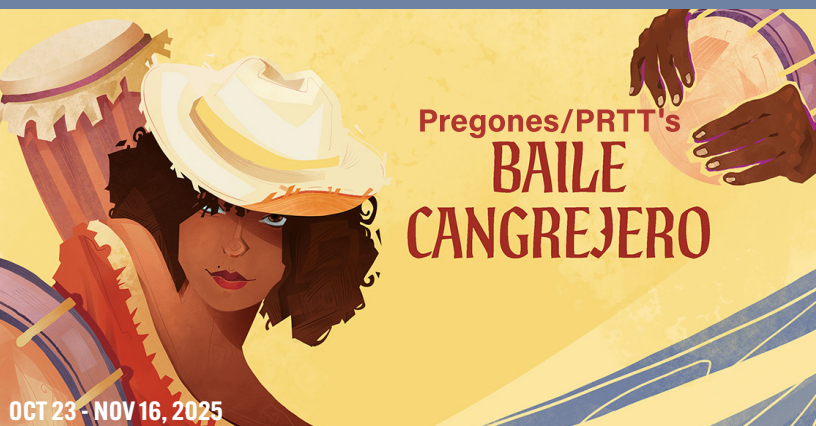


PREGONES PRTT

Rosalba Rolón, Artistic Director

Alvan Colón Lespier, Jorge B. Merced, Associate Artistic Directors

Arnaldo J. López, Ph.D., Managing Director PRESENT



Pregones/PRTT's **BAILE CANGREJERO**

OCT 23 - NOV 16, 2025

A Pregones/PRTT production with poems by
**JULIA DE BURGOS, MANUEL DEL CABRAL, NICOLÁS GUILLÉN,
LUIS PALÉS MATOS, NICOMEDES SANTA CRUZ,
FORTUNATO VIZCARRONDO**

Additional Texts by
JORGE B. MERCED

CAST
CEDRIC LEIBA JR. & ANNA MALAVÉ

Musicians
DESMAR GUEVARA- KEYBOARD; **ANTHONY CARRILLO**- PERCUSSION;
CAMILO MOLINA- PERCUSSION/DRUMS; **ALVARO BENAVIDES**- BASS;
NELSON MATTHEW GONZALEZ- PERCUSSION SUBSTITUE;
WALDO CHÁVEZ- BASS SUBSTITUTE

CREATIVE TEAM

Set Designer
OMAYRA GARRIGA CASIANO

Lighting Designer
EMMANUEL DELGADO

Costume Designer
ELIANA YOST

Movement Consultant
MILTERI TUCKER

Assistant Director
VERAALBA SANTA

Production Stage Manager
BRIANNA GUILLEN

Assistant Stage Manager
JOYCE BAEZ

Sound Consultant
FRANKIE LEROUX

Production Manager **JESSICA MOYA**

Musical Direction by **DESMAR GUEVARA**

Directed by **JORGE B. MERCED**

This production of Baile Cangrejero is dedicated to the memory of master musician José 'Joseito' Rivera, and longtime Pregones Ensemble Member Marcella White.

PRODUCTION TEAM

Lighting Programmer
LEE ANNE MEEKS

Sound Engineer
DANNY HERNÁNDEZ

A1
JAKE VAZQUEZ

Wardrobe Supervisor
STEPHANIE LOPEZ

Drapery Seamstress
JULIETH CHIN

Production Electricians
**JEFFREY D'AMBROSIO,
BRENNAN DESAUTELLE,
DARIEL GARCÍA**

Artwork
KARINA N. CRUZ ORTIZ

Photography
KRYSTAL PAGÁN

Press
PRINT SHOP PR

Supertitles Operator & PA
ISAIAH LEMOS

Stagehand
SAMUEL SUAREZ ARCOS

Carpenters
**CHRISTIAN DIAZ,
MATIAS ULIBARRY**

Performed in English & Spanish with supertitles.

