A Hero's Status in Two Lenguas

Ana Karen Miramontes Loya
University of Arkansas-Fayetteville

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A Hero’s Status in Two Lenguas

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Theatre

by

Ana Karen Miramontes Loya
The University of Texas at El Paso
Bachelor of Arts in Theatre Arts, 2019
The University of Texas at El Paso
Bachelor of Arts in Media Advertising, 2019

May 2023
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

_________________________________
Amy Herzberg, M.F.A.
Thesis Director

_________________________________
Michael Landman, M.F.A.
Committee Member

_________________________________
John Stanley Walch, M.F.A.
Committee Member
Abstract

This thesis consists of my statement of artistry, and documentation of artistic materials and thesis related performances.
Acknowledgements

Thank you to:

My family. Everything I do is to build upon what you have given me. Los amo con toda mi alma.

Amy, Michael, Becky, John, Les, Ben, Kate, Bob, and Steven. Your art has inspired and nurtured mine.

My MFA cohort, my forever artistic family, thank you for feeding my soul, my art, and reminding me that this is all about the love and the fun we get to have when we create.

Crystal and Brandon, for teaching me to assume benevolence, and how to stay curious.

My Sanctuary City family, for reminding me of my artistic purpose and letting me in.

My TheatreSquared friends, for believing in me more times than I did.

Everyone that has come in contact with my MFA journey, thank you.

I will always look back to these four years as one of the most wonderful times in my life. The flame in my heart has grown exponentially because of all of you and the magic we have created together.

Thank you.
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STATEMENT OF ARTISTRY

Theatre must create a ripple effect on the audience. It is an act of rebellion and activism. There is a message and purpose in everything that is worth watching. In the core of my heart and artistic journey, I will always look to bring more representation of minorities to the American theater scene. I will use my voice to keep our experiences and struggles heard and relevant. With my art, I want to open new doors for future generations just like other artists have done for me.

I believe in art that triggers action. I believe in kindness, love, hard work, and in always being thankful to the people around you. I pride myself in living with these values not only in my personal life, but at the theatre, the film set, and the classroom.

El teatro debe crear un efecto domino en la audiencia, ya que es un acto de rebelión y activismo. Todo el arte que vale la pena debe tener un mensaje y un propósito. En el núcleo de mi corazón y mi carrera artística, siempre intentare promover la representación de los grupos menos representados en la escena artística del teatro americano. Quiero usar mi voz para mantener nuestras experiencias y conflictos relevantes. Mi Esperanza es que mi arte abra puertas para futuras generaciones, como el arte de otros las han abierto para mi.

Creo en arte que causa acción. Creo en el poder de la bondad, en el amor, en el trabajo duro, y en siempre ser agradecida con todas las personas que me rodean. Estoy orgullosa de seguir estos valores no solo en mi vida privada, sino también el teatro, en el set de grabación, y en todos los lugares donde enseño.
SANCTUARY CITY

Sanctuary City was a blessing. I keep being lucky and getting in rooms that both nurture me and challenge me as an actor. The core of my purpose is creating art that speaks to my community, that challenges audiences, that moves hearts and that gives hope. The one thing I ask God when I am behind the curtain ready to go onto the stage, is to help me give the people that are watching the show “hope.” The experience of sharing a space with the audience is a religious one to me. Sharing a closed space with a group of people, opening my heart and feeling theirs, makes me feel that the possibilities that theatre has to create change and connection are infinite.

This show cuts like a scalpel, and with our team, every night we had the chance to reach out to so many hearts. It was a very fulfilling experience that had a lot of hard work and love behind it. We had all kinds of audiences, from people coming more than once (I know of somebody who came six times), to people that left the theatre after five minutes. With an intimate space like the TheatreSquared’s Spring Theatre, it was impossible not to notice if people left. But that was a big learning experience for a couple of reasons. First, it was a real test of “assuming benevolence” which was a concept I learned from Brandon J. Dirden and Crystal Dickinson, and in different words, also from Amy Herzberg. You never know what people are carrying with them, if the material can be triggering, or if their hearts are not feeling strong that day.

The first couple of incidents, I was upset about why they would not stay in the theatre, but then I decided to give them the benefit of the doubt. I chose thinking with love instead of with judgment and/or assumption. The way to keep the hope and the good work going was to stay positive. And even if audiences were doing it out of negative feelings, our purpose with this play was to push buttons and to create the conversation.
The second thing that this show taught me was that if you decide to get in your head because of anything that goes wrong with the audience or onstage you will be, pardon my French, fucked. Especially with the first act being so fast mentally and physically, I learned that being a goldfish (Ted Lasso, anybody?) was necessary. Being a goldfish in Ted Lasso is explained as having short term memory for bad experiences. After a lot of practice and observation, my castmate Brennan Urbi, who played B, and I became professionals at letting go. This was necessary for the quick pace of this production, and it was also a life lesson in acting. If something goes wrong let it go, forget it, and latch onto your partner. Full trust fall. Overthinking or not letting it go is wasting seconds of connection with your partner on stage. This play was all about partner work, being present, discoveries, partner endowment, lots of Pintering (Pinter), and accepting that being a human belongs on stage too.

This was a long run and before starting rehearsals I was afraid of not being able to keep it up, and that is when I decided to trust my training, my process, and my work. Once this happened, everything fell into place. In Sanctuary City, being present, on partner, using “What If,” and going back to the script everyday was all I had to use to keep it fresh. Rather than it growing stale, muscled, or overworked, every night was new and filled with discoveries. My script was always open in my dressing room and it became a bible that I would go back to whenever a new discovery would pop up on stage. Another addition to my personal technique was my selfcare routine, which included steaming twice a day, drinking a lot of water and one cup of tea every day while putting my make up on, warming up my voice for at least 30 minutes, doing a full body warm up, and going over the script.

