presents

the world premiere production of

FANDANGO

FOR BUTTERFLIES

(and coyotes)

By Andrea Thome
Directed by José Zayas
Music by Sinuhé Padilla

Inspired by interviews with undocumented immigrants from Latin America

Touring all five boroughs of New York City
February-March 2020

www.EnGardeArts.org
Fandango For Butterflies
(and Coyotes)

By Andrea Thome
Directed by José Zayas
Music by Sinuhé Padilla

Inspired by interviews with undocumented immigrants from Latin America

PERFORMERS:

Carlo Albán*                    Rogelio
Jen Anaya*                    Mariposa
Silvia Dionicio*               Rafaela
Sinuhé Padilla               Sinuhé, Lead Musician
Andrés Quintero*               Elvin
Frances Ines Rodriguez   Pili
Roberto Tolentino*               Johan
Tania Mesa                        Musician

CREATIVE TEAM:

Sinuhé Padilla           Music Direction, Spanish Song Lyrics,
Zapateado Choreography
Johnny Moreno    Scenic and Projection Design
Lucrecia Briceno   Lighting Design
Marcelo Añez                        Sound Design
Fabian Fidel Aguilar   Costume Design
Alexandra Beller   Choreography
Carolina Arboleda*   Production Stage Manager
Sarah George   Production Manager
Steven Brennan   Technical Director
Mariana Carreño King   Translation of English script to Spanish
Andrea Thome      English Song Lyrics and Translation of
                   Spanish interviews
Daniela Thome   Supertitles Operator and Creator

Elsie Stark/
Stark Naked Productions   Casting

Karen Greco   Publicity
David D’Agostino*   Assistant Stage Manager
Ammy Roth                        Props Associate
Raphael Regan    Associate Costume Designer
Katie Scibelli   Assistant Set Designer
Paul Vallaincourt   Assistant Lighting Designer
Stefania Bulbarella   Assistant Video Designer & Programmer
Jake Cheriff   Audio Engineer & Supervisor
Zack Lobel   Video Operator & Supervisor
Jonathan Emmerick/Jennifer Guzman   Wardrobe Supervisors
Gabriel Torres/Norberto Troncoso   Community Engagement Coordinators
EN GARDE ARTS STAFF

Anne Hamburger            Founder & Artistic Director
Heather Cohn                Executive Director
Amanda Cooper            Consulting General Manager
Claire Glubiak                Associate Producer
Management Services

Lucille Lortel Foundation,
George Forbes,
Alana Canty-Samuel
Michelle Lau                Spring 2020 Intern

* members of Actors’ Equity Association

Support for Fandango for Butterflies (and Coyotes) comes from:

And the CreateNYC Language Access Fund, administered by the NYC Department of Cultural Affairs

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Fandango for Butterflies (and Coyotes) was developed, in part, with assistance from the Orchard Project, Ari Edelson, Artistic Director. Fandango for Butterflies (and Coyotes) was rehearsed in New Georges’ workspace, The Room and at Ideal Glass and received subsidized studio space provided by the A.R.T./New York Creative Space Grant, supported by the Andrew W. Mellon Foundation.

We are also pleased to partner with the NYC Mayor’s Office of Immigrant Affairs to provide important resources for undocumented immigrants and allies at our performances.

The show runs 95 minutes, no intermission

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

www.actorsequity.org
En Garde Arts Artistic Director Statement:

Two and a half years ago I approached Andrea Thome with the idea of writing a play about undocumented immigrants. Andrea is one of those rare jewels who was willing to embark on a courageous creative journey uncovering and discovering this complex and difficult subject matter no matter how long it took. Andrea went about interviewing over a dozen undocumented immigrants from Latin America. It is their stories that serve as the basis for this piece, and we hope you feel we have done justice to them. Andrea introduced En Garde Arts to her two very talented collaborators: director José Zayas and musician Sinuhé Padilla. It’s through their commitment and partnership that Fandango for Butterflies (and Coyotes) has been able to grow into what it is today.

We are deeply grateful to all our borough partners: La MaMa, LaGuardia Performing Arts Center, Snug Harbor, Lehman Stages, Open Hydrant at The Point, and Irondale for providing us with performance spaces for our world premiere! I hope our production will help to prompt audiences to action, person to person and at the ballot box, and in turn, I know that we will learn from the audiences we meet in Manhattan, Queens, Staten Island, the Bronx and Brooklyn.

