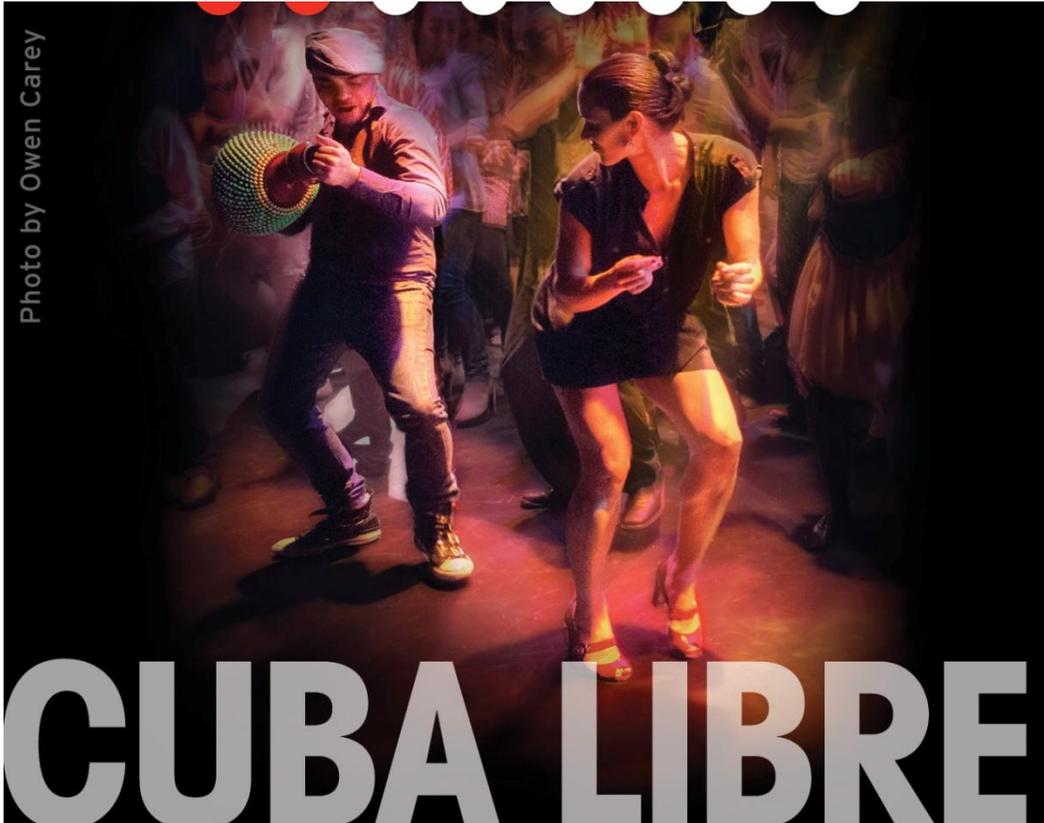


ARTISTS REPERTORY THEATRE



Book by **Carlos Lacámara**  
Music and Lyrics by **Jorge Gómez**  
Directed by **Dámaso Rodríguez**  
Choreography by **Maija Garcia**

Oct 3 – Nov 15, 2015  
Winningstad Theatre

This production runs approximately two hours with one twenty minute intermission.  
*Cuba Libre* was developed at Running Deer Musical Theatre Lab in 2014.  
The world premiere is produced by Artists Repertory Theatre  
in association with Susan Dietz.