Favorite moments? There was a night when an older man sang “Las Mañanitas” with me, in the dark, under the light of the Edison bulbs, while I was holding the lighter in my hands. I
thought about not stopping the song just to keep singing with him, and I am pretty sure Brennan
was there with me. It was such a beautiful moment of connection, when I felt seen and
connected. Another favorite moment was doing my handshakes with Brennan right before going
onstage, and holding Nima Rakhshanifar’s hands right after crossing the black curtain after
curtain call. And, of course, getting the Esteban Arévalo Ibáñez’ nod on opening night, which
felt like he was passing the show onto us.

Doing this play with this team, these wonderful designers, Brennan, Nima, and Esteban, will
forever be a wonderful experience full of love and learning in my memory.
Photograph courtesy of Lara Jo Hightower.
SANCTUARY CITY
By Martyna Majok | Directed By Esteban Arévalo Ibañez

THEATRESQUARED | 2023
Poster for Sanctuary City, courtesy of Cheanie Lopez-Hall.
Dear friends,

Happy 2023! And welcome to Sanctuary City.

It’s already shaping up to be an auspicious year. We recently learned that TheatreSquared has been selected for a highly competitive 2023 American Institute of Architects NY Design Award, as well as for the 2023 USITT Architecture Award. Entering its fourth year, our beautiful new home is still turning heads nationwide.

And, hot off the presses, Lincoln Center Theater has just announced that Flex, by Candrice Jones, will receive a major production in New York less than a year after TheatreSquared’s world premiere right here in the West Theatre. It’s the second show in just three years to jump from T2 to that storied stage.

“Straight from New York?” “Direct from Broadway?” These days, it’s “straight from Northwest Arkansas.”

We’re thrilled you’re here with us to see it first—remarkable theatre, made here.

Enjoy the show!

Martin Miller, 
Executive Director

Robert Ford, 
Artistic Director

Program for Sanctuary City, courtesy of TheatreSquared. Page 2.
SANCTUARY CITY

CREATIVE TEAM
ESTEBAN ARÉVALO IBÁÑEZ Director
KIMBERLY V. POWERS* Scenic Designer
JENNIFER MCCLORY Costume Designer
NITA MENDOZA Lighting Designer
CRICKET S. MYERS* Sound Designer
EMELY ZEPEDA* Stage Manager

CAST
ANA MIRAMONTES G
BRENNAN URBÍ B
NIMA RAHSHANIFAR* Henry

UNDERSTUDIES
AUDREY ROMERO G U/S
TREY SMITH B U/S

ADDITIONAL CREATIVES
BRODIE JASCH Props Lead
AMBER HOLLEY Assistant Stage Manager

*Member, Actors' Equity Association
*Member, United Scenic Artists, Local 829
*Member, Stage Directors and Choreographers Society

TIME PERIOD
2001-2006

SETTING
Newark and thereabouts.

RUN TIME
Two hours with one 15 minute intermission.

Sanctuary City had its World Premiere at New York Theatre Workshop (Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director, 2020). Sanctuary City was developed, in part, at the 2018 Sundance Institute Theatre Lab.

Program for Sanctuary City, courtesy of TheatreSquared. Page 3.
WAIVING for Godot (Victory Gardens); Angelo in Comedy of Errors (Chicago Shakespeare Theatre); Bello’s Husband in A Christmas Carol; Cog (Walters in Junk (Milwaukee Rep); Fish in The Cat in the Hat (Northbrook Theatre). Nima studied acting at Pacific Conservatory Theatre - PCPA.

ESTEBAN AÑEVALO IBÁÑEZ
(Director) returns to TheatreSquared after his T2 debut with Miss You Like Hell. His Chicago credits include American Side Effects by Debbie Bafos (The New Co-oridnates); Sandusky by Daniela Mauleón (Collaboration); Dreamers by Joseph Stevenson (Arc Theatre); Thoughts on Racism... by Sarah Illavoy-Goldman (Encounter - Collaboration); People’s History of The Block by Kevin Coval (Collaboration), and Thunder Snow (American Theatre Company). Other productions include Invitation To A Beheading by Vladimir Nabokov as Assistant Director and devisor (LookOut Series - Steppenwolf); The Stranger and The Shadow by Rough House Theatre (AdventuRegister Chicago), The Adding Machine (University of Illinois Chicago), and Through The Revolution (Repertorio Español, New York); and Our Town and performed with Teatro Ludatico, (Salamanca, Spain) as an ensemble member and director in several shows. He has a Spanish Major from Universidad de Salamanca and holds an MFA in Theatre Directing from the University of Arkansas.

KIMBERLY POWERS (Scenic Designer) returns to TheatreSquared, where she has designed a number of shows - including FLEX and Designing Women last season. Regionally, she has designed scenery for a number of companies, including Trike Theatre (AR), Syracuse Stage (NY), Florida Repertory Theatre (FL), Skylight Music Theatre (WI), Lyric Theatre of Oklahoma (OK), Charleston Stage (SC), stages (TX), Virginia Rep (VA), Southern Rep (LA), Casa Mañus (TX), and Northern Stage (VT). She won the Resident Set Designer for Ocean State Theatre Company’s inaugural season and for Ohio Light Opera, as well as a Design Assistant at The Denver Center Theatre Company.

