

# PREGONES PRTT

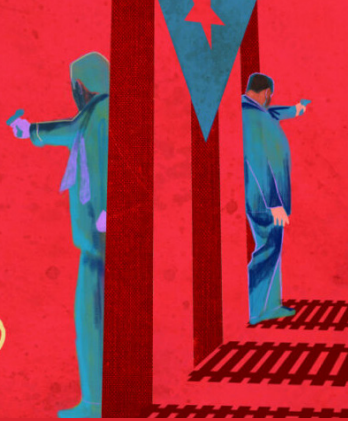
Rosalba Rolón, Artistic Director

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

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

## the beautiful land i seek *(la linda tierra que busco yo)*

DECEMBER 4 - 29, 2024



Written by

**MATTHEW BARBOT**

Featuring

**NATE BETANCOURT, DANIEL COLÓN,  
ALEJANDRO HERNÁNDEZ, ASHLEY MARIE ORTIZ,  
BOBBY ROMÁN**

Set  
**TRISTAN  
JEFFERS**

Costumes  
**HAYDEE  
ZELIDETH**

Lights  
**LUCRECIA  
BRICEÑO**

Sound  
**CHAD  
RAINES**

Projections  
**EAMONN  
FARRELL**

Associate Lighting Designer  
**EMMANUEL DELGADO  
LEE ANNE MEEKS**

Choreography  
**AMAAL SAIFUDEEN**

Sound Engineer  
**EDUARDO RESÉNDIZ**

Master Electrician  
**WILL ROSSITER**

Technical Director  
**STEVEN BRENNAN**

Production Assistant  
**BRIANNA GUILLEN**

**Electricians:** MADELINE WEBB,  
JESSICA DUNN, EJ GEORGE, MIL-  
NER SOMMER, EMILY POOLE, LUKE  
WILLSON

**Carpenters:** JEFFERSON REAR-  
DON, CARISSA DAHLIA, DEVAN  
MCCULLOCH, STEPHEN T SHORE,  
JIMMY KOHLMANN

Production Stage Manager  
**CAREN CELINE MORRIS**

Assistant Stage Manager  
**ARIANA MICHEL**

Props  
**EMMETT GROSLAND**

Translations  
**JORGE B. MERCED**

Supertitles Operator  
**MAJO FERRUCHO**

Video & Sound Operator  
**HECTOR LUIS CARDONA**

Costume Assistant  
**ELIANA YOST**

Photography  
**KRYSTAL PAGÁN  
VALERIE TERRANOVA**

Artwork  
**JEISON RIVERA**

Press: **PRINT SHOP PR**

Line Producer **AARON ROSSINI**

Production Manager **JESSICA MOYA**

Directed by **JOSÉ ZAYAS**

**CAST** (in alphabetical order)

Writer \_\_\_\_\_ **NATE BETANCOURT**  
Swing \_\_\_\_\_ **DANIEL COLÓN**  
Oscar \_\_\_\_\_ **ALEJANDRO HERNÁNDEZ**  
Swing \_\_\_\_\_ **ASHLEY MARIE ORTIZ**  
Gris \_\_\_\_\_ **BOBBY ROMÁN**



NATE BETANCOURT



DANIEL COLÓN



ALEJANDRO HERNÁNDEZ



ASHLEY MARIE ORTIZ



BOBBY ROMÁN

Performed in English & Spanish with supertitles.

Closed captioning is provided by GlobeTitles and can be viewed on any smartphone. Just enter [TBLIS.globetitles.com](http://TBLIS.globetitles.com) into the browser of your phone. Please don't forget to turn all sounds on your phone off prior to the performance.

**Puerto Rican Traveling Theater, 304 W 47<sup>th</sup> ST. NYC**

**RUNNING TIME:** 95 minutes, no intermission

**Please Note:** This production utilizes guns, loud sounds and strobe lighting.



American Sign Language-interpreted performances are set for December 21st at 3:00 PM and December 28th at 8:00 PM.