**EDUCATORS: 4000 MILES CONTAINS ADULT LANGUAGE AND  
THEMES THAT MAY NOT BE SUITABLE FOR CHILDREN**

## CAST

**Alonso**.....German Alexander\*  
**Hector**.....Brandon Contreras\*  
**Lisandra**.....Janet Dacal\*  
**Ignacio**.....Nick Duckart\*  
**Annie**.....Sara Hennessy\*  
**Rudy**.....Jose Luaces\*  
**Olga**.....Luisa Sermol\*

## ENSEMBLE

Sun-Tzu Dunmore  
Jeff George  
Poundo Gomis\*  
Nican James Robinson  
Oscar Trujillo  
Penelope Armstead-Williams\*  
**Dance Captain/Grandma:**  
Julana Torres\*

## TIEMPO LIBRE

**Pianist & Musical Director**.....Jorge Gómez  
**Saxophone & Flute**.....Luis Ernesto Beltran  
**Trumpet**.....Michel Ruiz Garcia  
**Lead Vocals**.....Xavier Mili Saint-Ives  
**Bass, Vocals**.....Wilber Rodríguez Guerra  
**Drums**.....Israel Morales  
**Congas, Vocals**.....Leandro González

## CREATIVE TEAM

**Casting Director:** Amy Lieberman, CSA  
**Dramaturg & Musical Consultant:**  
Nick Blaemire  
**Scenic Designer:** Christopher Acebo\*\*  
**Lighting Designer:** Peter West  
**Projection Designer:** Kaitlyn Pietras\*\*  
**Costume Designer:** Gregory Pulver^  
**Sound Designer:** Sharath Patel^  
**Properties Master & Production Assistant:** Cecily Madanes  
**Assistant Choreographer:**  
Oscar Trujillo

**Sound Design Consultant:**  
Rodolfo Ortega^  
**Associate Scenic Designer:**  
Megan Wilkerson\*\*^  
**Scenic Design Assistant:**  
Rick Anderson  
**Dialect Coach:** Mary McDonald-Lewis^  
**Historical Consultant:**  
Blair D. Woodard, Ph.D.  
University of Portland  
**Wig Mistress/Lead Wardrobe:**  
Jamie Hammon

## STAGE MANAGEMENT & CREW

**Production Stage Manager:**  
Michelle Jazuk\*  
**Assistant Stage Managers:**  
Olivia Murphy\*, Carol Ann Wohlmüt\*  
**Production Assistant:** Karen Hill  
**IATSE Steward/Mic Wrangler/A3:**  
Jen Raynak\*\*

**House Mixer:** Dave Petersen  
**Projection Engineer:** Jon Plueard  
**Lighting Programmer:** Mark Lapierre  
**A2 Monitor Mix Engineer:**  
Scott Peterson  
**Sound Board Op:** Duncan Lynch

\*Member of Actors' Equity Association

\*\*The scenic and projection designer as well as the IATSE Steward/Mic Wrangler/A3 of *Cuba Libre* are represented by United Scenic Artists, Local USA 892 of the IATSE

\*\*\*Stage Directors and Choreographers Society

^Artists Repertory Theatre Resident Artist

# A Message from Artists Rep's Artistic Director and Director of *Cuba Libre*, Dámaso Rodríguez

**CUBA, YO TE LLEVO DENTRO**  
(CUBA, I CARRY YOU WITHIN)  
**Y ESO ES ASÍ, PURO SENTIMIENTO**  
(AND THAT'S THE WAY IT IS, PURE EMOTION)  
–Tiempo Libre

¡Bienvenidos! Welcome to Artists Repertory Theatre's World Premiere of *Cuba Libre*. This performance is a dream years in the making, especially for the members of Tiempo Libre, whose experiences inspired much of today's play. When I was invited by the band and producer Susan Dietz to join this project three years ago we didn't have a script or a story, but our collective intention was crystal clear: create a bold, bilingual theatre experience that would introduce a new audience to Tiempo Libre's exhilarating brand of Afro-Caribbean music (known as "timba") while telling a universally resonating story of modern Cuban life.

The past two years have been filled with writing retreats, a 10-day dance lab, readings of each new draft, countless hours of meetings and auditions in Portland, Los Angeles, New York and Miami. We finally assembled the full cast for rehearsals at Artists Rep on September 1. We couldn't have predicted that such inspired collaborators would join us or that a new, still developing, chapter in Cuban/U.S. history would begin before *Cuba Libre's* premiere.