NITA MENDOZA (Lighting Designer) is a Chicana lighting designer based out of Los Angeles. This is her second collaboration (American Mariachi) being the first with TheatreSquared and is grateful to be a part of the team once again! She received her MFA from the University of California, Irvine in Drama with a concentration in lighting design. Selected recent design credits include: Staged (Laguna Beach Playhouse), Soldier’s Lights (Discovery Cube), Keely and Du (CalState LA), Pericles (New Swan Shakespeare Festival), Guadalupe in the Guest Room (Colorado Springs Fine Arts Center), and Memory House (Lake Dillon Theatre Company). She is also a lighting designer for Halloween Horror Nights, Universal Studios, Hollywood. Nita is also currently the lighting supervisor for And So We Walked with Octopus Theatricals.

CRICKET S. MYERS (Sound Designer) on Broadway, Cricket earned a Tony Nomination and a Drama Desk Award for her design of Bengali Tiger at the Baghdad Zoo. She has also designed regionally at La Jolla Playhouse, The Denver Center, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Kansas City Rep, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, and St Louis Rep. Other selected L.A. Theaters include The Wallis Annenberg Center for Performing Arts, East West Players, Ghost Road Theatre Company, and The Celebration Theatre. She has earned 24 Ovation Nominations, as well as winning The Ruth Morley Award from the League of Professional Theatre Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award. Cricket is a proud member of Local USA 829 and the TSDCA.

EMELY ZEPEDA (Stage Manager) is the resident production stage manager at TheatreSquared where she has designed Detroit, 67”, It Came From Outer Space, Miss You Like Hell, The Elaborate Entrance of Chad Deity, The Mountaintop, A Christmas Carol, Designing Women, and American Mariachi. She previously was the resident production stage manager with Brave New World Repertory Theatre in Brooklyn, New York where she stage managed Shakespeare on Stratford in 2021 and 2019, The Hook, A View from the Bridge, The Plantation, and Ms. Julie. Asian Equities. Other select works as production stage manager include: I Am My Own Wife (Long Wharf Theatre), Only Human (St. Clement’s), Tech Support (59E59 Theatres), Till (New York Musical Festival), Zen AM and I Am Antigone (Theater for the New City), Hatefuck (WP Theater), Soft Butter (Ars Nova), Meat (High Line), Thunderbodies (SoHo Rep), Ann and Skeleton Crew (Dorset Theatre), Yellow Card Red
MARTYNA MAJOK
(Playwright)
was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her play, Cost of Living, which debuted last fall on Broadway. Other plays include Sanctuary City, Queens, and Ironbound, which have been produced across American and international stages.

Other awards include The Hull-Warriner Award, The Academy of Arts and Letters’ Benjamin Hadley Dank Award for Exceptional Playwriting, Off Broadway Alliance Best New Play Award, The Lucille Lortel Award for Outstanding New Play, The Hermitage Greenfield Prize, as the first female recipient in drama, The Champions of Change Award from the NYC Mayor’s Office, The Francesca Primus Prize, two Jane Chambers Playwriting Awards, The Lanford Wilson Prize, The Lilly Award’s Stacey Mindich Prize, Helen Merrill Emerging Playwright Award, Charles MacArthur Award for Outstanding Original New Play from The Helen Hayes Awards, Jean Kennedy Smith Playwriting Award, ANPF Women’s Invitational Prize, David Calicchio Prize, Global Age Project Prize, NYTW 2050 Fellowship, NNPN Smith Prize for Political Playwriting, and Merage Foundation Fellowship for The American Dream. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and Jersey public schools. She was a 2012-2013 NNPN playwright-in-residence, the 2015-2016 PoNY Fellow at the Lark Play Development Center, and a 2018-2019 Hodder Fellow at Princeton University. Martyna is currently writing a musical adaptation of The Great Gatsby, with music by Florence Welch and Thomas Bartlett, and developing TV and film for Plan B, Pastel, and MRC.

Majok is pronounced My Oak, like the tree. Or like Cinco de Mayo-k.
As G in “Sanctuary City” (with Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.
As G in “Sanctuary City” (with Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.
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As G in “Sanctuary City” (with Nima Rakhshanifar, Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.

As G in “Sanctuary City” (with Ana Miramontes, and Brennan Urbi). Photo by Wesley Hitt.
As G in “Sanctuary City” (Ana Miramontes). Photo by Wesley Hitt.

As G in “Sanctuary City” (with Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.
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As G in “Sanctuary City” (with Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.

As G in “Sanctuary City” (with Nima Rakhshanifar, Brennan Urbi, and Ana Miramontes). Photo by Wesley Hitt.
As G in “Sanctuary City” (with Ana Miramontes, Brennan Urbi, and Nima Rakhshanifar). Photo by Wesley Hitt.
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As G in “Sanctuary City” (with Ana Miramontes, and Brennan Urbi). Photo by Wesley Hitt.
As G in “Sanctuary City” (Sanctuary City Production team). Photo by Wesley Hitt.

