

An Overview of Chicana/o Theatre in the 1990s

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As I sit down to write this overview of Chicano theatre at the beginning of the 21st century, I cannot ignore the fact that Chicanas, Chicanos, Latinas and Latinos do not exist in the North American imaginary. Yet, while Hollywood discounts our presence, Chicana/o theatre artists continue to produce plays and performances that reflect their realities, not as “invisible Mexicans,” but as vital contributors to the social fabric and cultural expressions of the nation. I would like to look back on the decade of the 1990s and discuss some of the plays that I believe made important contributions to the continued development of Teatro Chicano. I will also discuss some of the trends that arose in the period under question as I explore the unique attributes of the plays and players, the producers and the public that witnessed these productions. As a note of caution, I remind the reader that although I am calling this Chicano theatre, in fact, the participants in many of the companies and productions I discuss are Pan-American (and sometimes even pan-ethnic). I know of no Chicana/o theatre company that limits its artists to one *cultura* alone.

The majority of the plays I will discuss have been produced by a variety of companies across the country, and most have been published.¹ I will discuss the plays chronologically, in order to see the progression and to avoid “rating” these plays and productions. Also, these are plays by and/or about Chicanas and Chicanos, the majority of which I had the pleasure of seeing in performance. It is important to keep in mind the fact that the plays listed here represent only a small fraction of the many new plays that were developed during the 1990s. Companies such as the Latino Chicago Theatre Company of Illinois, Teatro Dallas of Texas, Teatro Milagro of Portland, Oregon, Teatro Visión of San José, California, and so many more, continued to keep *teatro* alive in their communities.

While some so-called mainstream theatres sponsored “projects” aimed at developing Latina/o plays and playwrights during the 1980s, declining funding precipitated the dissolution of most of those projects. By the 1990s, there were only a handful of non-Latina/o theatres, such as the San Diego Repertory Theatre

(California), that continued to produce at least one Latina/o play each season. Nonetheless, Chicanas and Chicanos continued to write plays in the 1990s and the following is a very select overview of those plays I believe had and continue to have a major impact on the field.

The decade of the '90s began with a formidable bang on August 29, 1990, with the premiere of *August 29th*, a collective creation directed by José Luís Valenzuela.² Produced and collectively created by the Latino Lab as a project of the now defunct Los Angeles Theatre Center, this play was created to commemorate the 20th anniversary of the Chicano Moratorium and as a tribute to the memory of Rubén Salazar. Salazar was a *Los Angeles Times* journalist who was shot by Los Angeles County sheriffs in the aftermath of a police riot during the Chicano Moratorium of August 29, 1970. The Moratorium was the single largest gathering of Chicana/os and other Latina/os to protest not only the war in Vietnam but to draw attention to the fact that an inordinate number of Latinos were dying in that futile carnage.

August 29th was an incredibly moving and provocative docu-drama interwoven with a mythical love story. It was a theatrical tour-de-force by a Chicana/o collective of professional actors, designers, and a director dedicated to the creation of plays that kept the spirit of the Chicano Movement alive. Although the play documents a very real and tragic event in the Movement of the '60s and 70s, it stands as a viable metaphor for any injustices that members of our communities face daily because of their accent, their class or the color of their skin. The story revolves around a fictional young Chicana history professor, Lucero, who is writing a book about Rubén Salazar twenty years after his murder, while being confronted with police abuse in 1990. She is going to be honored by the Mayor of Los Angeles as "Chicana Professor of the Year," but her colleagues urge her to protest recent police violence that has left one of her Chicano students hospitalized in critical condition.

Meanwhile, Lucero is having an "affair" of sorts with the ghost of Rubén Salazar. It is Salazar who teaches her to continue the struggle against oppression and when it is revealed that her student has died, she refuses the honor in protest. Opening night of this play was one of the most extraordinary theatrical events of my life, with many people in attendance who had been at the March that hot August day during the throes of the war in Vietnam. After that riotous first night, marked by a standing ovation from young and old alike, the play continued to entertain, educate and enrage. This play reminded us of the power of a collective creation that is based on fact mingled with fiction and founded on a commitment to Good Theatre and to the empowerment of the Chicana/o communities.