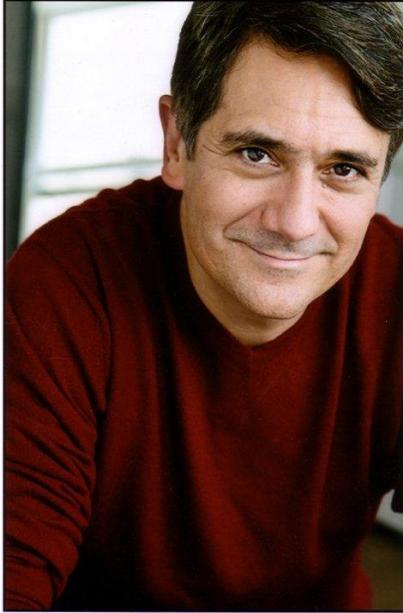
*Cuba Libre* marks the first Artists Rep production developed in part through our recently established new play development program, Table|Room|Stage (T|R|S). Thanks to funding from the Oregon Community Foundation, we have formalized our commitment to supporting playwrights and their collaborators in every phase of a new play's development. The creation of T|R|S has included articulating the qualities that unite the provocative work at the heart of Artists Rep's mission. We will continue striving to create new work like *Cuba Libre* that:

- Stands at an angle to the world and shows us something new
- Explores the edges, depths and heights of human experience
- Uses language with originality and vibrancy
- Embodies a muscular narrative structure and rigorous intelligence
- Offers a distinctly theatrical experience
- Risks failure rather than repeats formula
- Has an opinion and seeks to change the conversation

¡Muchísimas gracias por estar aquí! ¡Viva *Cuba Libre*! ¡Viva Artists Rep!

Con sentimiento,  
Dámaso Rodríguez

## About the Book Author



**Carlos Lacámara** was born in Havana, Cuba on November 11, 1958. He and his parents fled Fidel Castro's dictatorship when Lacámara was just two years old and moved first to Washington D.C., later to Puerto Rico and finally to California where he resides now. He graduated from UCLA, and then started his acting career. A professional actor for 30 years, Lacámara has appeared in over 100 television shows, including recent appearances in *Curb Your Enthusiasm*, *Mighty Med* and *Heroes Reborn*. He played "Paco" on NBC's *Nurses* for three years and the father in Nickelodeon's *The Brothers Garcia* for four seasons.

In April 2000, Lacámara returned to Cuba after an absence of 40 years. His observations and conversations with his family and other Cubans inspired him to write the play, *Becoming Cuban*, which the Los Angeles Times called "a rare, insightful new play," and the LA Weekly proclaimed the "Best Political Drama of 2002."

Set in an advertising agency during Fidel Castro's revolution, Lacámara's next play, *Havana Bourgeois*, was presented at the 59E59th Theatre in New York City, The Hayworth Theatre in Los Angeles and The Miracle Theater in Miami. His play, *Nowhere On The Border*, won The MetLife and Hola awards for Best New Play. It premiered at The Hayworth Theatre in 2006 where The Los Angeles Times described it as a work of "raw poignant power and insight." The play also enjoyed productions at Repertorio Español in Manhattan and Stageworks Hudson in Hudson, New York. *Exiles*, the third play in Lacámara's trilogy of Cuban plays, premiered at Artists Repertory Theatre last season. *Cuba Libre* is his first musical.

## About the Composer and Lyricist

Havana-born **Jorge Gómez** graduated from La ENA (Escuela Nacional de Arte), Cuba's premier music conservatory. As a pianist in Cuba, Gómez performed with artists such as Bobby Carcassés, Charanga Latina, Angel Quintero and Beatriz Márquez. Seeking freedom and opportunity, he escaped to Guatemala where he lived for five years as an arranger and record producer while also performing with artists including Giovanni Hidalgo, Willy Colón and Eddie Santiago.