As G in “Sanctuary City” (with Brennan Urbi, Ana Miramontes, and Nima Rakhshanifar). Photo by Wesley Hitt.
As G in “Sanctuary City” (with Brennan Urbi, Esteban Arévalo Ibáñez and Ana Miramontes). Photo by Lara Jo Hightower.
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As G in “Sanctuary City” (with Ana Miramontes, Brennan Urbi and Esteban Arévalo Ibáñez). Photo by Lara Jo Hightower.
HERO STATUS

“This one-person show was written, directed and performed by me. Hero Status is a comedy that explores some of the most important Mexican historical heroes and their struggles in purgatory. Picture The Good Place meets Mexican History, with a Fleabag twist, and a bunch of phone calls to God” (anamiramontes.com)

I created Hero Status because I wanted to combine my love for Mexican historical heroes, my passion for correcting wrong information about important dates in Mexican history, and my limited knowledge about purgatory and how immigration systems work in heaven. This show created multiple challenges for me. As a playwright, I combined all my fears in one script and gave it to my actor self to figure out. A couple of these fears included playing multiple characters with no breaks in between, using all the accents I have listed in my resume, and talking about Mexican history while correcting misconceptions the American population have about our celebrations. I was extremely happy with the first production of this show, and I look forward to working more on the script. Because of the guidelines of the class where I created it, this is a show under 30 minutes, but I plan to expand it to a 50-minute show. The first draft of this script included more historical figures and their relationship to “La Independencia” the “Revolución,” and battles like the “Batalla the Puebla,” also known as “5 de mayo” and “La Batalla de Chapultepec.” But for the sake of consistency, on my last draft (#5), I focused on the “La independencia,” “La Revolución,” and “La Batalla de Puebla,” which means a lot of historical figures had to leave the play in the process. I am extremely grateful to Michael Landman and my MFA acting cohort for helping me from the beginning of this process to the end. This class and this project have made me very excited about the possibilities of creating my own opportunities with the help of my wonderful collaborators and friends.
Poster for One Person Show-Hero Status, courtesy of Jordan Williams.
As Patria in “Hero Status” (Ana Miramontes). Photo by Austin Bomkamp.
Hero Status Script

Backlight. We cannot see Patria’s face, but we can see her silhouette moving through the space.
Patria- Mexicanos, al grito de guerra
el acero aprestad y el bridón,
y retiemble en sus centros la tierra,
al sonoro rugir del cañón.
y retiemble en sus centros la tierra,
al sonoro rugir del cañón.

Phone rings (God calls Patrial sound).
Light switch (Patria talks to god light).

Patria- Oh, hi god! No, no, I was not busy, just singing the Mexican anthem…
Of course I can do anything for you. Tell me…
Yes…
Ohh…
Ohh well, but…
But do you really want to ask them again?
…
But they have said no many times, what makes you think that I will change their minds?
…
I know I am charming, but I am not sure if I am that level of charming.
You want me to do what?
But god, it is against one of your commandments…
Ohhh, really? I get a full day of doing whatever I want?
I am starting to like this. Okay, I will try. You said a full day of doing anything I want right?
Okay, I just wanted to make sure. I will be on my way. I will start with Miguel.
These heroes are so opinionated, wish me luck! (hangs up)

Light change for Miguel’s house.
(Appearing in front of a person that seems to be asleep)

Patria- Good morning…

(No response)

Patria- Good morning!

(No response again. This time shaking the body)

Patria- GOOD MORNING!

(Person wakes up not knowing what is happening)

Patria- Yeey you’re awake! Hello, my name is Patria, and I am just here to delivered a message from god. It seems like your status of hero will get a couple of points deducted that will end up going to Pancho Villa. I know what you are thinking. “That asshole is getting my points?!” I am with you, but these are orders from the boss. Anyway, if you want to make a claim this is the number. I know you were very close to going to heaven, and this may delay it, but you’ll be fine.

(Patria puts the card besides the blanket)

So nice to meet you, I am a big BIG fan. Viva Mexico! (waiting for the call and response. nothing) Okay, Good bye Miguel.

(Patria disappears as it becomes the person under the blankets)

Miguel Hidalgo- Wait no, what? why is this happening? I cannot get out of this purgatory if they keep taking away my points! Make a claim? (looking at the card) 1_800_Heroclaims
(Miguel goes to the phone. Dials the number in the card. Dial noise)

(PV is Patria pretending to be the hero-claim department)

PV-Hello!... I mean… (taking on the persona) Hallo!

Miguel-Hello. I received a visit from a miss Patria. She said you are taking away my Hero points.

PV-Ohhh no! How terrible! Can you give me your full name and passcode, so that I can access your profile?

Miguel-Passcode is Viva Mexico with an exclamation sign at the end, and full name is Miguel Gregorio Antonio Francisco Ignacio Hidalgo-Costilla y Gallaga Mandarte Villaseñor.

PV-Can you spell all that for me? ... Just kidding! Okay. One second. Ohhhh I seeee, your points are being transferred to Pancho Villa! Love his mustache!

Miguel- Can I ask why they are giving him my points? He was just a bandido. He kidnapped girls! I was a man of god, I started the independence. I don’t get it!

PV- Miguel, it seems like these Hero points are gained based on patriotic merit, not on religion or moral beliefs. It seems like god and his archangels didn’t seem to love that you didn’t finish what your started, while Pancho kind of did. And I quote “Miguel started planning the independence, got caught, went to scream random stuff from a chapel tower (public indecency, you go Miguel!) and was killed months later. Not heroic enough, while the bigoton Pancho Villa!—

Miguel- Wait a second! I started the independence! Without my grito de independencia, Pancho Villa, wouldn’t even been born!
PV- Is that what you want me to write in the claim report Mr. Attitude? To be a man of god, you don’t have very nice manners.

Miguel- I am sorry miss…

PV- Patri—shhha.

Miguel- Miss Patrisha. I am just having a very confusing day. Would you please help me? I just want to get my hero points back.

PV- Oh, that’s a good boy. There is a hearing in exactly ten?

Miguel- Ten minutes?