I also want to share that the real ‘Pili’ - Pilar Perez - who this character is based on, is trying to help raise money for two family members who are facing an order of deportation. Pilar was able to help raise funds to cover lawyer fees for her sister, who may be separated from her two small children if she’s deported. But just this month, their father was detained by immigration and is now facing deportation as well. You can help Pilar raise funds for her father’s legal support here: [gofundme.com/f/keep-a-father-with-his-family](gofundme.com/f/keep-a-father-with-his-family)

Lastly, If you love what you see this evening, we hope you will want to get involved with En Garde Arts and help us to take risks and develop new work with social change at its core from the ground up. If you’d like to help us to make an impact, please contact me at anne@engardearts.org. Your support is invaluable to our ability to keep moving forward.

With love and appreciation,
Annie Hamburger
Playwright Statement - Andrea Thome

I didn’t write this play alone. It was born from and shaped by the voices of many: those of the generous people who allowed me to interview them, some of whom knew me for years and others to whom I was new, but who nevertheless entrusted me with their stories; the voices of my own migrant parents and our family’s journeys from Chile and Costa Rica and back and forth again, and those of my relatives forced into exile, whose freedom of movement was taken away; the voices of my collaborators sharing their own immigrant stories; and those whose voices I didn’t get to know personally, but whose histories and ingenuity, cries and songs fill the city, its spaces, the air we take in, and whom we encounter every day, even if we don’t realize it— or close our eyes and ears to it.

So when you listen to this play, you are also hearing the “real” Mariposa, and also the cousins Rédin, Sergio and Jhonatan, and the young Bronxite Manuela, and the unstoppable Pilar Perez, who can now share her full name and who dedicates her life to working with students and teachers and, together, creating new inventions and ways of seeing (and trying to fix) the world. And Adriana V., a dear friend and artist who had to reinvent herself here, and Teresa who helps others escape from abuse, and all of the actors and artists who shared their time and hearts to help this piece find itself along the way – including the NYC fandangueros who invited me (and all of us) into their community with such warmth.

To emigrate is a radical act of imagination. You leave your home, most everything and everyone you know and love, the person you were— in order to move down an uncertain (and often dangerous) path, towards a place you’ve never been. You must picture yourself in this imagined place, living an imagined existence. How will you move through that world? How will people treat you? How will you re-create yourself— or can you? It’s an act of transformation that requires a caterpillar’s surrender and sense of purpose and vision that transcends immediate, earth-bound circumstances, and the fragility and persistence of a butterfly who keeps flying through hardship and hostility. And it needs coyotes— from the Nahuatl word “coyotl”— who help or hinder you on that path. Figures who embody duality, like the Aztec deity Huehuecoyotl, they can cause mischief and harm, but are also storytellers who can seduce other gods and slyly circumvent obstacles, finding and opening new paths, not just on land but in our souls.

Thank you for coming with us on this journey.
CAST (BIOS):

Carlo Albán (Rogelio): Broadway: Sweat. Off-Broadway: Sweat, References to Salvador Dalí Make Me Hot (Public Theater); Tamburlaine (TFANA); A Small, Melodramatic Story, Intríngulis (Labyrinth); A Summer Day (Rattlestick); Pinkolandia (INTAR); Living Dead in Denmark (Vampire Cowboys). Regional: Sweat, The River Bride, Much Ado About Nothing, Timon of Athens (OSF); A Parallelogram, Lydia (CTG); Night of the Iguana (Guthrie); Dreamlandia (DTC). Film: Mile 22, Hurricane Streets, Hi Life, Strangers With Candy, Life Support, 21 Grams, Whip It, Margaret. TV: “Sesame Street,” “Law & Order,” “Oz,” “Thicker Than Blood,” “Prison Break,” “Girls,” “The Night Of.” Member of Labyrinth Theater Company. Recipient of a 2017 Theatre World Award for an outstanding Broadway debut for Sweat.