Upon his arrival in the United States in 2000, Gómez has expanded his activities as producer and arranger. He toured extensively with Albita through 2003. In 2001, Gómez founded Tiempo Libre, the first authentic all-Cuban timba band in the United States, and continues to serve as the group's musical director and pianist. Gómez produced the group's three Grammy-nominated albums *Bach in Havana*, *Arroz con Mango* and *Lo Que Esperabas*, as well as the group's 2011 album *My Secret Radio*.

They have played on the world's most prestigious stages including Jazz at Lincoln Center; The Hollywood Bowl; Hong Kong's Kwai Tsing Theatre; The Metropolitan Museum of Art; Dewan Filharmonik Petronas in Kuala Lumpur, Malaysia; and Istanbul's İş Arts and Culture Center. This year Tiempo Libre released *Panamericano*, on Universal Music Latin Entertainment and Universal Music Classics. Guest artists included Jean Rodriguez, Yunel Cruz, Descemer Bueno, Frankie J, and Luis Fernando Borjas. On tour, the group will travel to Spain, the U.K., and China, with U.S. concerts in New York, Chicago and Los Angeles.

## About the Director



**Dámaso Rodríguez** is a Cuban-American director born in Miami, Florida. He is in his third year as Artistic Director of Artists Repertory Theatre. In 2001 he co-founded the Los Angeles-based Furious Theatre Company, where he served as Co-Artistic Director until 2012. From 2007-2010 he served as Associate Artistic Director of the Pasadena Playhouse. His directing credits include work at Artists Rep, the Pasadena Playhouse, Intiman Theatre, South Coast Repertory, Laguna Playhouse, A Noise Within, The Theatre@Boston Court, Naked Angels and Furious Theatre. Rodríguez is a recipient of the Los Angeles Drama Critics Circle Award, the Back Stage Garland Award, the NAACP Theatre Award and the Pasadena Arts Council's Gold Crown Award.

His productions have been nominated for multiple LA Weekly Theatre Awards and LA Stage Alliance Ovation Awards. In 2012, Rodríguez was honored by the Stage Directors and Choreographers Foundation as a Finalist for the Zelda Fichandler Award. He is a member of the Stage Directors and Choreographers Society (SDC).

Recent directing credits at Artists Rep include the Portland premieres of David Ives' adaptation of Pierre Corneille's *The Liar*, Nina Raine's *Tribes*, *Exiles* by Carlos Lácámara, the US premiere of Dawn King's *Foxfinder*, and the West Coast premieres of Dan LeFranc's *The Big Meal* and Jeffrey Hatcher's *Ten Chimneys*. Other credits include Ruth & Augustus Goetz' *The Heiress* (starring Richard Chamberlain), Lillian Hellman's *The Little Foxes* (starring Kelly McGillis) and Austin Pendleton's *Orson's Shadow* (starring Sharon Lawrence) at the Pasadena Playhouse; the reading of Steven Drukman's *The Prince of Atlantis* for the Pacific Playwrights Festival at South Coast Repertory, Clifford Odets' *Paradise Lost* at Intiman Theatre; Noel Coward's *Blithe Spirit*, Tennessee Williams' *The Eccentricities of a Nightingale*, Eugene O'Neill's *Desire Under the Elms*, Bernard Shaw's *The Doctor's Dilemma* at A Noise Within. Furious Theatre credits include the Los Angeles premieres of Craig Wright's *Grace*, Peter Sinn Nachtrieb's *Boom* and *Hunter Gatherers*, Bruce Norris' *The Pain and the Itch*, Yussef El Guindi's *Back of the Throat*, Richard Bean's *The God Botherers*, Neil LaBute's *The Shape of Things*, and the world-premieres of Alex Jones' *Canned Peaches in Syrup* and Matt Pelfrey's *An Impending Rupture of the Belly* and *No Good Deed*, among others. In 2016, Rodríguez will return to Los Angeles to direct Shakespeare's *Romeo & Juliet* at the acclaimed classical repertory theatre, A Noise Within. More information at [www.damaso-rodriquez.com](http://www.damaso-rodriquez.com).