Puerto Rican Traveling Theater
304 W 47th ST. NYC

RUNNING TIME: 75 minutes, no intermission

Produced By

PREGONES
 **PRTT**



Photo by Krystal Pagán

CAST

Benny	CEDRIC LEIBA JR.
Colasa	ANNA MALAVÉ
Bass	ALVARO BENAVIDES
Percussion	ANTHONY CARRILLO
Keyboard	DESMAR GUEVARA
Percussion/Drums	CAMILO MOLINA
Percussion Substitute	NELSON MATTHEW GONZALEZ
Bass Substitute	WALDO CHÁVEZ



CEDRIC LEIBA JR.



ANNA MALAVÉ



ALVARO BENAVIDES



ANTHONY CARRILLO



DESMAR GUEVARA



CAMILO MOLINA



NELSON MATTHEW GONZALEZ



WALDO CHÁVEZ



ACTORS' EQUITY ASSOCIATION – 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. THIS THEATER OPERATES UNDER AN ACTORS' EQUITY ASSOCIATION OFF-BROADWAY NYC-LOA.



THE POEMS

¿Y tu agüela, a'onde ejtá?

by Fortunato Vizcarrondo

Loiza Aldea

by Fortunato Vizcarrondo

Enamorao

by Fortunato Vizcarrondo

Majestad Negra

by Luis Palés Matos

Trópico Suelto

by Manuel del Cabral

Ay, ay, ay de la grifa negra

by Julia de Burgos

Danza Negra

by Luis Palés Matos

original music by Desmar Guevara

Muerte en el ring

by Nicomedes Santa Cruz

El apellido

by Nicolás Guillén

Baile Cangrejero

by Fortunato Vizcarrondo

ABOUT THE POETS

JULIA DE BURGOS (*Puerto Rico, 1916-1953*)

Julia de Burgos remains the most beloved and highly regarded Puerto Rican woman poet of the 20th century. Her powerful work unites love, patriotic fervor, and social and political protest. The lyrical force of poems like "Río Grande de Loíza" and the sharp social criticism of "Welfare Island" sustain her popular appeal. Among her best-loved books are *Canción de la verdad sencilla* (1939) and *El mar y tú* (1954). In 1996, New York Puerto Rican writer Jack Agüeros published *Song of the Simple Truth: The Complete Poems of Julia de Burgos*, an award-winning translation from Curbstone Press.

MANUEL DEL CABRAL (*Dominican Republic, 1907-1999*)

Manuel del Cabral, a poet of social themes, authored fifteen books, including *Doce Poemas Negros* (1935) and *Trópico Suelto* (1943). His writings offered descriptions of Black peoples that went beyond the colorful or folkloric. Del Cabral's verse and prose poems revealed the deepest problems of people living under oppression and exploitation, addressing the complex realities of race and power in the Caribbean.

NICOLÁS GUILLÉN (*Cuba, 1902-1981*)

Nicolás Guillén addressed fundamental problems such as racial discrimination and the abysmal social and economic disparities within the American continent. He emerged as one of the principal representatives of *negrismo*, the Black arts movement in the Americas. His innovation of *poema-son* (poem-music) continues to have significant influence on contemporary Caribbean and Latin American poetry. Landmark book publications include *Motivos del son* (1930), *Sóngoro cosongo* (1931), and *West Indies Ltd.* (1934), to name a few.

LUIS PALÉS MATOS (*Puerto Rico, 1899-1959*)

In the early 1920s, Luis Palés Matos and José De Diego Padró initiated a vanguard poetic movement, emphasizing the poetic value of rhythm and onomatopoeia. These stylistic preferences connected with Afro-Antillean musical traditions, later becoming the essential element of *poesía negroide* in Latin America. Palés's early poems from that period established him as the undisputed initiator of this movement. His most widely read book remains *Tuntún de pasa grifería* (1937).

NICOMEDES SANTA CRUZ (Perú, 1925-1992)

By the age of 24, Nicomedes Santa Cruz began writing his more than 4,000 *décimas*—traditional compositions consisting of ten verses of eight syllables each. He published *Décimas* (1960), *Cumaná* (1964), *Canto a mi Perú* (1966), and *Ritmos negros del Perú* (1971), among other books. One of his greatest achievements was giving rise to Peruvian literature rooted in Black heritage. Before his contributions, Afro-Peruvian culture primarily found expression in Peru's popular music, itself an important source of inspiration for the poet. Today, cultural institutions and scholars increasingly recognize Santa Cruz as a pivotal figure in the reclamation and celebration of Afro-Peruvian identity.

