

LA JOLLA PLAYHOUSE ANNOUNCES PROJECTS FOR 2024 LATINX NEW PLAY FESTIVAL

**Event Runs October 4 – 6, Produced By Dr. Maria Patrice Amon,
Playhouse's 2024/2025 Artist-in-Residence**

La Jolla, CA – La Jolla Playhouse announces the projects for the **2024 Latinx New Play Festival**, taking place **October 4 – 6** in the Rao and Padma Makineni Play Development Center, produced by **Dr. Maria Patrice Amon**, the Playhouse's 2024/2025 Artist-in-Residence.

The projects will include *I never asked for a gofundme*, by **Jayne Deely**, *MOTHER OF GOD*, by **Ricardo Pérez González**, *The Man in the Maze*, by **Oliver Mayer**; and

El Puente/The Bridge, by **Sandra Ruiz**.

The **Latinx New Play Festival** is a celebration of new theatrical work by Latinx playwrights from across the country. Originally launched in 2016 at San Diego Repertory Theatre, the festival expands the presence of Latinx stories and artists on the American stage and spotlights the broad range of today's Latinx experience. More than 150 play submissions were received this year, from which these four scripts were selected to be rehearsed and developed at the Playhouse, culminating in a live public reading at the festival in October. The Latinx New Play Festival is free to attend and will include a robust schedule of in-person readings, panel discussions and other events. For more information, please visit LaJollaPlayhouse.org.

"This year's Latinx New Play Festival showcases another terrific lineup of new plays by an incredible group of playwrights. It's wonderful to partner with the Playhouse to develop these new works and collaborate with artists from across the country to bring their scripts to life," said **Amon**.

Festival Projects

I never asked for a gofundme

By Jayne Deely

Friday, October 4 at 7pm

Millie has come back home to Mobile, AL for a prestigious fellowship she couldn't pass up, bringing her Puerto Rican east coast born and raised partner, Avery, who is recovering from top surgery, with her. When quasi-aunt to Millie and righteous woman of God Teresa overhears Millie talking to a pharmacist and assumes Avery has breast cancer, she decides to save the day, even if she doesn't agree with their 'lifestyle.' Cue casseroles, care packages, and checkbooks – a gofundme to SAVE AVERY! *I never asked for a gofundme* is a new queer comedy about gender, family, and religion that asks what it means to be worthy of care.

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MOTHER OF GOD

By Ricardo Pérez González

Saturday, October 5 at 3:00pm

Raising a teenage Jesus is hard enough, but when Holy Mary Mother of God decides to divorce the big G himself, all hell breaks loose. Literally. With the help of her fellow divinities Yemaya (the Yoruba goddess of the oceans) and Lilith (the woman created before Adam), María launches a custody battle that will shake the throne of heaven itself. A darkly comedic family drama, *MOTHER OF GOD* is the story of three women who defy the heavens to reclaim their power. But in the end, will María be able to wield that power without becoming a tyrant herself?

The Man in the Maze

By Oliver Mayer

Saturday, October 5 at 7:00pm

It's 1519, Hernán Cortes has landed in the Yucatán Peninsula, and what he needs most is a translator he can trust. Gonzo, a fellow Spaniard shipwrecked a decade earlier, who has made a life with the Maya, would be the perfect interpreter. But has he become more Mayan than Spanish? Can he be trusted to interpret the language of Conquest? Does he have a different idea for an intermixing of culture, race, and spirit – minus the sword? A play based on the precise historical moment when the American identity was truly up in the air.

El Puente/The Bridge

By Sandra Ruiz

Sunday, October 6 at 2:00pm

Denise returns to her family home unannounced for the 25th birthday of her little brother, Carlos. Her family is less than thrilled to see her. They haven't seen her in over a year. She has missed a ton of Family Chisme while at the same time being the main character, behind her back of course, in her own family's chisme. Dad just wants to watch his soccer game in peace. Mom and her older sister, Angelica, are hoping for a quiet peaceful day. The family sits together to watch a Sunday morning soccer game while they each try to find their own peace.