Jen Anaya (Mariposa) is an AZ born theatre/music/art-maker, doula, baby whisperer, healer and agent of love and light. They have performed throughout the city, country and world, in everything from rock bands, healing rituals, web series and art installations to plays, operas, films and musicals. A child of immigrants, Jen is thrilled and honored to be a part of this important, beautiful and timely project. Love and gratitude to the team, my tribe and my family. Los amo hasta la luna. jenanaya.com

Silvia Dionicio (Rafaela) is making her 2nd appearance on an Equity show playing a Latin Immigrant and she’s beyond honored to bring light to Rafaela’s Story. In 2016 the Dominican government granted her a unique scholarship to study acting in New York. Ever since she’s performed all over the city, including the Off Broadway shows: The Last Jew of Boyle Heights (Actor’s Temple), and Black Panther Women (NYTW), among others. Additionally, Dionicio is quickly making a name for herself on Film/TV: Legacy (Sundance), Wu-Tang (HULU), Grave’s Mysteries (ID) & In Pursuit (TLC). “We Get The Job Done”; IG: @silviadionicio

Andrés Quintero (Elvin) Originally from Caracas, Venezuela Andres was just recently seen in the U.S premier of Bat Out of Hell at NY City Center. National tours: Altar Boyz. Regional/NY Theatre: In The Heights (North Carolina Theatre), The Unbelievables (El Dorado Showroom), The 25th Annual Putnam County Spelling Bee (Cleveland Playhouse), Giant (Signature Theatre, VA), Altar Boyz (Sacramento Music Circus), Temple of the Souls (Theatre for the New City), Rent (Gateway Playhouse). Film/TV: The Other Two, Law and Order SVU, Madam Secretary, Odd Mom Out, Gaymers, Romance and The Digital Age. AMDA Graduate. Instagram: Andresquin21

Frances Ines Rodriguez (Pili) is a Latinx-Pacific Islander actor, musician, stage production manager, lights and sound engineer, performing in her debut role, after spending over 15 years behind the scenes. Frances Ines has stage managed at Williamstown Theatre Festival and Ars Nova, and frequently works at venues such as The Laurie Beechman Theatre, Coney Island USA, and Duane Park. They have been a production coordinator for the Annual New York Burlesque Festiva. A graduate of Florida State University, Frances Ines grew up in a three language immigrant household and is proudly fluent in Spanglish-Bisayanish, proficient in numerous instruments, and comfortable on stage thanks to years of calling the theatre home. Look out for their debut album this summer, Franky and the MoMos.
Roberto Tolentino (Johan) is an actor living in New York City. He continues to investigate how theater can be an instrument of positive change in both individuals and society and is so happy to be a part of a production that attempts to do just that. Roberto is a proud graduate of the University of California, Santa Barbara, where he completed a B.S. in Biology and B.F.A in Acting. He can be seen in the HBO short film, Alex, Listen to Your Heart. He recently graduated from Columbia University and is eager for what’s ahead.

Tania Mesa (Musician) is a crossover-style violinist and singer from Canary Islands (Spain). She studied classical violin (ESMUC - Barcelona) and contemporary music at Berklee. She has toured worldwide with The World Orchestra: (UNESCO), the Berklee Silent Film Orchestra, with well known artists such as Manolo García, Joan Manuel Serrat, and performed with Dream Theater and Alejandro Sanz. She recorded Spanish vocals for the Walt Disney Company film Fucsia, the Mini Witch. She also has performed and recorded with celebrated flamenco artists: Josemi Carmona, Antonio Serrano or José Mercé on his album “Doy la Cara” produced by Javier Limón nominated for a Latin Grammy. She performed with Grammy winner Jacob Collier at MIT Kresge Auditorium. taniamesa.com

Efrén Olson-Sánchez (U/S Rogelio) is a Mexican Physical Actor who has brought his craft to different places like México, Cuba, Canada, Venezuela, United States, England, Colombia and Spain. He graduated from LACC Theatre Academy. He has trained in several physical/dance techniques such as Aerial Dance, Contact Improv, Tap, Pantomime, Contemporary Dance, Ballet, Jazz, Viewpoints, Suzuki, Biomechanics, Devising, Butoh Dance, Cyr Wheel, Trapeze, Vertical Dance -Wall Harness-, Fabric/Sling/Cocoon, Aereal Yoga, Lecoq among others.

CREATIVE BIOS:

Andrea Thome (Playwright) is a Chilean/Costa Rican-American playwright. Her play Pinkolandia received the Lark Play Development Center’s Launching New Plays fellowship and a rolling world premiere at INTAR, Austin’s Salvage Vanguard Theater, Two River Theater (NJ), and 16th Street Theater (Chicago). For the Public Theater, Thome created Troy with Public Works’ ACTivate Ensemble. Her plays include Undone (Queens College, Victory Gardens, Lark), Worm Girl (Cherry Red Productions) and her play translations have been produced by the Public, CTG, La Jolla Playhouse and others. Thome co-directs FULANA, an all-Latina satire collective, has directed the Lark’s Mexico-U.S. Playwright Exchange Program since 2006, and teaches theater at SUNY Purchase. Residencies include Blue Mountain Center, MacDowell, SPACE on Ryder Farm and Keen Company. She was a New Dramatists resident from 2009-2016.