## About the Choreographer

**MAIJA GARCIA** is a Cuban-American director, choreographer and educator based in Harlem. Garcia's signature storytelling integrates live music, historical narrative and interactive design with bold and visceral movement. Most recently, she served as Director of Movement for Spike Lee's upcoming film *Chiraq*, and directed *Salsa, Mambo Cha Cha Cha* in Havana, Cuba (2015). Creative Director of *Fela!*, Garcia worked alongside Bill T. Jones as Associate Choreographer to develop the Tony award-winning musical off-Broadway (2008), on Broadway (2009), at National Theater of London (2010), and in Lagos Nigeria (2011). As Creative Director of the international touring production of *Fela!* (2011-2013), she also directed and choreographed *Fela! The Concert* for the Adelaide Arts Festival in Australia and the Auckland Arts Festival in New Zealand (2015). Garcia's stage collaborations include *The Legend of Yauna* (2013), featuring Zap Mama at BAM Fisher, *Fats Waller Dance Party* (2011/2012) with composers Jason Moran and Meshell N'degeocello (2011) at The Gatehouse/Harlem Stage, Kennedy Center, San Francisco and Chicago Jazz Festivals; *Ghosts of Manhattan*, an Organic Magnetics production (2012); and *Neighbors* (2010) directed by Niegel Smith at the Public Theater.



Garcia's film and TV credits include choreography for Seun Kuti's music video *RISE*; Angelique Kidjo's *Move on Up*, PBS stations Special and BET Honors; *Fela!* television commercial; special features on *Colbert Report*, *Late Night with Jimmy Fallon*, *The View* and a staging of *Fela's Zombie* on *So You Think You Can Dance, Canada*.

In 2006, Garcia founded Organic Magnetics to engage cross-cultural dialogue and sustainable practice in the arts producing live installations to generate urban folklore for the future. Co-writer and director of *I Am New York: Juan Rodriguez* at El Museo del Barrio, she developed the story of New York's first immigrant as a stage play and is currently adapting *I Am New York* as a graphic novel.

Garcia is the artistic director of the SBI performing arts program at A. Philip Randolph High School in Harlem, an adjunct professor at CUNY City College Department of Theater and Speech and holds a BA in Sustainable Development from the California Institute of Integral Studies. She is a member of the Stage Directors and Choreographers Society (SDC). More information at [www.organicmagnetics.com](http://www.organicmagnetics.com).

## Synopsis

(Caution: Spoilers!)

Cuban singer/songwriter Alonso Fuentes and his band, Tiempo Libre, are performing in Miami— if only Alonso can make it to the show on time. Chronically late and constantly distracted, he is a constant source of anxiety for his band manager/girlfriend, Annie. When Alonso misses an important publicity interview, Annie is finally done. She hands Alonso his mail and leaves.

Alonso finds a letter from Cuba hidden in the piles of envelopes. His ex-girlfriend Lisandra has written him, after years of silence. Suddenly, all his memories of Cuba come flooding back. Alonso is swept away to Havana and the days when Tiempo Libre was just starting out.

When Alonso first heard Michael Jackson on an illegally rigged radio, he fell in love with American rock and roll. He and Tiempo Libre invent elaborate antennas in order to catch Miami radio stations at night, singing and dancing and creating a new, Latin rock and roll. But during the day, government restrictions and personal responsibilities hold them back. Alonso's mother is on the Committee for the Defense of the Revolution, giving their family privileges most Cubans live without. However, the family is far from perfect; Alonso's older brother Ignacio escaped Cuba a few years ago, only to drown on an illegal raft.

His love of music is forced to pause when he is sent to work at a geriatric hospital as his mandatory two years of public service. But everything changes when he meets Lisandra, a beautiful young doctor taking care of her grandmother. She has no time for music or dancing. She keeps an under-stocked, over-crowded hospital from breaking down, but despite all her hard work, she can barely afford to make ends meet. Alonso is amazed by her dedication and pulls strings to help. He wins his way into Lisandra's good graces with disinfectant, black market medicines, and dirty jokes.