Artist Biographies

Dr. Maria Patrice Amon is a director, producer, scholar and leader. Directing credits include: *Pásale* (La Jolla Playhouse 2024 WOW Festival), *Hoops* (Milwaukee Chamber Theatre), *A Skeptic and a Bruja* (Urbanite Theatre), *Group! The Musical* (Passage Theatre), *Hoopla!* (La Jolla Playhouse POP Tour), *Azul* (Diversions Theatre), *Mojada* (UC San Diego), *A Zoom of One's Own* (CSUSM), *Ich Bin Ein Berliner* (Theatre Lab), *DREAM HOUSE* (CSUSM/TuYo Theatre), *Fade* (Moxie Theatre), *The Madres* (Moxie Theatre), *Lydia* (Brown Bag Theatre Company). Dramaturg: *Manifest Destinitis* and *Beachtown* (San Diego Rep). Patrice was a 2020 National Directing Fellow and an Associate Artistic Director at San Diego Repertory Theatre. She is also a co-founder and co-Artistic Director of TuYo Theatre, a professional Latinx Theatre Company in San Diego, with whom the Playhouse collaborated for *On Her Shoulders We Stand* at the 2022 Without Walls (WOW) Festival. Currently an LTC Steering Committee member and a board member for NNPN, Patrice is an assistant professor at CSUSM. JD: California Western School of Law. Ph.D.: UC Irvine. mariapatriceamon.com

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Jayne Deely (they/them) is a queer latiné writer from Queens, NY, the collaboration between a Puerto Rican mom from East Harlem and a former Catholic priest father from Pittsburgh, PA, leading to a lot of work about passing, gender, and lingering Catholicism. Jayne's work has been developed with KCACTF at the Kennedy Center, American Stage, the New Harmony Writers' Conference, Renaissance Theatreworks, and Coe College, among others. They are a two-time winner of the Latinx Playwriting Award, including Distinguished Achievement for the Paula Vogel Award, with KCACTF, two-time semi-finalist for the O'Neill Playwrights' Conference and Bay Area Playwrights Festival, and a recent top 3 finalist for the 23-24 Mazumdar New Play Award at the Alley Theatre in Buffalo, NY and top 10 finalist for the 2023 Woodward/Newman Award. MFA Playwriting, IU Bloomington. BA, Fordham College Lincoln Center, Honors College. Proud member of AEA, SAG-AFTRA, Dramatists' Guild. Their play *Walter Mercado presents: a queer Puerto Rican Christmas Ghost Story* is slated to take part in the Avant Barde Theatre Scripts in Play Reading Festival in January '24, and they are also currently at work on a commission for American Stage of an interactive Pride play to take place June 2024 in downtown St. Petersburg. www.jaynedeely.com

Ricardo Pérez González is a queer-ass Puerto Rican writer with mofongo on his lips and salsa on his hips. He was recently a staff writer for the Netflix show *Designated Survivor*, starring Kiefer Sutherland and is developing a Boricua gymnast sci-fi mystery with Neal Baer and Mark Stern at Echoverse. His first play, the story of the WWI Christmas Truce *In Fields Where They Lay* (dir. Brad Raimondo) was hailed by the *NY Times* as "gripping" and "moving drama." Shortly thereafter, Sundance selected Ricardo for their Inaugural Writer's Intensive and his Alan Turing Biopic, *The Tender Peel*, won him an Alfred P. Sloan Grant. He is an alumnus of the Emerging Writers Group at the Public Theater, Sundance Theatre Lab, Sundance Episodic Lab, and Sundance's Episodic Pitch Parlor, and has taught dramatic writing at NYU and Harvard. His play *Don't Eat the Mangos*, developed at Sundance and winner of a Glickman Award for Best Play, premiered in 2020 at The Magic in SF under the direction of David Mendizábal. *On the Grounds of Belonging*, his play about racially segregated gay bars in 1950s Houston, Texas, was part of Public Studio at the Public and premiered this season at Long Wharf. It's the first in a trilogy that follows a pair of lovers, one black and one white, from the 1950s to the present day. The final play in the trilogy, *The More They Stay*, was recently part of a reading series at Astoria Performing Arts Center, and the second in the trilogy has been commissioned by Long Wharf. Writing credits include the drag ball musical *Neon Baby* (book writer/co-lyricist, Pregones 2013), *Inside Out* (commissioned by Pregones to address anti-gay bullying), *Ashé*, his Puerto Rican-style two brothers myth (UP Theater, 2013; Repertorio, 2016; Labyrinth, 2017), his transgender family drama *La Casa de Ocaso* (Asunción Playwriting Competition, 2010), his BDSM drama *R.A.C.K.*, and his short film *Losses and Gains* about gay male body image. Works in progress include his comedic play about cultural scapegoating, *Name & Blame, Inc.*, and his play about the cutthroat world of women in academia, *The Judgment of Athena*. Upcoming projects include a holiday remount of *In Fields Where They Lay*, and continued work on *The Belonging Trilogy*. MFA: NYU Tisch. ricardoperezgonzalez.com