José Zayas (Director) has directed over 100 productions in NYC, as well as regionally and internationally. Credits include: The Magnetic Fields: 50 Song Memoir (BAM, Mass MoCa, US and European Tour), A Nonesuch Celebration (BAM), In The Name of Salome, Aunt Julia and the Scriptwriter, The House of the Spirits (Repertorio Español). He has premiered work by Caridad Svich, Thomas Bradshaw, Duncan Sheik, Taylor Mac, Andrea Thome, Marco Antonio
Rodriguez, Saviana Stanescu, Rob Urbinati, Catherine Filloux, Gerardo Cardenas, among others. Drama League Fellow, Lincoln Center’s Director’s Lab, SoHo Rep Writers/Director’s Lab, NEA/TCG Career Development Program for Directors, lifetime member of EST, Resident Director: Repertorio Español. Born in Puerto Rico, Zayas graduated from Harvard and Carnegie Mellon. josezayasdirector.com

**Sinuhé Padilla (Composer, Music Director)** is a Mexican musicologist, producer, composer, and artistic director. As Founder of Jarana Records, he has released productions for Sonia de los Santos, Adela y Lupita, Calpulli Mexican Dance Company, Mireya Ramos, Shae Fiol, Veronica Valerio, Sonando Sur, Bilingual Birdies, and Jarana Beat. He has directed Jarana Beat, winner of Best Folk Contemporary Band at the Mexican Music Awards 2015 and has received recognition from NYC for his contribution to Latin culture. He served as music writer and producer for National Geographic, Mundo (Firmes), Storyhunter TV, and The United Nations. Sinuhé leads fandangos across the country.

**Alexandra Beller (Choreographer)** has been choreographer for *Sense and Sensibility* (Bedlam at sites nationwide), (Helen Hayes Award, Lortel Nomination, IRNE Best Choreography). She choreographed the Off Broadway musical, *The Mad Ones* (59E59), *Bedlam’s Peter Pan* (Duke Theatre), *Two Gentlemen of Verona* (Hudson Valley Shakespeare Festival), *As You Like It* (Hudson Valley Shakespeare Festival, Folger Shakespeare Library), *How to Transcend a Happy Marriage* by Sarah Ruhl (Lincoln Center Theatre), *The Young Ladies of...* (Taylor Mac), Chang(e) (HERE), and others. Current projects include *Antonio’s Song* by Dael Orlandersmith/Antonio Suarez (CATF, Milwaukee Rep) and directing and choreographing *Macbxth*, a two-person adaptation opening Off-Broadway February 2021. BFA/Dance, MFA/Dance and CMA (Certified Movement Analyst) in Laban Movement Analysis/Bartenieff Fundamentals. She is on faculty at Princeton, Montclair State’s graduate program, and adjuncts throughout the U.S.

**Johnny Moreno (Scenic and Projection Design)** is a designer for theater, opera, music performance. Recent: *For All the Women Who Thought They Were Mad*; Soho Rep (projections); Previous: concert video director & production designer for multi Grammy Award winning artist Lila Downs (international); Donny McCaslin & David Bowie’s Blackstar band (@BRIC Arts); Film: *I Am A Seagull*; producer, cameraman (The Chekhov Project, iamaseagull.com); The Wiz (associate, La Jolla Playhouse) Projections: *The Merchant of Venice* (Cornell University) *Fucking A, Tis Pity She’s a Whore, Adam Geist*, (Yale School of Drama) johnnymoreno.com; @johnnymoreno

**Lucrecia Briceno (Lighting Design)** is a Peruvian artist currently based in Brooklyn. Much of her work has been in association with artists developing innovative and original pieces. Her work includes theatre, opera, puppetry & dance, as well as collaborations in several non-performance projects. Internationally her work has been seen in Caracas, Peru, Turkey, Scotland, Seoul, Bogota, Norway, and England. She is an associate artist with The
Civilians, a Core Member of Anonymous Ensemble, a resident designer with Pregones Theatre/PRTT and La Micro. Faculty: The Department of Design for Stage and Film.