PV- Nope, now 5, 4, 3, 2, 1. (sign of the cross)

Light switch (Patria talks to god light).
(Patrical dials god sound).

Patria- Guess what?

…
When you do it your way things seem to be easier!

…
Pff, no. I won’t get used to doing it “my way”, don’t worry….
No, I am not having too much fun, okay maybe I am.
But hey he is on his way to the hearing, it worked.
Now is Benito Juarez Time. He is one of my best friends!
What do you mean by “what if I just asked him to go?” And miss all the fun?
Haaaaa, you’re so funny.
Okay babe, talk to you later! I mean god, sorry.
**Light change for Benito’s house.**

Patria- Hi Benito! Ahh it has been so long, you look great!

Benito- My querida patria! Que gusto verte, tan amable como siempre!

Patria- Well since you did so much for your country when you were alive, we have decided to honor you in death. We have organized a party for you to celebrate Cinco de Mayo (gives invitation to Benito).

Benito- I am honored Patria! “You are cordially invited to join us celebrating Benito Juarez’ historic triumph on Drinko de Mayo!”… wait… this is a typo. It says Drinko de Mayo, it is Cinco de Mayo.

Patria- What? Let me see. Ohhh nooo! Wow, I know what happened. We got this very talented group of sorority girls organizing the event, but they don’t know a lot about Mexican history.

Benito- Patria this needs to be corrected. What department are they on?

Patria- You are right. They are part of Greek purgatory life. (looking at an imaginary watch) Oh no! Look at the time! I am so sorry Benito, but I have to go, but here is a card with their number. You are a purgatory celebrity, I am sure is a quick fix.

Benito- Gracias Patria. I will let you know how it goes.

Patria- Love you Bye!

(Patria exits. Dialing wireless)

(Sg is Patria Pretending to be Greek Purgatory life)

Sg-Hello!...(messing it up again and taking a different persona) Oh Hi!!! Greek Purgatory life.
Benito—Hello, may I speak to the person in charge of the invitations for the celebration of Benito Juarez and the Cinco de Mayo?

Sg—I’m so sorry sir, but I that doesn’t sound familiar. We are all busy with Drinko de Maio. I think you got the wrong department.

Benito— I am sure this is the right department. That is exactly what I am calling about.

Sg—Oh my gosh you are calling about Drinko!? We are all working on it. I am so excited about it, we ordered ponchos, sombreros and super cute sticky mustaches! Oh this is going to be the biggest party of the century!

Benito— Yes, that is exactly what I wanted to talk to you about. There is a typo on the invitation.

Sg— No there is not.

Benito— Yes there is.

Sg— No, I am sure there isn’t. My boyfriend Chad proofread it, he took Spanish in high school.

Benito— But the invitation is in English.

Sg— Yeah sure, whatever.

Benito— I am telling you the name is wrong. It is not Drinko de Mayo, it is Cinco de Mayo. It is not a drinking celebration, we are commemorating an important date! I should know I am Benito Juarez! I was president when Cinco de mayo happened.

Sg—Prove it old man.
Benito- Prove it? It is la Batalla the Puebla! It is when we defeated the French army that was trying to invade Mexico, for de millionth time!

Sg- Omg Benito Juarez, is it really you? (screaming to someone in the room) Chad you have to come here, Benito Juarez is on the phone!

Benito- This has to be a Joke.

Sg- You will love this party Benito, omg you will get to be the first hula dancer. I am giving you a VIP pass.

Benito- I already have a VIP pass, it is my celebration! What is wrong with you? I want to speak to your manager.

Sg- Duh silly, I am my own boss. Hashtag #independentwoman. #greekpurgatoryliferules. #hashtag party forever.

Benito- Okay this is it. I cannot believe I am doing this, but I am taking this to a hearing.

Sg- Cute. I think there is one in in exactly ten?

Benito- Ten minutes?

Sg- Nope, now 5, 4 , 3 , 2, 1.(sign of the cross)

**Light switch (Patria talks to god light).**

**(Patrial dials god sound).**

Guess who got two out of three? Yas, that was mee.
What? I am not out of control, the opposite. I am in control.
I am just kidding. The next one is going to be fun. Ohh really? I think this is going to be the easiest one. Pff, just sit back and watch. He is so horny. A call won’t even be necessary. Ohh want to bet? Okay if he makes a call, I will do this again for free, if he doesn’t, I get another rule free day. Deal. See you soon! (adjusts outfit and persona).

(Entering the house, trying to be overly attractive. It is ridiculous, but Pancho is indeed a thirsty teenager, so it works)

Patria- Hello, Pancho.

Pancho- A carajo, quien es usted muchachona?

Patria- My name is Patria.

Pancho- Que guapa esta mija, apoco santa Claus me la mando?

Patria- Pancho, hold your horses, Santa I am not Santa’s gift to you. I am here to deliver a message from god. It seems like your points are about to be transferred to Porfirio Diaz.

Pancho- Como que le van a da mis puntos a ese cabron? Undanme en el infierno, pero me lo llevo arrastrando a el Tambien. Ni madres que ese llega al cielo antes que yo!

Patria- Shhhhh! I can see you are pissed about it, but these are orders from the top. If you want to make an inquiry you will have to call this number (gives him a card) or you can also join a hearing that starts in 10 minutes (taking it away, so he doesn’t make the call). Which would be the fastest way. The calling waits on the phone range from 9 to 10.

Pancho- Minutos?

Patria- Months.
Pancho- A carajo.

Patria- Yes, and also I will be at tonight’s hearing.