**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 Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

**CREATIVE** (in alphabetical order)



MATTHEW BARBOT



LUCRECIA BRICEÑO



CAREN CELINE MORRIS



EAMONN FARRELL



EMMETT GROSLAND



TRISTAN JEFFERS



ARIANA MICHEL



CHAD RAINES



AMAAL SAIFUDEEN



JOSÉ ZAYAS



HAYDEE ZELIDETH

Box Office Manager – Raymond Xavier  
House Managers – Joyce Báez, Luis Rivera

*Program Design - Ernesto Cruz-Barriga*

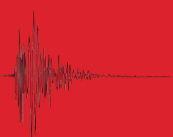
Produced By

**PREGONES**  
 **PRTT**

In Collaboration With



FAULT  
LINE  
THEATRE



## ABOUT THE BEAUTIFUL LAND I SEEK



Photo by Krystal Pagán

**THE STORY:** It's 1950. Oscar and Gris hurtle towards Washington, DC on a mission: strike in the name of Puerto Rican independence. When their trip goes off the rails, the two men confront familiar faces from the past, new questions about the future, and a tough decision to stay the course or get off the train. If only the other passengers would stop interrupting! Loosely based on historical events and definitely based on recent ones, *the beautiful land i seek (la linda tierra que busco yo)* is a funny, gripping rollercoaster ride through Puerto Rico's relationship to the United States.

*the beautiful land i seek (la linda tierra que busco yo)* received a reading as part of Latinx Playwrights Circle's Fresh Draft Series in 2021. In 2022 it was featured in Fault Line Theatre's Irons in the Fire reading and development series. It was workshopped in 2023 as part of Fault Line Theatre's inaugural play-development pipeline, **Fault Line Theatre: (plays) In Previews**, where it received four weeks' worth of focused development, rehearsal, and two weeks of developmental performances, giving artists the chance to experiment and explore their work.

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



## FURTHER READING

I know the play is dense, and people leave with lots of questions about where they can find more information about what the play touches on. Here's a list of places you may want to start. - **Matt Barbot**

**American Gunfight: The Plot to Kill President Truman and the Shoot-out That Stopped It** by Stephen A. Hunter. A gripping account of the historical event behind the play.

**War Against All Puerto Ricans: Revolution and Terror in America's Colony**, by Nelson A. Denis

**Fantasy Island: Colonialism, Exploitation, and the Betrayal of Puerto Rico**, by Ed Morales

**Puerto Rico: A National History**, by Jorell Meléndez-Badillo. Three dense but approachable texts about the history of the US' political and economic relationship to Puerto Rico.

**When I Was Puerto Rican**, by Esmeralda Santiago. I remember this novel sitting on my coffee table when I was growing up, as my parents read it over and over.

**Song of the Simple Truth: The Complete Poems of Julia de Burgos**, by Julia de Burgos. As the Writer says, "The Greatest Poet."

**La Carreta**, by René Marqués. A Puerto Rican classic that was performed on the very same stage.

**Waiting for Godot**, by Samuel Beckett, & **Rosencrantz and Guildenstern are Dead**, by Tom Stoppard. Two classic plays that inspired my approach to this material, because sometimes history can be a little absurd.



## NOTE FROM THE DIRECTOR



Photo by Krystal Pagán

We began with a reading two years ago followed by a wonderful opportunity provided a year later by Fault Line Theatre– a two week rehearsal process and two weeks of a fully designed performance in front of an audience. What you are seeing today is the culmination of an exhilarating model of script development, collaboration, and co-production.

Matt Barbot and I have been collaborators for years and I'm always thrilled when he sends me a new play– his plays straddle genres in unexpected ways while balancing heartbreak and humor with big political and metaphysical ideas. *the beautiful land i seek* is a play that takes a lot of big swings. It's a history of Puerto Rico's relationship with colonialism seen through the lens of a forgotten moment in its political past told as a time spanning fantasy. Our two year process has allowed us to have an ever-evolving conversation around how to sift through a dense barrage of information to get to the core of the story without losing the truth of the two main characters. It is rare to get this level of support when working on a new play and it has been a thrilling process from the very beginning.