In December of 1990 *La Guadalupe que camina*, by Beverly Sanchez-Padilla, was produced by the Guadalupe Cultural Arts Center in San Antonio, Texas, directed

by Ruby Nelda Perez.³ This is the only play I know of that documents a living Roman Catholic nun, a *mexicana* activist who sued the Archdiocese for job discrimination. Of course, she lost the suit; the Church is too powerful an entity to challenge so publicly, especially if you are a woman. But Sanchez-Padilla's dramatic statement, only performed a few times in San Antonio, remains an important theatrical and cultural event, giving a voice to the Church's voiceless, and an identity to those in the Church who fight against injustices. The play traces the life of Rosa Martha Zárate Macías, called Sister Lupe in the play, from her youth to her court battles with the Church.⁴ The play is very bilingual since the action begins when Sister Lupe is a little girl in Mexico and all the dialogue is realistically in Spanish. We see her interactions with family members and learn of her unwavering independence and early devotion to a religious life. She enters the convent in Mexico and is transferred to San Diego, California (fictitiously) and we watch as her life becomes more and more complicated. The period is 1970, and Sister Lupe cannot ignore the poor, especially the Mexicans. Sister Lupe finds soul mates among the religious with equal fervor for social change, but in this dramatization, they are the minority.

Another play that centers on women is Josefina Lopez's *Real Women Have Curves*, first produced by El Teatro de la Esperanza, in San Francisco, California, in 1991, directed by Hector Correa.⁵ Following that production this play could be seen throughout the United States, undoubtedly the most produced Chicana/o play during the 1990s. Such was this play's popularity that it was produced in venues as disparate as universities, community-based teatros and mainstream, regional theatres. The plot revolves around a young Chicana, Ana, who is working in her sister's small sewing factory along with their mother and two other women. The company is in financial trouble and the women have to work overtime to finish an order of dresses that will be sold in upscale boutiques across town. The irony is not lost on these women, nor can the audience escape the realities of a society that marginalizes women not only as women, but as Latinas, as working class Latinas and as women who are larger than a size 9.⁶

The popularity of this play is due to a number of factors. All of the women in the play have "body issues," and Lopez's comic dialogue and situations hold the audience's attention while her critique of society's perceptions of women's bodies universalizes this play. Further, the play urges its audiences to re-evaluate the roles of women in Latina/o cultures. Although the play was especially popular with female audiences of all cultures, the biting satire and honest criticism of macho culture made even the men in the audience take note. Like an earlier play of the 1980's, Milcha Sanchez-Scott's *Latina*, *Real Women Have Curves* gives the Latinas agency, as

dedicated workers with lives outside of the factory and lives within the workplace that reflect a sisterhood of common and complicated goals and desires.

Heroes and Saints, by Cherrie Moraga, was first produced by Brava! For Women in the Arts in San Francisco, California, in 1992, directed by Albert Takazaucus.⁷ This play marked a turning point in Cherrie Moraga's dramaturgy, as she tackled a variety of issues that plague farm worker families, from pesticides in the fields, to subsidized housing built on toxic waste sites, to the realities of AIDS in the Chicano communities. The play's central figure is Cerezita, a young Chicana born without a body, a result of pesticide poisoning in her mother's womb. But this bodilessness is a metaphor for all Latinas in a patriarchal society that does not "give" them a body. Moraga's bilingual poetry permeates Cerezita's language in sharp contrast to the horrors surrounding her family and her community.

This is a powerful play, made all the more effective by characters that are real, revolving around the metaphoric Cerezita. As she notes in her introduction to this play, Moraga was partly inspired to create the bodiless Cerezita by Luis Valdez's first play, *The Shrunken Head of Pancho Villa*, which he first wrote as a student in 1973.⁸ In that play Valdez created the central figure of a bodiless *Mexicano* character who represents the stunted Mexican Revolution. Taking her cue from Valdez's metaphor and responding to an actual videotape of a *campesina's* daughter who was born without limbs, Moraga created her play. The play ends with Cerezita and a young Anglo/Chicano priest charging into the fields to burn them as the *campesinos* follow. Overhead, the grower's helicopters are heard firing their machine guns into the melee. A troubling and inspiring look at the continuing abuse of *campesinas* and *campesinos* in the United States, *Heroes and Saints* has been produced in venues from California to New York.