Alonso invites her to a late night recording party to blow off some steam. When she arrives, her news is not what he'd expected; his friend and bandmate, Hector, has AIDS. Hector and his boyfriend Rudy are devastated. The embargo means that Cuba has no medicines to slow the unstoppable disease. To make it worse, the government forces all AIDS victims to live in quarantine camps, isolated from their friends and loved ones. Hector is sent away, but the band still plays. Alonso finds a replacement and tries to move forward.

Even without Hector, Tiempo Libre grows more and more popular. They play regularly on the radio and perform at government-selected venues. These Alonso could do without— they're generally tourist traps and don't pay well. But when Lisandra joins them at a stuffy hotel event one night, the tips make up for it. She starts the dancing, whipping up male European and American tourists, flirting and swaying to the music. The money pours in, and she can finally make enough to provide for her family.

The money is seductive. Lisandra realizes she can make much more flirting and promoting Tiempo Libre than working at the hospital. She ditches her shifts and works up the ladder until she meets the Minister of Tourism, who runs the International Music Festival—Alonso's dream venue. Miraculously, Tiempo Libre is added to the festival. Alonso is overjoyed, and Lisandra quickly learns that her sexuality gets better results than following the rules.

Rudy, however, is distraught. Hector has died in the quarantine camp, and no one will tell his boyfriend where he is buried. Rudy disappears on the day of the festival, but the Minister's mysterious replacement takes over smoothly. The festival is a huge success, and Tiempo Libre is now on radios all over South America and the Caribbean.

When he comes home from the festival, Alonso finds his mother asleep on a pile of letters. He picks one up, and discovers that they are all from his supposedly-dead brother, Ignacio. Alonso is stunned. His mother has been hiding the truth all this time, because she was too stubborn to accept that her son abandoned Cuba. And she has kept one other secret: Rudy has killed himself.

Alonso, reeling from the news, runs out into the street. Nothing looks the same anymore. The carefree Havana he thought he lived in is filled with desperation, lies and poverty. He searches for Lisandra at the hospital, only to find her with the Minister of Tourism. She's been sleeping with him to promote the band.

Alonso understands her motives, but he is crushed. Even the doctors have to moonlight as prostitutes—what kind of future awaits a guy who just sings love songs? He has to get out of Cuba. Alonso asks Lisandra to come with him, but she refuses. The American Dream isn't for her—she has sacrificed everything for her family, and they are in Havana. Heartbroken, Alonso and Tiempo Libre leave Cuba.

But Lisandra's letter makes Alonso reconsider all the choices that led him from Havana to Miami. He had thought he had a good life in America—the band is doing well and he's reconnected with his brother, Ignacio. He's trying to work things out with Annie and her young daughter. Suddenly, his American Dream doesn't feel right anymore. His memories of Cuba are the only things that seem real.

Alonso turns to Ignacio, the only one who understands what it's like to be torn between two countries and two families. Ignacio reminds Alonso that no break is ever truly clean. It will always hurt, a little, but he must remember that America is his future. His past in Cuba is not the romantic ideal he remembers, and going back on his choices won't solve anything. All he can do is build something new with Tiempo Libre and Annie.

Finally, Alonso takes the stage and sings a new song. Not a song about the past that clings to him, holding him down, but about the past that he honors and gently sets aside for a better tomorrow.

# Musical Numbers

## Act 1

<i>Se Formo La Rumba</i> .....	Tarzan and the Band
<i>Timbach (Preprise)</i> .....	Lisandra
<i>Un Son</i> .....	Alonso and the Company
<i>Resolviendo</i> .....	The Company
<i>Dime Que No</i> .....	Grandma and Alonso
<i>Ven Pa' Miami</i> .....	Alonso and Lisandra
<i>Somebody to Love Me</i> .....	Tarzan and the Band
<i>Yo Estoy Aqui</i> .....	Hector and Rudy
<i>Prende la Radio</i> .....	The Company