I'd like to thank Aaron Rossini and everyone at Fault Line and LatinX Playwrights Circle for believing in us and for seeing the need for telling this story and to Pregones/PRTT for supporting the full production. This is the place to tell this story and this is the moment to reflect on these issues– this is a play that asks us to think about our responsibility to the future and it asks us to ponder the idea of resistance in moments of great strife, our actions have consequences and we all lead to the next thing, what we do matters.



I hope you enjoy this production as much as we've enjoyed bringing it to life. Thank you for joining us.

*José Zayas*



## NOTE FROM THE PLAYWRIGHT

The greatest relief I've ever felt in a theater was hearing the audience laugh during the first public reading of this play. I wrote beautiful land in a flurry over the second half of 2019 into 2020, promising myself that I wouldn't second guess myself until I reached the end. A few rounds of rewrites later, I worried about this weird, angry script, and wasn't sure how audience's would respond. As the play has developed, it's meant so much to hear from audiences that they connected to this piece, that they learned something new, and maybe even saw themselves reflected by it.

If I were to add anything to the already lengthy title (parenthetical and all), it would be "A self portrait;" even writing about centuries of history, this one feels personal, a blend of thoughts and fixations I've had for years given shape by my own hope and grief. I'm so honored that this play is coming to life here, on this historic stage (the play's reference to René Marques' La carreta was there well before we knew we'd premiere here), through the work of so many talented artists, many of whom have been involved in its development for at least a year, now. It's been a rare and special gift to find collaborators who have made the text as personal to them as it is to the playwright. They never stop surprising me.

**Matthew Barbot**

*December 2024*



## WELCOME FROM PREGONES/PRTT

At the top of the Pregones/Puerto Rican Traveling Theater merger ten years ago, we launched *PLATAFORMA: The Bronx-Broadway Showcase for Latiné Theater* to seed more meaningful dialogue between nonprofit and commercial theater, amplify authentic Latiné voices, and foster equitable collaborations. At its core, *PLATAFORMA* is about cultivating understanding and expanding space for artists of color, producers, and lovers of live performance to do more of what we love to do, together.

With the world premiere of *the beautiful land i seek (la linda tierra que busco yo)* by **Matt Barbot**, directed by **José Zayas**, we proudly inaugurate the next chapter in *PLATAFORMA*. This initiative delves into hidden histories, champions censored or undervalued voices, draws audiences from all walks of life, and enriches the NY theater scene with bold, multilingual, and socially conscious new works.

As a cultural anchor and legacy theater arts organization, we are proud to center artists, imagination, and joy. Together with our esteemed *PLATAFORMA* partners for 2024 –Latinx Playwrights Circle and Fault Line Theatre, each with a distinguished trajectory of its own– we strengthen the ties that bind, inspire, and resonate!

Thank you for joining us in this journey, where the beauty and urgency of nuestra gente y nuestra cultura shines ever bright on stage.

¡GRACIAS DE CORAZÓN!

Jorge B. Merced  
Associate Artistic Director  
Pregones PRTT



The Beautiful Land I Seek was originally developed and workshopped by the Fault Line Theatre, with additional developmental readings by Latinx Playwrights Circle

The World Premiere of The Beautiful Land I Seek is a featured run of Pregones/Puerto Rican Traveling Theater's Plataforma: The Bronx-Broadway Showcase for Latiné Theater





Photo by Krystal Pagán

## **ARTIST BIOS**

**NATE BETANCOURT** (*Writer*) is an actor and improviser based in Queens, NY. He was previously in the off-Broadway hit "Drunk Shakespeare". He is a frequent collaborator with the LatinX Playwrights Circle. Hobbies include film noir, gaming, and the hit TV series, *The Golden Girls*. Currently seeking representation. Let's Go, Mets! IG:@nate\_no\_chaser natebetancourt.actor.