Pancho-A ver reina, espereme tantito. Deje me pongo mi sombrero, y agarro mi pistola, y me arranco.

Patria- No guns allowed Pancho.

Pancho- No se preocupe mija. Tambien tengo estas (pointing at his harms). Adios reina.

Patria- I will see you there. Bigoton (sign of the cross).

Light switch (Patria talks to god light).
(Patral dials god sound).

Guess who did it? That is right, that was meee. I am the best. No I don’t need to be humbled. You want me to what?
But, that was not part of the deal.
Do I really have to?
Yeah, I know authority suits me. You know this is the opposite of humbling me, don’t you.
Okay. Let’s do it.

Lights switch, are now at the hearing.
Patria- Hello Miguel, Benito, Pancho! So good to see you are all here!

Miguel- You again?

Patria- Yeah, I am the judge.

Miguel- I thought you were god’s messenger
Patria- Yeah, I am. I do a lot. A lot.

Miguel- You!

Pancho- Yo! Hola compadre, como esta?

Patria- Attention please. The way today’s hearing will work is you will introduce yourselves and your historical event and after everyone has done it you will make your case. We will start with Benito, then Pancho, then Miguel.

Miguel- But Patria, I was here before these two.

Patria- Miguel if you contradict the rules of a hearing you will lose twice the amount of hero points. So be careful. You three may be celebrities in purgatory, but in a hearing, you are all equal. Benito go ahead.

Benito- Hello, everybody. My name is Benito Juarez and—

Patria- Sorry, no, not like that Benito you actually have to act it out.

Benito- I have to what? Patria come on we are friends—

Patria- Sorry Benito, no nepotism in purgatory.

Juarez- I guess. So there I was, first indigenous president in Mexico. Doing great when boom France, Britain and Spain come to Mexico.

Brit- Hello, you owe us a lot of money

Spain- We would really like it if you would repay us back, like right now.
France-Wi, right now.

Juarez- We don’t have the money right now. Hey but give me two years and we will have the money ready for you.

Brit- That sounds like a delightful plan.

Spain- Thi tio, it sounds like a wonderful plan. Let’s go, back to our countries.

France-No.

Spain- France, what do you mean by no?

France- Well, actually we are not really here for the money, we are here cause we just need any excuse to try to invade again, so we will see you soon.

Juarez- And that is what happened, using the excuse of the debt, France decided to attack us again to regain control of Mexico.

France- We are taking over Mexico again! Hey you messenger tell Napoleon the 3rd we already won.

Messenger- But sir, we haven’t won yet…

France- I don’t care! 6,000 French soldiers against 2,000 Mexican men? Ugh.

Juarez- and on Cinco de mayo, the Batalla the Puebla, took place. As president of Mexico, I led the Mexican army that pushed the French forces to retreat and give up. This gave us a symbolic win that fueled the country with courage to keep fighting for our freedom against outside forces.
Our amazing people, with less guns, and less soldiers, won the battle. Stopping France from taking over our country, and from traveling north to help the confederates in the civil war.

France- Oh no! They are too amazing, we have to go back to France! Oh gosh, and Benito is so smart and handsome!!!

Patria- Okay, okay, we got the important information. Thank you Benito, by the way, your accent work is getting better.

Juarez- Thank you Patria.

Patria- Pancho it is now your turn.

Pancho- Miren asi esta la cosa. Yo estaba arto de el bigoton Porfirio verdad. El canijo dijo no reeleccion, y tomala que el cabron agarra la presidencia y nadie lo baja de su burro por treinta años. Y pues nosotros dijimos, a este cabron, vamos a tener que sacarlo a patadas. Y que me junto con mis compass y tomala (gun shots), que lo hacemos que salga corriendo a Europa, y tomala que madero toma la presidencia, pero los mugres politicos buitres no se acaban. Entonces yo y mi compa Emiliano Zapata, decimos ni madre, contra todos, mugres politicos corruptos, y que desatamos al revolucion, y tomala balazos (more gunshots) por aqui balazos por alla. Y a la chingada que matan al Emiliano (death representation), y tomala que me escape para que no me agaren. Y que me terminan matando cuando voy de camino a un bautizo (Pancho should flirt with somebody in the audience).

Patria- But the point is, you fought for the Mexican Revolution and were a big part ending the dictatorship of Porfirio Diaz?

Pancho- (going back to his sit) Si mija, asi mero. Que ahora si me deja sacarla a pasear?

Patria- No, Pancho, I don’t wanna go out with you. Thank you for sharing. Miguel, it is now your turn.(silence) Don’t be shy sweetie.
Miguel- Hello everyone name is Miguel Hidalgo, and I am the Padre de la Patria de Mexico. And I…

I was part of the group of people that started the Mexican Independence from Spain in 1810. The independence plans were supposed to be executed in December, but we got discovered way before that. Very early on September 16 from the top of my church, ringing the bells as hard as I could, I called my pueblo to join us fighting against the Spaniards with the “grito de independencia”. Fighting for our autonomy, our friends, families, our soil, and our freedom. In the following year before I was captured and executed, I was able to abolish slavery in Mexico, and nine years after my death, after many years of fighting, and many independence heroes taking over what we started, we achieved our independence.

Benito- Miguel, you are supposed to make it funny and entertaining.

Miguel- I can’t make it funny Benito. That cold September morning, I could almost taste the blood and tears in the air. But there was also so much hope. I may not have died changing the country, but I am proud to say I died beginning that change.

Patria. My intention was to fight to get my points back, but now I see I cannot do that to Pancho, we fought for the same country in life, we will not tear each other in death.