I Don't Speak English Only, was written Tony Garcia, Artistic Director of Su Teatro in Denver, Colorado. Su Teatro first produced this piece in 1993, co-directed by Tony Garcia, the late José Guadalupe Saucedo and Rudy Bustos. This play was billed as being produced by "La Carpa Aztlán," connecting it in spirit and tone with the original *carpas* of the 1920s and '30s, influential precedents that still resonate today. The *carpas* gave the Mexican immigrants a sense of their homeland even as they adapted to the rigors of cultural, linguistic and political confusion of life on this side of the border. As the title suggests, the major conflict is one of language at a time when campaigns were (and are) being conducted to make English the "official language" of the United States. This very portable production toured the state of Colorado and other states delighting audiences of all cultures for several seasons.⁹

Su Teatro is one of the longest-lasting Chicano theatres in the country, having been founded in 1970. The company occupies an old grammar school in a

barrio of Denver, a community-based *centro* that offers workshops and performances in a variety of artistic forms. This theatre group is one of the few Chicano theatre companies that has its own physical plant, complete with offices, an art gallery, performance spaces and even a large outdoor space for summer performances under the stars. The members of the company range from *veteranas y veteranos* of long standing, as well as the newer generation, their children and others who see theatre as a tool for social change. Su Teatro has a national profile through its tours and collaborations with the National performance Network.

Founded in 1977 by the late José Rodríguez, La Compañía de Teatro de Albuquerque is another important theatre company that continues to produce original plays, classics and adaptations, usually placed in a New Mexican context. Rodríguez was a brilliant Puerto Rican actor who “discovered” New Mexico while touring with the Repertorio Español in 1976. According to David Jones, Rodríguez was the “first Hispanic graduate of the Royal Academy of Dramatic Arts” who returned from New York to “invent the Compañía de Teatro de Alburquerque (using the eighteenth century spelling of the city’s name).”¹⁰ In 1983 Rodríguez left the Compañía to become a Roman Catholic priest, ironically reversing the 17th century missionary’s practice of proselytizing through theatre. Rodríguez left a strong impression on the community as well as on members of the company and La Compañía is now under the leadership of Artistic Director, Ramon Flores, who holds an M.F.A. in directing from Yale.

Among its many plays, in the 1990s, the company produced a very popular play with music, *Estoy en el rincón...* by Salomé Martínez-Lutz, directed by the playwright in 1994 and subsequently directed by Mr. Flores in 1995 and 1996.¹¹ Although I did not get to see this play, by all accounts, it made a tremendous impact, focusing on the problems of substance abuse in a Latino family. The play is narrated by a grinning *la muerte* who plays the guitar and “sings *rancheras* as the Manzaneres family struggles with alcohol and substance abuse at every family event.”¹² This play is in the tradition of Chicano theatre, employing popular *corridos* and *rancheras* to tell the story of a family in trouble. The narrator as *la muerte* recalls the earliest Teatro Campesino aesthetic, jesting with the audience and keeping the plot going.

Santos & Santos by Octavio Solis was produced by Campo Santo in San Francisco, California, in 1996, directed by Tony Kelley.¹³ Campo Santo is a producing company of Latina/o theatre artists that chose Solis’ play to inaugurate their company and adapted their name from the play’s title in homage to both the playwright and his masterwork. This production marked an auspicious beginning for the company which has become widely praised in the Bay Area for its excellence. I saw Campo Santo’s production of this play in the summer of 1996 and it will remain in my mind’s eye forever. The cast was composed of some of the finest actors in the Bay Area, a multi-

cultural ensemble that held me riveted in my chair as I watched the epic events unfolding before me. To his credit, director Kelley chose to focus on Solis' brilliant dialogue and action, placing the play on a blank stage with the three walls of the small performance space framing a large wooden table and a few chairs as setting. Nothing else but the language, the characters and the action. This production proved once again the Golden Age adage that "two boards and a passion," are all that is necessary for Great Theatre.

Solis' Shakespearean canvas is peopled with Chicano lawyers who deal in drugs, murder and mayhem while their families disintegrate around them. Inner monologues are spoken while other characters remain oblivious to the poetry spewing from another character's mouth; a hired murderer is an avid bird-watcher who immolates the innocent and assassinates a federal judge with impunity. Not a pretty picture of one Chicano family but neither is the family destined for tragedy in the *Oresteia*. *Santos & Santos* is a brilliant piece of dramaturgy that is not easy to produce for it requires classically trained actors who can manage the poetry and the emotions. This is only one of several plays that Solis wrote during the 1990s; he remains one of the most prolific and produced Chicano playwrights writing today.