**DANIEL COLÓN** (*Swing, he/him*) is thrilled to reunite with this cast & crew for this production. His past credits include *Morir Soñando* (Felix), *Twist of Water* (Liam), and a guest appearance on *Beyond Belief with George Noory* on Gaia. Offstage, Daniel channels his passion for healing and creativity through social media, where he spreads laughter and inspiration. Follow his adventures on Instagram and TikTok (@colormecrazy) for a mix of heartfelt moments and unfiltered fun. A heartfelt thank you to his friends, familia, partner, and fur babies—your unwavering love and support make this journey possible. Love you all endlessly!

**ALEJANDRO HERNÁNDEZ** (*Oscar*) is a Puerto Rican actor originally from Trenton, New Jersey. He's humbled and honored to be working on the PRTT stage in the house that the legendary Miriam Colón built. His TV/FILM credits include Luis Batista in Amazon Prime Video's *The Horror of Dolores Roach* opposite Justina Machado, Nurse Casey Acosta in NBC's *New Amsterdam*, Valdo in Netflix's *Partner Track*, numerous guest and recurring spots on *Instinct*, *Blue Bloods*, *Elementary*, *FBI*, *Chicago PD*, *Sneaky Pete*, *Law and Order*, *Gotham*. *Monster* (Anthony Mandler, director) His stage credits include the beautiful land i seek workshop with Fault Line Theatre Company, *Mojada: A Medea* in Los Angeles at Yale Rep, *Between River-*



Photo by Krystal Pagán

side and Crazy at Pittsburgh Public Theater, The first immigrant at Williamstown theater festival, Peter and the Starcatcher and Wondrous Strange at Actors Theater of Louisville, The National Pastime (Syracuse Stage workshop) Next up, he will be leading the indie feature LIGHT, set to film Spring 2025. Training: BFA Acting, Montclair State University. Actors Theater of Louisville Professional training company, Lucid Body technique with founder Fay Simpson. Pa' mi familia, mi corillo, y El Pueblo. Siempre Pa'lante.

**ASHLEY MARIE ORTIZ** (*Swing, she/her*) *Las Borinqueñas* (Ensemble Studio Theatre), *Prospect Avenue/The Miseducation of Juni Rodríguez* (Ensemble Studio Theatre), *Foul Shots* (INTAR MICROTEATRO Festival), *FUR* (Next Door at NYTW), *Scissoring* (INTAR), *Nervous/System* (BAM), *After* (The Public Theatre), *The Fire this Time Festival Season 9*, *Meet me at the Fountain* (Lincoln Center Education), *Malefactions* (Chinatown Soup), *Patience, Fortitude, and other Antidepressants* (INTAR/LATC). TV: *FBI & Law and Order: SVU*. Web Series: *One Cuckoo & Cheer Up Charlie*. Forever grateful to Matt and Jose and the blis familia, what a joy it is to have this time together again. For Mami y Papi. Gracias a todo mi familia y mis amores, te amo. ¡Que viva Puerto Rico Libre!

**BOBBY ROMÁN** (*Gris*) is ecstatic to be making his Puerto Rican Traveling Theater debut. Other theater credits include *You Will Get Sick* (Roundabout), *Don Juan* (Westport Country Playhouse), *An Enemy of the People* (Yale Repertory Theatre). Television: "Blue Bloods," "FBI," "Bull," "WeCrashed," and "Mr. Robot." He is a graduate of the Heidi Marshall Studio, the William Esper Studio and holds a Master of Fine Arts degree from the Yale School of Drama. IG: @\_bobbyroman

**CAREN CELINE MORRIS** (*Production Stage Manager, she/her/hers*) is a multidisciplinary theatre artist from The Bronx. She aims to promote inclusion, diversity, and accessibility in all of her projects. Caren has worked on projects with WP Theater, The Shed, Ping Chong & Company, HERE Arts Center, Audible @ Minetta Lane Theatre, NYC Civic Engagement Commission, Colt Coeur, The Public, Perelman Performing Arts Center, and The Bushwick Starr. Colt Coeur Company Member.