FORTUNATO VIZCARRONDO (Puerto Rico, 1896-1980)

Fortunato Vizcarrondo delved into verse of popular inspiration and attitude, in which Black Puerto Ricans occupy a central position. He used the first person to compose verses of unique candor, including the immortal “¿Y tu agüela, a dónde ejtá?” (And Your Grandma, Where's She At?), where the narrator mocks the pedigree of Creole whites and mestizos alike. Some of his most recognized poetry compiles in the book *Dinga y Mandinga* (1942).



Photo by Krystal Pagán

NOTE FROM THE DIRECTOR



At Pregones/Puerto Rican Traveling Theater we are blessed with a long memory going back to the days when live theater performances in Spanish, and in bilingual Spanish/English formats, were rare and distant from the mainstream. How far along our extended Latiné theater community and the New York performing arts scene has come is testament to decades of derring-do, imagination, and the will to make room and make meaning and make a joyful noise for ourselves.

For those who choose or have no other option but to make a home here in this other place that is ours too, survival and celebration go hand in hand since forever. Even before arrival, across the decades and the eras, we carry with us a millenary cadence and a rhythm without beginning or end. We carry the burdens and the hopes of those who rise day in and day out without advantage. We carry also the conviction of a multitude bound to the cradle and to the dawn, to what starts and to what stays on. *Trópico furioso y alegre a la vez.*

Baile Cangrejero lifts a prayer of theater and poetry and music for the real and the imagined Africa of our bodies and our minds. Aquí el que no tiene dinga tiene mandinga. This truth that is for all without exception animates the best of **Luis Palés Matos, Julia de Burgos, Manuel del Cabral, Fortunato Vizcarrondo, Nicomedes Santa Cruz,** and **Nicolás Guillén.** These esteemed writers paid tribute to our shared African heritage and Black identity at a time when others in the Spanish-speaking Caribbean and Latin America were reticent to do so. They taught us to listen and to care and to cheer for our negritud. Decades on, they still bristle and dazzle!

Baile Cangrejero was born at the fierce tail end of 1980s multiculturalism in El Barrio/East Harlem and the South Bronx, undaunted by conservative backlash against the Civil Rights Movement. It was a period of furious creative activity and cultural affirmation. Pregones toured the pro-

duction throughout the five boroughs and up and down the East Coast, bringing joy to and inspiring pride and defiance in countless caras lindas.

This 2025 remounting is part of a larger commitment to keep Pregones/PRTT's original repertory current. The interstitial text has been updated to reflect our sociopolitical reality. All production design –set, costumes, lights, sound– is brand new. For our actors and musicians, it has been a labor of love and discovery. I owe a debt of gratitude to everyone involved, and we do it all for you, our live audience. ¡Que disfruten de la función!

Jorge B. Merced

October 2025



Baile Cangrejero Archival Images. Clockwise from top: Ricardo Pons, Alberto Toro, Jorge B. Merced, Desmar Guevara and Waldo Chávez in 1993; Judy Rivera and Jorge B. Merced in the 1996 PRTT Summer Tour. Soldanela Rivera with the cast in 1998. Yaremis Félix and Antonio Vargas in 2013. Sandra Rodríguez and Jorge B. Merced in 2002.



Photo by Krystal Pagan

ARTIST BIOS

CEDRIC LEIBA JR. (Benny) Off-Broadway: *The Marchers* (Pregones/PRTT), *Sweet Charity* (NHAT, HOLA Award), *Yellow Brick Road* (Lortel Theatre). Paris: *Carmen La Cubana* (Théâtre du Châtelet). Tours: *Rent*, *Miss Saigon*. Regional: *La Cage Aux Folles* (Music Theatre of Connecticut), *West Side Story* (The Muny), *Chad Deity* (TheatreSquared), *Guys & Dolls* (TUTS), *La Cage Aux Folles* (Goodspeed Musicals), *Kingdom* (The Old Globe). TV: *High Maintenance* (HBO), *The Equalizer* (CBS), *The Blacklist* (NBC), *Pose* (FX), *The Switch* (Fashion One TV). Film: *Bros*, *West Side Story* (Featured Vocalist), *Gets Good*, *Light*, *Millie & The Lords*. Under Gonzalez-Leiba Jr, Broadway Co-Producer credits include *The Wiz*, *Hell's Kitchen*, *Our Town*, *Swept Away*, *Gypsy* and Ambassador for *Buena Vista Social Club*. A Producing Partner with The People's Theatre, Cedric is the Co-Founder of DominiRican Productions.