Blade to the Heat by Oliver Mayer was produced by the Center Theater Group, Los Angeles, California, in 1996, directed by Ron Link.¹⁴ First produced in New York by the Joseph Papp Public Theatre, this was the only play by a Chicano to be produced by a major New York theatre in the entire decade. I saw both productions and it was the second production in Los Angeles that proved Mayer was a playwright of significant talent. The play is based on an actual incident in the 1950s world of boxing in which an African-American boxer, accused of being gay by a Chicano boxer, killed his accuser in the ring. Mayer changed the central character's ethnicity to a half-breed Chicano and through him we see the troubled and turbulent world of sexual politics in boxing and by extension, the insular arena of sports in general. In Mayer's version the central character is conflicted sexually and when he kills his accuser it is not so much an act of vengeance as it is, perhaps, an attempt to extinguish his homosexual desire.

Unlike most Chicana/o plays, the cast of *Blade to the Heat* is multicultural, with representatives of the three major US Latino groups as well as African-Americans and Anglos in the cast of characters. Perhaps because of the homosexual content, this play has not been produced by a Latina/o company to date, such is the homophobia in the Latino communities. Ironically, however, the play was produced very successfully in Mexico City in 1997, running four months in the Teatro Lírico. The Mexico City production, titled *Navaja caliente* and directed by Enrique Gómez Vadillo, featured very handsome, well-built telenovela stars and a great deal of male

nudity, indicating that there is an audience for homoeroticism in Mexico's capital. The Mexico City production was another first for Mr. Mayer and for any Chicana/o play, since no other Chicana/o play had been produced professionally in Mexico City that decade.¹⁵

In 1996 I directed the world premiere of Guillermo Reyes' sexual/political comedy, *Deporting the Divas*, produced by the Celebration Theatre in Los Angeles, California¹⁶ That production was not successful and after major re-writes and a new cast, I directed the revised version of this play for Teatro de la Esperanza and Theater Rhinoceros in San Francisco, California, later that same year. I believe this play marks a crucial juncture in the development of a gay Chicano dramaturgy. To date, *Deporting the Divas* is the only play by a gay Latino about a gay Chicano (and others) produced and published in the 1990s.¹⁷ Beyond that singularity this play is vitally important because it challenges traditional notions of (homo)sexuality in the Latino communities in a comedic yet poignant form.

Deporting the Divas is ultimately a love story, but Reyes positions that story within a framework that allows him to investigate and subvert intersections of gender, sexuality, sexual object choice, and immigrant status. The play takes place in San Diego and Tijuana, geographically symbolizing the other borders that are traversed in this play. The play combines various theatrical styles: monologues and story theatre, in which the characters break the fourth wall to narrate and even to comment on the play itself; psychological realism, and film noir fantasy. As disparate as these genres are, Reyes succeeds in bringing them together in a "fabulous" way, making his points through theatricality and fun. The central character, Michael, is surrounded by various "divas," who, in the words of George Woodyard, "*funcionan como tentación para Michael y como proyección de sus inquietudes sexuales.*"¹⁸

While Reyes's first successful one-man piece, *Men on the Verge of a Hispanic Breakdown*, was a series of monologues held together by the themes of being gay and Latino, *Deporting the Divas* adds the third "issue": being undocumented. *Deporting the Divas* actually began as a series of unrelated monologues, scenes and playlets, but in the final version it is the story of Michael, the Border patrolman and his struggles with his sexual identity. All the while, the divas who come into Michael's life, both real and imagined, serve to educate him and the audience, teaching him about the many sexualities in the Latino communities – sexualities that can no longer be suppressed, condemned or ignored.