Pancho, I don’t condone your behavior outside of the Mexican Revolution, but I see your heroic acts and I understand why they want to give you my hero points.

Pancho- They want to what?

Benito- You can speak English in purgatory?

Pancho- Yeah, I just hate the pinche sound of it. Haber esperensen, (to patria) You want to give me his points? I don’t want his points. Es mas, give him all my points. I was told you were giving my points to Porfirio Diaz, that’s why I came, but honestly I like purgatory.
Benito- And I just came to have the invitations for Cinco de Mayo corrected. I kind of like my life here too, so as long as you don’t send me to hell, and keep the parties going I am good. (to pancho) They wrote Drinko, instead of Cinco.

Panchos- Vida Griega en el Purgatorio?

Benito- Yeah, Greek life.

Panchos- Babosos.

Patria- What about you Miguel. What is it that you really want?

Miguel- I just want to go to heaven. It is time for me.

Patria- Are you ready to let go of your purgatory celebrity status? Once you cross. History will be written, and you will not have more power over it.

Miguel- History has been written for a very long time mi Patria. I have faith in the Patria in each of my soldados Mexicanos, I am not needed anymore.

Patria- This worked perfectly. Miguel, Benito, Pancho we brought you here to teach this auditorium full of kids about Mexican history! We have asked you so many times to come and teach, and after so many no’s god decided to trick you. But the good news is that this event has gained you all the points you need!

Pancho- But Patria Benito and I don’t want to go to heaven yet.

Patria- You didn’t let me finish, you gained all the hero points, and that allows you to decide. If you two decide to stay here, you just have to teach future generations about your heroic acts, and you will be set for life. I mean death. And if you change your mind in the future, we can re-
negotiate. (to Miguel) As for you Miguel. If you think it is time, you will be allowed to go to heaven and finally meet your maker, who by the way is a BIG fan.

Miguel- Gracias Patria. That is indeed what I would like. Amigos fue un placer conocerlos.

Pancho- Igual Miguelito. Ahi nos Saluda al chuyito.

Benito- Un Placer Señor Cura.

Miguel- (Looking at patria) Patria do you think I could do the grito one last time?

Patria- You mean the…? Omg, it would be an honor Miguel.

(Patria snaps her fingers and lights witch to a magical out of this world light)

Miguel-
Viva la independencia! ¡Viva la América! ¡Muera el mal gobierno!
¡Mexicanos! ¡Vivan los héroes que nos dieron patria!
¡Viva Morelos!
¡Viva Josefa Ortiz de Domínguez!
¡Viva Allende!
¡Viva Aldama y Matamoros!
¡Viva la Independencia Nacional!

Transition song starts.

¡Viva México! ¡Viva México! ¡Viva México!

End- Blackout (If we still have cues left).
As Patria and Others in “Hero Status” (Ana Miramontes). Photo by Austin Bomkamp.
As Patria and Others in “Hero Status” (Ana Miramontes). Photo by Austin Bomkamp.
As Patria and Others in “Hero Status” (Ana Miramontes). Photo by Austin Bomkamp.
A little bit about me!

Actriz Mexicana - Latina - Translator - Español & English - Diet coke addict - Music enthusiast. I love theatre!

I believe in art that triggers action. I believe in kindness, love, hard work, and in always being thankful to the people around you. I pride myself in living with these values not only in my personal life, but at the theatre, the film set, and at the classroom.

I can’t wait to meet you!

Creo en arte que causa acción. Creo en el poder de la bondad, en el amor, en el trabajo duro, y en siempre ser agradecido con todas las personas que me rodean. Estoy orgullosa de seguir estos valores no solo en mi vida privada, sino también en el teatro, en el set de grabación, y en todos los lugares donde enervo.

Me muero por conocerte!
HEADSHOT

Photograph courtesy of Anna Hope Colley.
RESUME

Ana Miramontes
EMC
She/Her/Hers/Elle
Ana.miramontes.loya@gmail.com
www.anamiramontes.com
Cellphone: (915) 314-9344

REGIONAL THEATRE (Select)
Sanctuary City
The Best Christmas Pageant Ever
At the Wedding
Ashes of A Great Fire
Miss You Like Hell
Mารiposa/Butterfly
A Christmas Carol
American Mariachi
Tortuga and the Hare
Titus Andronicus/ Mainstage
Edward III/ SPTF**
The Flevos/SPTF**
Slow Jam (Workshop)
I’m P*cking tired of writing plays about this
Symphonie Fantastique
Dairy Queen (Stage reading)

G
Grace
Eva (u/s, perf.)
Anabel
Olivia (u/s) & Beatriz (u/s, perf.)
Neighbor 2
All Female Adults (u/s)
Lucha (Replacement), Soyla/
Isabel (u/s)
Street cleaner/ Citizen
Lord Montague
Fury
Jaime
Gabriela
Harriet Smithson
Karen
TheatreSquare
Trike Theatre
TheatreSquare
TheatreSquare
TheatreSquare
Trike Theatre
TheatreSquare
Trike Theatre
TheatreSquare

Esteban Arévalo
Ibáñez
Justin Mackey
Keira Fromm
Michele Vazquez
Esteban Arévalo
Ibáñez
Justin Mackey
Amy Herzberg
Rebecca Rivas
Chris Tennison
Brian B. Crowe
Brian B. Crowe
AC. Horton
Abel Marquez
Rachel Lynett
Rachel Lynett
Steven Marzolf
Jeremiah Albers