## INTERMISSION

## Act 2

<i>Guantanamara</i> .....	Tarzan and the Band
<i>La Cosa</i> .....	Alonso and Lisandra
<i>All My Lovin' (Reprise)</i> .....	Tarzan and the Band
<i>Timbach</i> .....	Lisandra and Alonso
<i>Yo Estoy Aqui</i> .....	Hector
<i>Quien So Yo?</i> .....	Alonso and the Band
<i>Resolviendo(Reprise)/ Guaguanco</i> .....	The Company
<i>American Dream</i> .....	Alonso, Lisandra and Company
<i>Te Llevo Adentro/ Grandpa</i> .....	Alonso and the Band
<i>Se Formo (Reprise)/Mi Antena</i> .....	Tarzan, Alonso and the Band

# Cuba: "The Special Period"

By Blair D. Woodard, Ph.D  
University of Portland

*Cuba Libre* is set during one of the most tumultuous times in Cuban history. The collapse of the Soviet Union in 1991 created an unparalleled economic crisis for Cuba, prompting Fidel Castro to declare a "special period in a time of peace." The term "Special Period" came from Cuba's long-standing plan for rationing in the event of a U.S. naval blockade of the island. In desperate need of hard currency, the Cuban government increased its efforts to develop international tourism, while at the same time severely rationing food, gasoline, clothing, soap and almost every other product imaginable on the island. While tourists basked in the sun and drank mojitos, shortages of every kind drove many Cubans to the brink of starvation.

Life in Havana became a series of challenges— some brutal, others mundane— to survive another day. Long lines leading to empty shops and increased government surveillance created an atmosphere of suspicion, apathy and anger. To contend with these new realities, Cubans developed an extensive informal economy that relied on barter and hustling. People quit their government jobs in order to tap into the increasing flow of tourist dollars by renting rooms, working in hotels, driving taxis, or becoming prostitutes. Amidst the despair and decay, Cuban music and dance flourished, becoming an outlet through which people expressed their frustrations and hopes for a better future.

In 1994, a series of riots rocked the streets of Havana. In order to defuse the situation, Castro announced that the Cuban Frontier Guard would no longer stop anyone trying to leave the island. Overnight, scores of people began constructing thousands of makeshift rafts out of inner tubes, Styrofoam and slats from park benches. Between August and September 1994, more than 30,000 *balseros* (rafters) were apprehended at sea by the U.S. Coast Guard and eventually brought to the United States. Unknown numbers, perhaps as high as 100,000, died attempting the voyage.

This play is about the sadness, dreams, and fortitude of the Cuban people during the Special Period and the ultimate decision whether to stay or leave the island they love.

# Cuban Dance Reflects Its History

By Maija Garcia, Choreographer  
And Katrin Kasper, Marketing Intern

*Casino* is a partner dance that developed organically along with popular Cuban music. It emerged as a distinct dance form during the 1950's, in Havana's social clubs where music groups played *El Son*, which originated in Cuba's eastern provinces. *El Son* reflects the Caribbean's cultural diversity, incorporating European *contradanza* and African *clave* rhythms, which gave way to the *mambo* and *cha-cha*.

As Cuban music was popularized internationally as *salsa*, local Cuban dance music evolved into *timba*— a fast-paced syncopated sound that inspired new dance figures and footwork. *Casino* dancers began to trade partners in a circular structure, creating a new social dance form called *rueda de casino*.

There is no fixed number of couples, but an even number of leaders and followers allows partners to weave in and out of the circle. One of the leaders functions as a caller, announcing each move using vocal and visual cues. *Rueda de casino* has a communal quality that reflects the unique social structure of post-revolutionary Cuba.