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Oliver Mayer is a playwright, poet and librettist, the author of more than 30 plays, from his ground-breaking boxing play *Blade to the Heat* and its long-awaited sequel *Members Only*, to new plays *Ghost Waltz*, which had its recent world premiere in Los Angeles and is now about to start a Mexican tour in Mazatlan in early 2025; *Yerma in Virto*, to be developed at the LAByrinth Intensive 2024, *The Dragon Tree*, *Letters from the Black Sea*, and *Like as the Hart*. Other produced plays include *Blood Match* and *Yerma in the Desert*, inspired by the plays of Federico Garcia Lorca; *Fortune is a Woman*, *The Wallowa Project*, *Dias y Flores*, *Dark Matters*, *Conjunto*, *Young Valiant*, *Joy of the Desolate*, *The Sinner from Toledo*, *Laws of Sympathy* and *Ragged Time*. Mayer also wrote the libretto for the opera *3 Paderewskis*, which received its world premiere at The Kennedy Center, as well as the libretti for America Tropical and musicals *Amour Fou* and *Blue House*. He writes essays regularly for Zocalo Public Square and has written a book of poetry entitled *Body Languages*. He also wrote the children's books *Big Dog on Campus Learns to be a Trojan*, and its follow-ups *Big Dog on Campus Goes to the Library* and *Big Dog on Campus Goes on Patrol*. Oliver is a tenured professor of dramatic writing at USC's School of Dramatic Arts, where he has received several university honors, including the USC Associates Award for Excellence in Teaching, Phi Kappa Phi Faculty Recognition Award, and a Mellon Mentoring Award for mentoring undergraduates. His writing has received various awards, including The American Prize for new opera.

Sandra Ruiz has been a theatre artist in San Diego, California for over 20 years. Born and raised in San Diego, Sandra received her BAs in Theatre and Human Development from the University of California, San Diego. She has worked in the theatre as an actor, director, playwright, costume designer, casting associate and as a teaching artist. As a playwright, Sandra has produced her work in the Actor's Alliance Festival of San Diego. She also wrote a one woman show, *Nice Girls Don't Dance*, which was produced on two occasions at El Centro Cultural de la Raza in Balboa Park. *El Puente/The Bridge* was a finalist for Teatro Chelsea's A-Típico: A New Latinx Play Festival (Chelsea, MA), was part of LaMicro Theater's Escena Sur 2024 Festival (NY, NY) and was a Semi-Finalist for The Eugene O'Neill Theater Center's 2024 National Playwrights Conference.

La Jolla Playhouse is a place where artists and audiences come together to create what's new and next in the American theatre, from Tony Award-winning productions, to imaginative programs for young audiences, to interactive experiences outside our theatre walls. Founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer, the Playhouse is currently led by Tony Award winner Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. The Playhouse is internationally renowned for the development of new plays and musicals, including mounting 110 world premieres, commissioning 70 new works, and sending 36 productions to Broadway, garnering a total of 42 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre.

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