**Marcelo Añez (Sound Design)** has over three decades of experience, and has won four Grammy Awards for his work in the music industry. He recently sound designed Sara and Reid Farrington’s *Brando Capote* at The Tank, and an award winning 3LD installation at the B3 Biennial at the 2019 Frankfurt International Book Fair. Also at The Met Museum 2016 “Manus X Machina” fashion exhibit. Audio consultant for PS-1, MoMA, TATE Britain. He also sound designed CreativeTime’s 2016 *Doomocracy* by Pedro Reyes, as well as CreativeTime’s 2019 summer project, Risa Puno’s *The Privilege of Escape*.

**Fabian Fidel Aguilar (Costume Design)** Westport Country Playhouse: *Mlima’s Tale, In the Heights, Man of La Mancha, Romeo and Juliet*. Fabian attended Yale University and Boston University to pursue theatrical costume design. Most recently designed *Slow Food* (Dorset Theater Festival), *Max Makes a Million* (Alliance Theater), *safeword.* (Midnight Theatricals), *Recent Alien Abductions* (Play Co.) and assisted Cathy Zuber on *Socrates* (The Public) and *Porgy and Bess* (The MET). Design credits include *Winnie the Pooh* (Alliance Theater, Atlanta); *Afterglow* (Midnight Theatricals) ¡Bienvenidos Blancos! or Welcome White People! (Team Sunshine) Philadelphia;; *A View from the Bridge*; *Sotto Voce* (Portland Stage); *Midsummer; The Moors* (Yale Repertory Theater world premier); *He Left Quietly* (SummerWorks Performance Festival, Toronto); While in Boston he worked for various theatres, conservatories, and universities including: American Repertory Theater, Boston Ballet, Moscow Ballet, the Commonwealth Shakespeare Company, and others. In his spare time he likes to paint watercolors or urban sketch.

**Carolina Arboleda (Production Stage Manager)** Off-Broadway: *What To Send Up When It Goes Down* (The Movement Theatre Company), *Novenas For A Lost Hospital* (Rattlestick Playwrights Theater), *She Calls Me Firefly* (Parity Productions & New Perspectives Theatre Company.) International: Festival de Teatro Alternativo, Festival de Mujeres En Escena Por la Paz. She is delighted to be collaborating for the first time with En Garde Arts! Para Nelson, Maria, Erika, Hebert y Alejandro: Gracias por su apoyo incondicional.

Steven Brenman (Technical Director) is happy to join the Fandango team! They practice Technical Direction and Scenic Design in and around NYC-- Ideally helping tell stories that need to be told. Steven is Resident Design Member of the Letter of Marque Ensemble and has recently designed for Theatre East, Smith Street Stage, Strike Anywhere, and Stella Adler Studios. Other recent work includes Technical Direction for Ensemble Studio Theatre, HERE Arts, Prototype Festival, NAATCO, Gringold Theatrical Group, Yangtze Rep, Words on the Street and The New One.

Mariana Carreño King (Script Translation) Mariana is a playwright, director and translator. She has translated the plays Schnauzer Duck by Saúl Enríquez, They Say… by Juan Carlos, Vives and Decomposition by Alfonso Cárcamo; the book Loves that Kill by Rosa Beltrán, as well as many articles for different publications here and in Latin America. Her plays have been developed by Humanitas Play LA, LAByrinth Theatre Company, Intar and Mabou Mines, among others. Mariana is part of the Advisory Committee for The Lark’s US/Mexico Playwright Exchange, member of LAByrinth Theatre Company, and Alumna, Hispanic Playwrights in Residency Lab (HPRL). Mariana teaches Playwriting at SUNY Purchase.

Daniela Thome (Supertitles Operator and Creator) As an actor, Daniela has loved working with Pop Up Theatrics, The Lark, INTAR, Identity Theatre and La Micro among others, helping to collaboratively tell stories through a unique lens. In her bilingual solo show, she played the saxophone throughout her own multicultural journey. She has developed other plays through a Make Room Residency, The PGE, and NY Madness. Un honor trabajar en la obra de mi hermana y contar las historias de indocumentados.