ANNA MALAVÉ (Colasa) Puerto Rican actress, dancer, and singer. She graduated from the Drama Department at the University of Puerto Rico. She was a member of Professor Dean Zayas' Teatro Rodante (The Traveling Theater), and was part of the cast of *Days of Significance*, *Los Justos*, *Stop Kiss*, and *Comedia dell Arte*. Her professional career in Puerto Rico is notable for: *Shrek the Musical*, *Charlie the Musical*, *The Game*, *Alex and Emma*, *Our Town*, and *Mameyes 3:30*, among others. In New York City, with Pregones/PRTT, she performed in *Harlem Hellfighters on a Latin Beat*, *Aloha Boricua*, *The Red Rose*, and *The Desire of the Astronaut*; *La Traición en la amistad* and *La muerte y la Doncella* from the Van Lier program presented by Repertorio Español; and *Botiquín de Boleros de Columbia Heights* at the Gala Theater in Washington, DC.

ÁLVARO BENAVIDES (Bass) is a Venezuelan born bassist residing in New York City since 2004. He first moved to the USA in 1996 with a Best Entering Student Award Scholarship from



Photo by Krystal Pagán

Berklee College of Music in Boston, MA. He worked with many local musicians in the Boston years, and since living in New York he's performed with many bands, musicals and theaters. He was part of The Pedrito Martinez Group with whom he recorded two studio albums; one live album picked a Grammy nomination in 2015. Touring credits: New Orleans, Newport, Montreaux; Wynton Marsalis, John Scofield, Steve Gadd, Waldo Chávez, Issac Delgado and many more. Today you can hear him in NYC playing with various artists and his own project Alvaro Benavides & Radio Club.

ANTHONY CARRILLO (Percussion) is a multi percussionist of proud Puerto Rican musical heritage. His musical career spans over 4 decades in numerous stellar settings including over 18 years of collaborations and performances with Pregones/PRTT (*Aloha Boricua*, *Game Over*, *Torched* and *I Like it Like That* among others), performances and recordings with renowned musicians Eddie Palmieri, Gonzalo Rubalcaba, Paul Simon and Harry Belafonte as well as being an integral member of famed Puerto Rican groups, Batacumbete, Descarga Boricua and the metal band, PUYA. Anthony has released 3 CD's featuring the first ever recordings of Rumba from Puerto Rico. Both his latin jazz group, AA team and his latin big band, YÁMBAWA released two EP's in 2018. He endorses MOPERC percussion instruments and is collaborating with MOPERC on a new line of Puerto Rican and Cuban percussion.

DESMAR GUEVARA (Musical Director & Keyboard) Resident Composer and Musical Director of Pregones/PRTT, is a recognized champion of new music idioms in Latin jazz, a composer of experimental and non-traditional music for live theater and film, and an in-demand pianist with numerous concert, touring, and recording credits. He has composed, arranged, and music directed dozens of ensemble theater productions of varying scale, from chamber to Off-Broadway. He is founding director of chamber jazz ensemble Taller Sicá, founding member of Afro Puerto Rican ensemble Viento de Agua, and has

collaborated with many musical luminaries including Tito Puente, Celia Cruz, Tito Nieves, Xiomara Fortuna, Andy Montañez, Soledad Bravo, and Danny Rivera. Recent premieres include *Grados Inefables*, which delves into the esoteric symbolism and philosophies of Freemasonry, co-commissioned by arts presenters in New York, Colorado, and California.

CAMILO MOLINA (Percussion/Drums) is an accomplished Multi-Percussionist, Producer and Educator born and raised in New York City. At the age of two, Camilo began studying with Los Pleneros de la 21 – a community based group dedicated to playing folkloric Puerto Rican music – in their children’s workshop. It was as a student in the workshops where Camilo met his first teachers: Alberto Cepeda and Juan Gutierrez. Advancing in skill through the years, Camilo progressed from a student, into a teacher for the community workshops offered by Los Pleneros de la 21. In 1995 Camilo began to study at Boys Harbor Conservatory of Latin Music with renowned percussionists Johnny Almendra and Louie Bauzó.