COLLEGE/EDUCATIONAL THEATRE (Select)
This Bitch
Marisol
Love’s Labour’s Lost
The Laramie Project
Tartuffe
Lydia*
Brilliant Traces
Oedipus El Rey
Bless Me, Ultima
A Christmas Carol
Twelfth Night

Diana
Marisol
Rosaline
Amanda/Romaine/Others
Mariane
Lydia
Rosannah Deluce
Sphinx
Youngest Witch
Ghost of Christmas Past

The University of Arkansas
The University of Arkansas
The University of Arkansas
The University of Arkansas
The University of Texas at El Paso
The University of Texas at El Paso
The University of Texas at El Paso
The University of Texas at El Paso
The University of Texas at El Paso
The University of Texas at El Paso

Estefania Fadul
Huan Iiu
Paul Barnes
Huan Iiu
Steven Marzolf
Kim McKean
Jeffrey Quintana
Deanna Downes
Rebecca Rivas
Greg Beam
Matt Smith

*2018 KCAC/TF National Award for Outstanding Performance by an Actress in a Play
2018 KCAC/TF National Award for Outstanding Performance and Production Ensemble
** The Shakespeare Theatre of New Jersey, Summer Professional Training Program (SPTF)

TRAINING
The Shakespeare Theatre of New Jersey- Summer Professional Training Program (SPTF), Apprentice. Kevin Isoya, Donnie Mather, Victoria Mack, Julie Foh, Bruce Croner, Clark Carmichael, Bonnie Monte, Brian B. Crowe, Rick Sordelet, Doug West.
The University of Texas at El Paso- B.A. in Theatre Performance and B.A. in Media Advertising. Kim McKean, Rebecca Rivas, Jay Stratton.
El Paso Community College- AA. in Theater Performance and AA. in Advertising.

ON-CAMERA WORK (Select)
Tyson International Women’s Day
Jameson Commercial
The Holy Knife/Do you ever Run?
Sputnik/ Un Cobarde
Save Me: Season 2

Lead
Lead
Lead
Lead
Guest
Prisma
Eric Bravo
DoubleScope
Autumn Leaf Films
New Hero Pictures

SKILLS
Video recording and video editing skills. Dance/ Movement experience.
Viewpoints. Musical Instruments: Piano (basic) and Violin (basic). Adult and Pediatric First Aid/CPR/AED Certified.
WORKS CITED


APENDIX A: PROOF OF PERMISSIONS

Hello Lara!
I am using G in Sanctuary City as my thesis role for grad school and I would love to use some of the pictures you took. We are required to ask for permission. Would it be okay if I use your pictures and credit you in my thesis paper?

Best,
Ana Miramontes
MFA in Theatre: Acting Candidate
University of Arkansas
https://www.anamiramontes.com/
Currently working on:
Sanctuary City by Martyna Majok at TheatreSquared
https://www.theatrest2.org/sanctuary-city/

Wesley Hitt
Facebook
You’re friends on Facebook
Lives in Fayetteville, Arkansas

Mar 1, 2023, 8:04 AM

Incredible. Someone last night told me they thought it was one of the best acted plays they had ever seen. Congratulations

Mar 1, 2023, 8:26 AM

Thank you so much Wesley, it is a dream come true having you in the room.

Fri 3:56 PM

Hi Wesley!
I am using G in Sanctuary City as my thesis role for grad school and I would love to use some of the pictures you took. Would it be okay if I use your pictures and credit you in my thesis paper?

Absolutely

Thank you!
Ana Miramontes Loya
To: Huan Bui, Jordan Williams

Hello Jordan and Huan!
Could I use the posters you created for the one person shows for my thesis paper and credit you?

Best,
Ana Miramontes
MFA in Theatre: Acting Candidate
University of Arkansas
https://www.anamiramontes.com/

Huan Bui
To: Ana Miramontes Loya, Jordan Williams

Sureeeeeeeeeeeeeeeeeeeeee

Huan Bui - MFA Directing Program
Theatre Department - UARK
+1 4793011936

Jordan Williams
To: Huan Bui, Ana Miramontes Loya

Of course!!

Jordan Lee Williams
He/His

Cheanie Lopez-Hall <cheanie@theatresquared.org>

Hello Cheanie,
This is Ana Miramontes from Sanctuary City at TheatreSquared. I am using G in Sanctuary City as my thesis role for grad school and I would love to use the artwork you created. Would it be okay if I use it in my thesis paper and I credit you?
Thank you for your time!

Best,
Ana Miramontes
MFA in Theatre: Acting Candidate
University of Arkansas
https://www.anamiramontes.com/
Currently working on:
Sanctuary City by Martyna Majok at TheatreSquared
https://www.theatre2.org/sanctuary-city

Hi Cheanie, of course you are welcome to use it. Are you wanting the show art with the photography or the illustrated version? I can send you whatever you need.

Cheanie Lopez-Hall
Graphic Design and Brand Manager
TheatreSquared
Hello Anna!
I would love to use the headshot you took last semester for my thesis paper. They require us to ask for permission before using any images. Would it be okay if I use it and credit you?
Thank you so much for your time!

Best,
Ana Miramontes
MFA in Theatre: Acting Candidate
University of Arkansas
https://www.anamiramontes.com/
Currently working on:
Sanctuary City by Martyna Majok at TheatreSquared
https://www.theatrec2.org/sanctuary-city

Hi Ana!
Thank you for asking permission. You are welcome to use the images in any way to fulfill requirements for your thesis!

Warmly,
Anna

Hope & Co Photography
www.hopeandco.photography.com