Culture Clash, the comedy trio composed of Richard Montoya, Ric Salinas and Herbert Siguenza, continued to collectively create and perform several important pieces during the 1990s. The play I will focus on here is *Radio Mambo: Culture Clash Invades Miami*, first commissioned and produced by the Miami Light Project

in Miami, Florida in 1994, directed by José Luís Valenzuela.¹⁹ I saw the initial production of this play in Los Angeles, also directed by Valenzuela, before it went to Miami. In 1996, I saw the play as produced by the San Diego Repertory Theatre, San Diego, California, directed by Roger Gueneveur Smith. In the manner of Anna Devere Smith, the three men wrote this piece, based on interviews they conducted with various members of Miami's diverse communities. But unlike Anna Devere Smith, who portrays all of her informants herself, the three actors took on the varied and various "characters" they felt best represented the un-presentable: Miami. It is at once comic and sad, nostalgic and thought provoking.

Best known for their form of Chicano sketch comedy as seen in *The Mission* (1988) *A Bowl of Beings* (1991) and other pieces such as *Carpa Clash* (with Marga Gomez, 1993), the Miami project took the trio on an entirely new route of collective creation. When asked by the Miami Light Project to create a piece about Miami, the three actors took their charge very seriously and set about interviewing people from all walks of life. The result is a very touching, troubling and ultimately uplifting recreation of those individuals, couples and situations that the three men felt best captured the spirit of that fractured city. The success of this project motivated the artistic director of the San Diego Repertory Theatre, Sam Woodhouse, to commission a similar play about San Diego and Tijuana, called *Culture Clash in Bordertown*, first produced in 1998 and directed by Woodhouse. That production was followed by a commission from Max Ferrá, Artistic Director of INTAR, International Artists Relations, in New York City, which resulted in their piece titled *Nuyorican Stories: Culture Clash in the City* in 1999. Also in 1999, the trio created a piece on San Francisco and were working on a commission from the Arena Stage, in Washington, DC, to be based on that city. The three men who make up Culture Clash remain unique in their composition, their creative processes and in the projects that they produce.

Luminarias by Evelina Fernandez was produced at the revived Los Angeles Theater Center in 1996, directed by José Luís Valenzuela.²⁰ The production of this play marked the beginning of the newly reconstituted Latino Theatre Company, six years after its historic *August 29th* was first produced in the same complex. *Luminarias* is a serio-comedy about a Chicana lawyer, Andrea, who falls in love with a Jewish lawyer when her Chicano husband leaves her for an Anglo woman. Andrea has insisted that she could never date an Anglo, much less fall in love with one and the events that lead to her changing attitude are both humorous and painful. This play is one of the few I know of that interrogates the Chicana/os' racism, both internalized and externalized. Andrea's support group of three other professional Chicanas provides good comic dialogue and situations while we explore some of the dynamics of the growing middle-class Chicana/Latina populations of Los Angeles and beyond.

Luminarias is also one of the few plays about professional Chicanas and Chicanos, written with a sensitivity to the culture(s) it examines and exposes. *Luminarias* is also important as a woman's statement about Chicanas and their relationships with Chicanos and the other cultures with which they interact.

Luminarias was originally a screenplay, commissioned by a major Hollywood studio, but when the Hollywood producers read the script they could not imagine "American" audiences buying into a world of successful, upper-middle class Chicanas. After the success of the piece as a play, Fernandez, Valenzuela and fellow Latino Theatre Company member, Sal Lopez, decided to produce the film themselves. They did, calling upon well-known Hollywood friends and colleagues to perform *pro bono*. Valenzuela directed the movie, with Fernandez playing the leading role, accompanied by Marta DuBois, Angela Moya and Dyana Ortelli. The film was shot in 1998, toured the Chicano/Latino film festival circuit for the following year and was released as an independent film in the spring of 2000.²¹ *Los Angeles Times* critic, Kevin Thomas, commended the film for "taking us into a world all too rarely seen on the big screen: that of upwardly mobile Los Angeles Latinas."²² Philips titled his review "A Sharp, Fresh Look at the Latino Experience" and generally praised the film for its sympathetic portrayal of Latinas.

The last play I would like to mention is one which I have not seen or read but which was much discussed in teatro circles, Ricardo Bracho's *The Sweetest Hangover (and other STD's)*. This play was produced by Brava! For Women in the Arts in San Francisco, California, in 1997, directed by Roberto Varea with Cherrie Moraga as dramaturg. Mr. Bracho is the youngest playwright I am discussing here, one of Moraga's ex-students from her workshop titled DramaDIVAS. Sponsored by Brava!, DramaDIVAS is a writing-for-performance workshop for lesbian, bisexual and gay youth of color and friends who are 21 and under. Moraga has taught this workshop since its inception in 1990, empowering these youth through their creative expressions. By all accounts, Mr. Ricardo Bracho is one of the young Chicano playwrights to watch in the 21st century.