JOYCE BAEZ (Assistant Stage Manager, She/They) is a Producer, House Manager, and Stage Manager based in New York City. They began their theater journey as an intern with Pregones/PRTT in 2022 and quickly grew into production and management roles. *Baile Cangrejero* marks their second production as Assistant Stage Manager. Recent NYC credits include: Assistant Stage Manager – *The Desire of the Astronaut*; Light Board Operator – *Barba-Rev. Latina* and *Burned*; COO/Producer: *One Love One Mic House Manager* – Nuyorican Final Friday Slam, *Domino Effect*, *The Red Rose*, *Law and Disorder* – *Eli Castro*, *Torched*, *Quarter Rican*, *March Is Music*, *Aloha Boricua*, and *The Harlem Hellfighters* and much more. Joyce is passionate about collaborative storytelling and supporting Latinx theater spaces. They are excited to continue growing as a creative and grateful to the mentors and colleagues who have supported and inspired them along the way.

OMAYRA GARRIGA CASIANO (Set Designer) She/ Her/ Ella is a NY based Puerto Rican theater maker. She has worked extensively with all the Latinx theater companies in NYC: Teatro SEA, LATEA, Pregones, IATI, Bushwick Starr, and is an Associate artist at Boundless Theatre Company, Repertorio Español and Teatro Círculo. Recent credits in scenic design include: *La niña y la Ballena*(2025), *Denovela* (2025), *La Caída de Trujillo* (2024), *Mercado Libre* (2022), *La Carta ¿Qué harás?* (2021), *El Barrio Raíces* (2018 to present), *El barbero de Sevilla* (2019) ,*The Lesson*(2018), *The Waters of Friendship* (2018), *Nanas* (2018),

among others. Credits in lighting design include: *La ternura* (2025), *La Caída de Trujillo*(2024), *Ñachi* (2024), *Callback Series* (2016-2023), *La Celestina* (2019). International credits include collaborations with: Theater of the Oppressed (Brazil), Malayerba (Ecuador) and Yuyachkani (Peru). She received the ATI, LATA and HOLA awards for her scenic design of *Mercado libre*. Holds a B.A. in Theater Education from the University of Puerto Rico and an MFA in Theater Design from Brooklyn College.

EMMANUEL DELGADO (Lighting) is a New York City based lighting designer from Puerto Rico. He holds a MFA in Design from NYU Tisch. Recent credits include: *Aloha Boricua*(Pregones/PRTT), *Triple Threat* (Theatre Row), *Love's Labour's Lost* (Two River Theater). Recent Broadway productions as an Assistant Lighting Designer: *Funny Girl*, *Ohio State Murder* and *Our Town*. *Buena Vista Social Club* (Associate Lighting Designer).

NELSON MATTHEW GONZALEZ (Percussion Substitute) Bronx native Nelson Matthew Gonzalez was raised in a musical family. His grandfather, Benny Ayala, is a seasoned Plenero composer and folklorist. As a young child, Matthew was surrounded by Afro-Caribbean rhythms of Puerto Rican folkloric music. He began formally studying music at the Harbor Conservatory in East Harlem, New York at age eleven. Since then, Matthew has become an accomplished percussionist which he studied under Johnny Almendra, Geroge Delgado, Louis Bauzo, Anthony Carrillo, and just to mention a few. Matthew is equally gifted as a dancer and has been a member of Danza Fiesta for over 24 years. He is currently playing Los Pleneros de la 21, Latin Heart Orchestra, Steven Oquendo Latin Jazz orchestra, 9-time Grammy-nominated musician Bobby Sanabria and just a few to mention. In 2017 Matthew and his other co-leader's Jorge Vazquez and George Velasquez decided to form their 11-piece Bomba y Plena orchestra Kinto Zonó to showcase and highlight their unique New York style of plena and bomba throughout the diaspora.