Elsie Stark /Stark Naked Productions (Casting Director) Recent theater credits: Children Of Salt, Manuel vs. The Statue of Liberty, Latinologues, 4 Guys Named Jose…and a mujer named Maria, Latin Heat. With over 30 years of casting for television, theater, films, commercials and voiceovers. Creative, diversified, cutting edge casting is Stark Naked Productions manifesto and dedication to non-traditional casting. Thank you to Anne, Heather, Jose and Andrea for asking me to be a part of Fandango and giving voice to our immigrant brothers and sisters. starknakedproduction.com

Karen Greco (Publicity) has been doing publicity for theater in NYC since before the turn of the century. She’s worked with some of the best, the worst, and the weirdest Off Broadway productions as well as on various music, film, and television projects. As a freelance journalist, her beats range from beauty and fitness to food and small business. She’s also penned a few books with more on the way.

David D’Agostino (Assistant Stage Manager) is thrilled to be a part of this fabulous team! National tours: Finding Neverland, Pippin, Million Dollar Quartet, Memphis: The Musical, Wizard of Oz. David has had the pleasure of working across the country and formerly ran “The PiTCH!,” a workshop for new musicals presented by the Fingerlakes Musical Theatre Festival. He is proud to be able to work on new productions that are so current and relevant to today’s culture:
most recently *American Underground* with Barrington Stage Company. Thanks to Mom, Dad, and Alex. Bienvenidos al Fandango!

**Ammy Roth (Props Associate)** Since moving to New York, Ammy Roth has been working as a Props Assistant on *A Soldier’s Play* and *Bob & Carol & Ted & Alice*. She is also currently working as the Props Designer for the upcoming production of *Lunch Bunch*. She is also credited as the Wardrobe Supervisor for *Nothing Gold Can Stay* and Production Intern for *for all the women who thought they were Mad*. While in New York, she works as a freelance technician and props associate.

**Raphael Regan (Associate Costume Designer)** Costume design credits: *The Heart Stays* (feature film), *A Play Titled After the Collective Noun for 20-Somethings Living in NYC in the 2010s. (Or, Girls)* (Corkscrew Theatre Festival), *Romeo & Juliet*, *Race, Escape from Happiness* (Stella Adler), *Taiga in the Berkshires, In search of* (Williamstown Theatre Festival), *Little Shop of Horrors, Pippin, 9 to 5* (Highlands Playhouse). Costume assisting credits include: *Measure for Measure* (The Public Mobile Unit), *Mlima’s Tale* (Westport Playhouse), *Skeleton Crew* (Westport Playhouse), *Lunch Bunch* (Clubbed Thumb), *Too Heavy for Your Pocket* (George Street Playhouse), *Suicide Forest* (Bushwick Starr). Broadway: *True West* (Shopper), *The Lifespan of a Fact* (Intern). He received his MFA in Costume Design and Production from the University of Cincinnati, College-Conservatory of Music (CCM). RaphaelRegan.com

**Katie Scibelli (Assistant Set Designer)** Katie is a Staten Island resident and recent graduate of Vassar College, where she majored in Drama. Since May she has worked locally as a stage manager and scenic assistant.


**Jake Cheriff (Audio Engineer and Supervisor)** is a Brooklyn-based audio engineer & music producer best known for his studio work with Paper Moon Records. Jake also works regularly with The Wild Honey Pie, Sofar Sounds, and Joe’s Pub. Since graduating from NYU in 2016 with a degree in Music Technology, Jake has toured the US with multiple En Garde Arts productions and is excited to be working with En Garde Arts once again.

**Zack Lobel (Video Operator and Supervisor)** is a video and lighting designer based in NYC. Recent design credits include: the nightclub musical *Oscar At The Crown* (3 Dollar Bill), *Orchid Receipt Service*, and *Dutchman* (Access Theater). He works regularly at The McKittrick (*Sleep No More*), and has worked at venues such as Ars Nova, The Tank, Joe’s Pub, New Ohio Theatre, NYTW Next Door, La MaMa, 59E59, and others. Recent graduate of Wesleyan University (Middletown, CT). zacklobel.com @zacklobel
Gabriel Torres (Community Engagement Coordinator: Manhattan, Queens, Staten Island, Brooklyn) is a multidisciplinary artist from Colombia. Recent Directing Credits: *The Bearded Woman* by Jei Osorio, The Tank, 2018, (Assistant Dir) *La Pola* by Oscar Cabreira, Serials, The Flea Theater, 2018, (Artistic Director Assistant) LES Festival For the Arts, Theater for The New City, 2018. Teaching Artist: Cue Drama, Hong Kong, 2018-2019, Jamaica Center for The Arts - 2018. He has been published by Mr Ma’Am Literary Magazine, Eleven and a Half and the Operating Room. He is a candidate at the new school for a Dual Master/Bachelors Degree in Media Studies and Liberal Social Sciences, and a student at Riggio’s Honors Democracy and Writing Program. / gabrielgtorres.com/