The Sweetest Hangover takes place in a nightclub called Aztlanis, a world in which a motley cast of characters live out their nightly rituals of drugs, sex, conquest and failures. In his fascinating and highly theoretical analysis of this play, José Esteban Muñoz suggests that the name of the club "signifies both the Chicano lost homeland [Aztlán] and the lost city of myth [Atlantis]. . . . [calling] us to think about the project of imagining a utopian time and place."²³ The demimonde of the nightclub, full of "freaks," is a metaphoric setting for the postmodern condition of the queer person of color, populated by a multiethnic ensemble. In Muñoz's analysis, "The fact that Aztlanis is populated not exclusively by Latinos but by different kinds of people

of color of various genders suggests that traditional identitarian logics of group formation and social cohesion are giving sway to models of relationality and interconnectedness” (75).

The Sweetest Hangover is not a happy tale. It is centered around the romantic relationship between two men that ends in death, and yet the play was so popular it was extended. Perhaps the best summation is in the words of theatre critic, Robert Hurwitz, writing for the *San Francisco Examiner*:

Hangover mixes prose and poetry and a variety of dramatic genres in an attempt to do for one small corner of America in two hours what Tony Kushner did for the nation in his epic *Angels in America*. It blends acted out scenes and direct address with a bit of dance, performance poetry and drag lip synching in a portrait of “the children of the life” that comes off with much of the fresh, unvarnished honesty that has become part of the legend of *Rent*.²⁴

In summary, the decade of the 90s was a time of much theatrical activity in the world of Chicana/o theatre, with an impressive number of women playwrights confirming their place in what had been “a man’s world” until the mid-1980s. In my estimation, individual playwrights continued to dominate the development of new plays, although collective efforts were not abandoned, as indicated by *August 29th* and the works of Culture Clash. In terms of play development, all but three of these plays were developed in Chicana/o venues. Two of the others, *Blade to the Heat*, and *Santos & Santos*, were premiered in mainstream theatres. *Deporting the Divas* was developed in a gay theatre in Los Angeles, a multicultural theatre in Tucson (Borderlands Theatre), and further developed under the auspices of both a gay/lesbian and a Chicano theatre in San Francisco. My point here is that some of the most important Chicana/o plays produced in the 1990s came from the communities that they reflected.

A sad reminder of the fact that Chicana directors are still woefully underrepresented is the fact that all but one of the plays that I discuss were directed by men, both Latino and non-Latino. This does not mean that there are no Chicana directors – there are – but their numbers are few and I unfortunately did not get to see their work. Chicanas such as Juliette Carrillo, Salomé Martínez-Lutz, Diane Rodríguez and Norma Saldivar, to name a few, were active in this time period directing in a variety of venues.²⁵ Unfortunately, directing opportunities in professional theatres are few and even less accessible to Latina and Latino directors. Although this overview seems to indicate that mainstream theatres are letting non-Anglo directors “in,” this is really not the case.²⁶

Looking back at the theatrical activity of the 1990s I would argue that Chicana/o theatre is still in the hands of the communities from which the playwright's visions spring. This is not to say that we did not benefit from mainstream theatres and other institutions such as colleges and universities. We did and we do. Several of the individuals I discuss or mention in this article are either full or part-time university professors as well as practicing theatre artists. And many of the plays I discuss have been produced in mainstream venues. But the 1990s proved the Chicana/os' continued need for and support of theatre that was relevant to their communities. I believe these plays prove that there will always be a sense of identity, however fractured, of a history and of place that will be called "Chicana/o." To be a Chicana or a Chicano is to recognize the oppression, to try to understand it and to attempt to change it. That is how Chicana/o theatre began and that is how it will continue.