BRIANNA GUILLEN (Assistant Stage Manager) is a Montclair State University theater graduate who has been the Production Stage Manager of *Alice by Heart* (2024) as well as Assistant Stage Manager of *Pippin* (2024) at Vanguard Theater Company. She has also worked for New York City Center for their production of *Jelly's Last Jam*(2024) as a Production Assistant. She made her Broadway debut at *ELF The Musical*(2025) as a Production Assistant. She has been working with Pregones/PRTT for a year as a stage manager for various shows like *Parrots at the Pagoda*(2025) and *Burned*(2025).

FRANKIE LEROUX (Sound Consultant) is a Latin Grammy-winning music producer, sound designer, drummer, visual creator, and educator based in New York City. Raised between Puerto Rico and New York, he blends traditional songwriting with electronic production to create music that is both culturally rooted and experimental. A Berklee College of Music graduate, he's worked with artists like Ms. Lauryn Hill and Cultura Profética. Frankie has led music programs at Carnegie Hall, Crossroads Juvenile Center, and Children of Promise, and co-founded *Street Studios*. His recent theater work includes *The Desire of the Astronaut* (PRTT) and *La Ternura* (Repertorio Español).

JORGE B. MERCED (Director) As Associate Artistic Director of Pregones/PRTT, Jorge plays a key role in the development of the company's ensemble, creative methodology and original repertory. A graduate of Escuela Libre de Música (Puerto Rico) and the City College Theater Department (NYC), he later trained in Cuba with Osvaldo Dragún, Eugenio Barba, Miguel Rubio & Teresa Ralli of Yuyachkani (EITALEC 89), and in Brazil & France with Augusto Boal. Directing credits include: *Fellini's La Strada*, *Verano Verano* (IATI), *Evolution of a Sonero*, *Quarter Rican*, *Aloha Boricua*, *Neon Baby*, *El Bolero Was My Downfall* (Pregones), *Swimming While Drowning* (Cara Mía Theater, Dallas, TX). Distinctions include the 2022 Simón Bolívar Lifetime Achievement Award (CUNY), and multiple recognitions for his groundbreaking LGBTQ-themed Asunción Queer Playwrights Project. Jorge served on the Nominating Committee of The Lucille Lortel Awards for excellence in Off-Broadway theater (2018-23).

JESSICA MOYA (Production Manager) Jessica is a graduate of City College-City University of New York, Department of Theater. Pregones credits include: *Evolution of a Sonero*, *Quarter Rican*, *El Apagón*, *Blanco*, *Sissy*, *Betsy*, *El bolero fue mi ruina*, *Game Over*, *El ultimo rosario de Medea*, *The Beep*, *The Blackout*, *Migrants!*, *The Phone Call*; Suzan-Lori Parks' *365 Days/365 Plays*, *The Red Rose*, *Aloha Boricua*, *The Harlem Hellfighters On A Latin Beat*, *Neon Baby*, and all of Pregones Theater's Presenting productions since 2006. She is recipient of a TCG New Generations/Future Leaders Mentorship.

WALDO CHÁVEZ (Bass Substitute) is a prolific bassist, lending his musical talents to recording, touring, and performing with a diverse array of artists across multiple genres. His global footprint spans performances in over 63 countries and participation in major jazz and world music festivals worldwide, collaborating with many award-winning artists in salsa, pop, Latin jazz, and theater. He is also a distinguished and committed educator with the award-

winning educational program Mind-Builders Creative Arts Center in NYC.