Norberto Troncoso (Community Engagement Coordinator: Bronx) is a graduate of Pace University’s Business program and as a founding member of Open Hydrant Theater Company, has performed at the Manhattan Ensemble Theater, Lincoln Center, 54 Below and the New York International Fringe Festival. Norberto is eager to be working with En Garde Arts as their Community Engagement Coordinator. Norberto has been involved with, as well as orchestrated, many community events with organizations in the Bronx, (including events in culture, informational and collaborative). He has a vested interest in seeing the community expand and thrive, and is eager to collaborate with such an amazing company.

SPECIAL THANKS
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Sound Equipment by One Dream Sound Mezcal Sponsor Bruxo Mezcal

Dante Albertie, Eileen Reyes Arias, Eric Braat, Luis Reyes Cardenas, Maria Cristina-Fusté, Ayesha Dillabough, Jesse Green, Joe Harrell, Steven Hitt, Ideal Glass and Willard Morgan, Terry Greiss, Rafe Jenney, the La MaMa staff, Innes Ladonne, Josh Luxenberg/The Connelly Theater, Materials For The Arts, Carter McGowan, New Georges, Henry Ovalles, Handan Ozbilgin, Jason Paradise, The Public Theatre, Roundabout Theatre Fellows Program, Jeremy Wilson, and all the actors who helped develop the piece over the last two and a half years.

Playwright Andrea Thome would like to thank:
I’m grateful to interviewees Pilar Perez, Mariposa, Manuela, Rédin, Sergio, Jhonatan, Adriana, and Sinuhé Padilla for their generosity, to my colleagues at the Theatre & Performance department at SUNY Purchase for their support, and to SPACE on Ryder Farm and Blue Mountain Center for giving me space to develop this piece. Deepest thanks to Eddie Martinez for supporting me on this journey.
ABOUT EN GARDE ARTS

En Garde Arts creates, produces and presents bold theatre experiences that reach across artistic, physical and social boundaries. We aim to increase empathy and open-mindedness by illuminating nuanced perspectives and unspoken truths behind the salient issues of our time.

Founded in 1985 by Anne Hamburger, En Garde Arts is widely credited for putting site-specific theatre on the map. After a decade at Disney on the West Coast, Anne Hamburger returned to New York City, relaunched En Garde Arts and its shows, devoted to social change, have premiered at prestigious venues including BAM, the Kennedy Center and have toured to over 40 cities throughout the country.

Uncommon Voices is a new program launched in 2019, an intergenerational series for art, activism, conversation and community, presenting developmental readings of artists whose work is at the intersection of art and social justice once a month in Brooklyn.

En Garde Arts and WNET are in Cohoots! In partnership with Jesse Green, Longfellow Films, we are bringing the Uncommon Voices series to a national audience! Check out our Uncommon Voices episodes launching online February 12th with S#!thole Country Clapback written and performed by Pascale Armand. On February 19th, Fandango for Butterflies (and Coyotes) will be featured. Follow @allartstv and @engardearts and @longfellowfilms.

Remaining Uncommon Voices ALL ARTS episodes are featuring the work of Kevin R. Free, Andre de Shields, Nadine Malouf and Miranda Rose Hall of LubDub Theatre Company, Danny Pudi, Arpita Mukherjee, Syndee Winters and Andromeda Turre, Em Weinstein and Annabelle Gurwitch.

En Garde Arts is incredibly grateful to the supporters of our work who have helped to make it possible for us to continue to enrich the cultural landscape. As an independent producing organization, we aim to produce risk-taking, socially important work that will have lasting impact.

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Uncommon Voices -- our intergenerational series for art, activism, conversation and community -- occurs the first Monday of each month (usually) at The Commons Café in Brooklyn. Presenting developmental readings of artists whose work is at the intersection of art and social justice.

WNET’s ALL ARTS is featuring our Uncommon Voices presentations on their platform with artist interviews and excerpts from the shows.

Visit allarts.org to watch!

We’ll see you again soon!