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Notes

1. Because I have focused here on plays, I have not been able to include the many successful performance pieces by artists such as Luis Alfaro, Yareli Arizmendi, Laura Esparza, Guillermo Gomez-Peña, Rick Nájera, Ric Oquita, Monica Palacios, Ruby Nelda Perez, Diane Rodriguez, Paul Bonin Rodriguez, David Zamora Casas, and others of whom I am not (yet) aware.
2. *August 29th* is not yet published.
3. *La Guadalupe que camina* is not published.
4. All names and places were altered in the play to avoid lawsuits.
5. Josefina Lopez, *Real Women Have Curves* (New York City: Dramatic Publishing Company, 1996).
6. See Maria Teresa Marrero, "Real Women Have Curves: The Articulation of Fat as a Cultural/Feminist Issue," *Ollantay*, I (January 1993): 61-70.
7. Cherrie Moraga, *Heroes and Saints and Other Plays* (Albuquerque: West End Press, 1994), 85-149.
8. See Jorge Huerta, "Cherrie Moraga's *Heroes and Saints*: Chicano Theatre for the '90's," *TheatreForum*, no. 1 (Spring, 1992): 49-52. Luis Valdez's *The Shrunken Head of Pancho Villa* is in Jorge Huerta (ed.), *Necessary Theater: Six Plays About the Chicano Experience* (Houston: Arte Público, 1989), 142-207.
9. *La carpa Aztlán* is not published. Contact Tony Garcia, Su Teatro, 4725 High St., Denver, CO 80216.
10. David Richard Jones (ed.), *New Mexico Plays* (New Mexico, 1989), p. 14.
11. Such was the response to this play that it was re-mounted for a fourth time in February, 2000, again directed by Mr. Flores.
12. This quote is from the Compañías promotional materials on the play.

13. The world premiere of *Santos & Santos* was produced by the Dallas Theater Center, Dallas Texas, directed by Richard Hamburger in 1995. The play is published in *American Theatre Magazine*, November (1995): 35-57.

14. Oliver Mayer, *Blade to the Heat* (New York City: Dramatists Play Service, revised edition, 1996).

15. It is important to note that Carlos Morton's early play, *Rancho Hollywood*, was also successfully produced professionally in Mexico City in 1997, directed by Iona Weisberg. However, Morton's play was originally written in 1978. Thus, *Blade to the Heat* was the only Chicano play written in the 1990s to receive a professional production in Mexico City in that decade.

16. Guillermo Reyes, *Deporting the Divas*, *Gestos* 14 (Abril 1999): 109-158.

17. It might also be important to note that *Deporting the Divas* was the first play ever published by *Gestos* in English.

18. George Woodyard, "Rompiendo las fronteras: El teatro de Guillermo Reyes," *Théâtre et Territoires Espagne et Amérique Hispanique (1950-1996)*. *Teatro y Territorios España e Hispanoamérica*. Actes du Colloque International de Bordeaux 30 janvier-1 février 1997 (Bordeaux: Maison des Pays Ibériques, 1998), p. 338. Coordination: Sara Bonnardel, Genvieve Champeau.

19. Richard Montoya, Ric Salinas and Herbert Siguenza, *Culture Clash: Life, Death and Revolutionary Comedy* (New York TCG, 1998), pp. 107-164.

20. *Luminarias* is not published.

21. As of this writing, the fate of *Luminarias*, and of any Latina/o film project, was still uncertain.

22. Kevin Philips, "'Luminarias': a Sharp, Fresh look at the Latino Experience," *Los Angeles Times*, 3 May 2000, F20.

23. José Esteban Muñoz, "Feeling Brown: Ethnicity and Affect in Ricardo Bracho's *The Sweetest Hangover* (and other STDs)," *Theatre Journal* 52 (March 2000): 74.

24. Robert Hurwitt, "Celebrating 'Hangover'," *San Francisco Examiner* 14 April 1997.

25. Diane Rodriguez directed *Heroes and Saints* for the Borderlands Theatre in Tucson and Susana Tubert, an Argentine director based in New York directed *Heroes And Saints* and *Real Women Have Curves* for the Guadalupe Cultural Arts Center. Tubert also directed "Real Women" for the Group theatre, in Seattle, Washington.

26. See my critique of "mainstreaming," "Looking for the Magic: Chicanos in the Mainstream," in Diana Taylor and Juan Villegas (eds.), *Negotiating Performance: Gender, Sexuality, & Theatricality in Latina/o America* (Duke, 1974), 37-48.