VERAALBA SANTA (Assistant Director - ella/she/elle) is thrilled to be joining Pregones once again for *Baile Cangrejero*. Selected Work- Choreography: *The Desire of the Astronaut, Parrots at The Pagoda* (PRTT), *Así Somos* (NYLFF * EMMY Nominee), *Ya no es canción es grito* (La MaMa Moves); *A series of non-beginnings* (Work Up 3.2 Gibney Dance); *Cuerpo Cámara Archivo* (La Espectacular Residencia; Casa Ruth, PR). Theater: Caborca (Zoetrope; Abrons Art Center) FAUNA (Torn Page Theater) Talking Band (City of No Illusions; La MaMa Theater) Film and Television: *Law and Order: SVU; Bull; Law and Order: Organized Crime; The Endgame. Players; Quien eres tú?; Prote-sis; The Washing Society*. Selected Festivals & Tours: Encuentro Festival, Los Angeles, California; BAM Film Festival, NYC; Pueblos-Escena, Camagüey and Ciego de Ávila, Cuba; Hemi-spheric Institute, Buenos Aires, Argentina; Festival Iberoamer-icano, Cadiz; Spain; Theater Pigs Troupe, Düsseldorf, Germany. Graduated from The Neighborhood Playhouse in the Meisner Technique. BA in Drama, University of Puerto Rico, Rio Piedras. Actress in Residence at The Actors Center, NYC. Recently, her dance score entitled *Score for a folding dance* was published in *Handbook: A manual for performance, process, and the labor of laundry* by Lizzie Olesker and Lynne Sachs.

MILTERI TUCKER (Movement Consultant - ella/she/elle) Born and raised in Puerto Rico. Ms. Tucker holds degrees in Dance, Biology and Chemistry, a master in Dance Education from New York University-NYU. Is the founder and artistic director of BOMBAZO Dance Co. Ms Tucker has apprenticed and performed with Bomba elders and distinguished Bomba families in Puerto Rico from San Juan, Santurce, Loiza, Catano, Ponce, Mayaguez, Arroyo. As an educator and Master Bomba dancer, she teaches and choreographs in the United States and inter-

nationally. Milteri has worked for distinguished dance companies and choreographers from Puerto Rico, the Caribbean and United States. She has performed and showcased her work at City Center, Alvin Ailey, Hostos Main Stage, BAAD, Pregones Theater, Thalia Spanish Theater, Castillo Theater, El Museo del Barrio, Julia de Burgos Cultural Center, Lehman Center for the Performing Arts, PRTT and STEPS.

ELIANA YOST (Costume Designer) is a costume designer and dressmaker, graduated with a Bachelor's Degree in Theatre from the National University of Córdoba. She is passionate about sustainability and theater as a form of education and social progress. Eliana has designed costumes for productions in Argentina and New York, collaborating with Teatro Círculo, Repertorio Español, Pregones/PRTT, Boundless Theatre Company, and INTAR Theatre. Her skills include sewing, pattern-making, wardrobe supervision, and garment construction, always bringing creativity, precision, and care to her work.



Photo by Krystal Pagán

Pregones/PRTT respectfully acknowledges that our Bronx and Manhattan venues are located on the ancestral and unceded lands of the Lenape Nation.

ABOUT PREGONES/PRTT



PREGONES PRTT

PREGONES/PRTT / Pregones/Puerto Rican Traveling Theater is an award-winning acting and music ensemble, multidiscipline arts presenter, and owner/steward of bilingual arts facilities in The Bronx and Manhattan. Our mission is to champion a Puerto Rican/Latinx cultural legacy of universal value through creation and performance of original plays and musicals, exchange and partnership with other artists of merit, and engagement of diverse audiences. Our year-round programs offer attractive and affordable opportunities for arts access and participation to NYC residents and visitors alike.

Pregones was founded in 1979 when a group of artists led by Rosalba Rolón set out to create and tour new works in the style of Caribbean and Latin American colectivos or performing ensembles. Established as a South Bronx resident company soon after, Pregones remains in the vanguard of an arts renaissance radiating throughout and beyond The Bronx today.

Spurred by stage and film icon Miriam Colón, PRTT was founded in 1967 as one of the first bilingual theater companies in all the U.S. It is credited for nurturing the development of hundreds of Latinx artists, legitimating creative connections throughout the Spanish-speaking world, and pioneering models for lasting community engagement.

Following merger in 2014, Pregones/PRTT plays a decisive role in empowering diverse artists and audiences to claim their place at the front of the American theater.

PREGONES PRTT

Artistic Director
ROSALBA ROLÓN

Associate Artistic Directors
ALVAN COLÓN LESPIER
JORGE B. MERCED

Managing Director
ARNALDO J. LÓPEZ, PH.D.

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Production Manager
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Artistic Associate
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Special Thanks Jorge Leger & Astound Media; Steve Hernández & ACE Construction; Sam León and all our neighbors and volunteers in The Bronx and Manhattan!

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