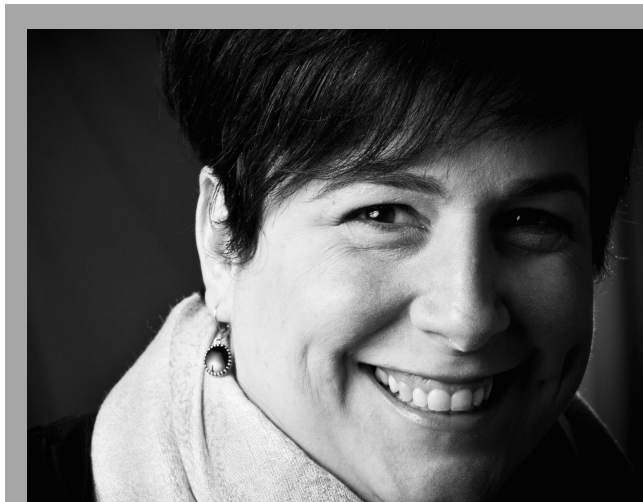
CLICK HERE FOR VIDEOS:

[WEST SIDE STORY](#)

[THE TODAY SHOW INTERVIEW](#)

DESIGNER SPOTLIGHT

Regina García is a scenic designer based in Illinois. She has long standing relationships with renowned Latino theatres including Repertorio Español, the Puerto Rican Traveling Theater, INTAR and Pregones Theater. She is a company member with Rivedell Theatre Ensemble and Teatro Vista in Chicago. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA. A graduate of NYU's Department of Design for Stage and Film, Regina is a member of United Scenic Artists Local 829 and a Regional Associate Member of the League of Professional Theatre Women.



DESIGNER TECHNOLOGY

La Esquinita is a production notebook for Latinx designers and artisans working on stages across the nation. Regina García is a contributing essayist. For more Information on La Esquinita visit this [link](#).

DANCE SPOTLIGHT

Des Moines Performing Arts presents #PROJECTJOY featuring Ballet Hispanico.

“Celebrate Latinx Heritage month and a legacy of unity from Ballet Hispánico. For 50 years, the company has united audiences through their beautiful art and powerful movements. Noche Unidos is a special program celebrating five decades of the company’s dedication to their mission: to give voice to marginalized communities through dance and dance education.”

Click [here](#) for more Information.

COMPOSER HIGHLIGHT

Eduardo "Lalo" Guerrero (1916-2005) was a Mexican-American composer, singer, and activist. Known as the father of Chicano music, Lalo's music was extremely influential in spreading Chicana/o and Pachuca/o culture, as well as lifting up Mexican heritage within the American southwest. He wrote numerous songs about the Farm Labor movement in the 1960s and worked closely with Cesar Chavez for farm worker's rights. His songs are directly responsible for lending a voice to the movement. Lalo is also known for composing songs for Luis Valdez's stage musical, *Zoot Suit*, the first Chicano play produced on Broadway.



CLICK [HERE](#) FOR A PIECE OF HIS MUSIC FROM THE MUSICAL, ZOOT SUIT.



PLAYWRIGHT SPOTLIGHT

Milcha Sanchez-Scott is a Colombian and Indonesian playwright! Scott originally started as an actress, but when she saw the lack of representation for Hispanic people in the theater industry she decided to become a playwright. The play that really helped boost her career was *LATINA*. It ended up winning seven drama league awards. Since then, some of her other notable works have been: *Roosters*, *Dog Lady*, and *The Cuban Swimmer*.

PLEASE CLICK [HERE](#) FOR MILCHA'S WEBSITE FOR MORE INFORMATION.

LATINX ACTING TECHNIQUES

BOAL'S THEATRE OF THE OPPRESSED

Augusto Boal (1931-2009) was a Brazilian theater director who believed that traditional theater was an elitist art that did not serve the needs nor represent the lives of the people. Inspired by his friend Paulo Freire (1921-1997), a Brazilian philosopher, Boal ascribed to the idea that those who are oppressed cannot be liberated by those who oppress them; instead, the oppressed must rise up and liberate themselves. Both men also considered the people to be experts in their own lives and the most creative with solutions to their own problems. They encouraged peer-to-peer learning and collaboration, which they called “popular education.” Boal incorporated these perspectives on liberation and education into the theater concepts that he developed and called this method “popular theater.” He believed that the act of performance was socially liberating, and that transformation took place through the collaboration of audience and actors.

VALDEZ'S EL TEATRO CAMPESINO

El Teatro Campesino was founded in the 1960s by Luis Valdez (b.1940), an American playwright, actor and film director from a migrant farmworker family. Like Boal, Valdez believed that theater's function was to be life-affirming, and offer an alternative window on what is possible to the people who were most oppressed. Valdez established five guidelines for El Teatro Campesino's performances: inspire the audience to social action, illuminate specific points about social problems, satirize the opposition, show or hint at solutions, and express what people are feeling.

The one-act plays or “actos” of El Teatro Campesino depicted the lives of farmworkers and spread the message of solidarity through humor, culturally relevant characters, and improvisation. The power of the actors

LATINX ACTING TECHNIQUES

lay in their rebellious, humorous, uplifting nature, and the close ties to the popular imagination of Mexican and Central American fables, archetypes and mythology. Each acto included an interactive element where the audience could change the nature of the play by yelling suggestions aloud. Valdez also believed that humor was theater's most potent tool, and El Teatro Campesino was strategically used to help win seminal United Farm Workers of America campaigns. Valdez is famous for saying "...if La Raza won't go to the theater then the theater must go to La Raza."

For more Information on Latinx Acting Techniques, click [here](#).