## Scene Study

*[The Recording Party. LISANDRA takes HECTOR aside. RUDY and ALONSO watch them talk.]*

**RUDY:** What does she want?

**ALONSO:** I don't know.

*(They see LISANDRA touch HECTOR'S arm.)*

**RUDY:** She knows he's gay, right?

**ALONSO:** I don't know. She might convert him.

**RUDY:** No way. *[Beat.]* But better safe than sorry.

*[RUDY steps over to HECTOR and LISANDRA. ALONSO follows.]*

**LISANDRA:** Could you please give us a minute?

**RUDY:** Look, I understand why you'd be attracted to Hector. He's a beautiful man. But--how can I put this delicately-- once a man has been with me, he's ruined. He'll never be satisfied with anyone else, especially-- and please don't take this the wrong way-- a woman--

**HECTOR:** I have AIDS.

**RUDY:** What?

**LISANDRA:** He's HIV Positive.

**RUDY:** What?

*[They all turn to LISANDRA. Is he serious? She takes a breath and focuses on HECTOR.]*

**LISANDRA:** Do you have a regular doctor?

**HECTOR:** No.

*[She hands him a business card.]*

**LISANDRA:** This is a specialist at Calixto Garcia Hospital. He was one of my professors. Use my name. He'll see you quickly.

**ALONSO:** How far along is he?

**LISANDRA:** That's for the specialist to determine.

**ALONSO:** But this specialist can help him. I mean, there are medicines, right?

**LISANDRA:** Yes.

**HECTOR:** But you don't have any.

**LISANDRA:** No. But hopefully we can slow down the disease until better treatments become available.

**RUDY:** What?

*[Olga steps up.]*

**OLGA:** Problem? *[When no one responds, to LISANDRA]* Who are you?

**HECTOR:** She's a doctor. I have AIDS.

**RUDY:** No, he doesn't. If anyone has AIDS it's me. You must have mixed up the samples.

**LISANDRA:** I'm sorry.

*[OLGA hugs HECTOR.]*

**OLGA:** Oh, no. Poor baby. *[To LISANDRA.]* You've reported it?

**LISANDRA:** Of course.

**OLGA:** Everything's going to be okay, Hector. You'll go to the recuperation center and get proper treatment.

**HECTOR:** You mean the quarantine camp.

**ALONSO:** You're going to lock him up?

**OLGA:** It's for his own good. For everyone's good.

**RUDY:** Wait.

**OLGA:** How do you think we've avoided an epidemic in this country? You understand, don't you Hector?

**HECTOR:** Yeah.

**RUDY:** What the fuck is going on here!?

**HECTOR:** It's okay, baby. I'll get some rest. I'll be back in no time.

**RUDY:** No, no, no, no.

**HECTOR:** Alonso! Let's play.

*[HECTOR marches back to his trumpet.]*

**OLGA:** Oh, sweetheart, you shouldn't tire yourself out--

**ALONSO:** *[quieting her]* Mama. *[ALONSO joins HECTOR.]* Let's do this.

*[RUDY remains frozen.]*

**HECTOR:** *[holding out his hand]* Please, baby. I need to play.

*[RUDY lumbers back to his congas in a daze.]*

**JORGE:** One, two, three...

*[The band plays "Somebody To Love Me." TARZAN sings lead. People dance, more to purge demons than to celebrate.]*

## Study Questions

1. What do you think the role of music and dance is in Cuba Libre? Why do characters sing, dance or play music at times of crisis instead of simply speaking?
2. How does the music show us Alonso's nostalgic memories of Cuba?
3. Why is Alonso so caught between his memories and his current life in Miami? What are the forces drawing him back to Cuba, and what keeps him in the United States?
4. Lisandra's choice to use her sexuality for advancement is a very complex one. How is this choice influenced by her limited possibilities in Cuba, her ties to her family and her love for Alonso?
5. Do you agree with Cuba's policy to quarantine people with AIDS? How is this policy influenced by Cuban culture, institutional homophobia and concern for public safety?
6. Why do you think Olga chose not to tell Alonso his brother survived his journey to America? Do you agree with her choice or not?
7. Which character's story did you most identify with? What similarities or differences do you see between your life and the lives of the characters onstage?
8. How did the creative design elements of the show (lighting, sounds, music, dancing, the set, the costumes) help you understand the story? How did they establish the world Alonso lives in, caught between two countries?