Photo by Krystal Pagán

**ARIANA MICHEL** (*Assistant Stage Manager, she/her/ella*) is a proud Angelino. She enjoys bouncing back and forth both coasts working on theatre that broadens an audience's perspective. Past credits include Open Call Festival (the Shed), Mobile Unit - Comedy of Errors (the Public), Frybread Queen (Amerinda), Brooklyn Laundry (MTC), Hungry Ghost (Skylight Theater) Summer 1976 (MTC), The Best We Could (MTC), The Collaboration (MTC), Where the Mountain Meets the Sea (MTC). Ariana is blessed to be surrounded with positive creative energies and wants to empower young women of color to take on more leadership roles.

#### CREATIVE

**MATTHEW BARBOT** (*Playwright, he/him*) is a writer from Brooklyn, NY. His play *El Coquí Espectaculare and the Bottle of Doom* (Kennedy Center Darrel Ayers Award, Kennedy Center Latinidad Award) received its world premiere at Two River Theater in January of 2018. *Infallibility* (2018 Sheen Center Playwriting Fellowship) was selected as one of Indie Theater Now's "Best of FringeNYC 2013." *Princess Clara of Loisaída* (2018 Columbia@Roundabout New Play Series) and *Saints Go Marching* were selected to feature on Steppenwolf's The Mix list. *The Venetians* was a winner of Roundabout Theatre Company's 2019 Columbia@Roundabout New Play Series. Recently, his short play *A List of Some Shit I've Killed* was published as part of the Red Bull Theater's anthology Red Bull Shorts Volume III. Matt's first play for young audiences, *Stoo's Famous Martian American Gumbo*, was commissioned by Peppercorn Theatre and was produced in Summer 2019. Matt received his MFA from Columbia University and was recently a New York Theatre Workshop 2050 Fellow and a member of The Civilians' R&D Group.

**LUCRECIA BRICEÑO** (*Lighting*) is a Peruvian artist currently based in Brooklyn. Her work has been associated with artists developing innovative and original pieces. Her work includes

theatre, opera, puppetry, and dance, as well as collaborations in several non-performance projects. Since 2009, she has collaborated with Pregones/PRTT Theater as their resident Lighting Designer. Documenting the Puerto Rican experience has been both an honor and a constant source of inspiration, enriching her creative journey and shaping her work in unexpected ways. Lucrecia is a Co-Artistic Director of Anonymous Ensemble, a devised theater company that creates innovative works in theater, performance media, and live film. Through original texts, music, rituals, and cutting-edge technologies, we craft intimate experiences that connect local and global digital communities. By empowering our audiences and collaborators, we celebrate the complexity of the human experience through collective storytelling. MFA: NYU Tisch School of the Arts. Member of 829

**EAMONN FARRELL** (*Projections*) is a New Jersey-based video designer whose work focuses on investigations of how innovative technologies can support and elevate the work of live performers to create unforgettable experiences. With his company, Anonymous Ensemble, he has created dozens of original, media-infused shows, installations, and live webcasts in New York City and around the world. For two decades, Eamonn collaborated closely with the late Lee Breuer of Mabou Mines. Other design credits include: Sarah Michelson, Big Dance Theater, TFANA, B3 Dance (Bessie Nomination), The LA Phil, Parsons Dance, Jazz at Lincoln Center, Portland Center Stage, Palacio de Bellas Artes, and Megaron Musiki. Eamonn has taught projections design at Princeton, City College of New York, JMU and UVA. Eamonn is excited to be working with Fault Line Theatre and with Pregones/PRTT once again!

**EMMETT GROSLAND** (*Props*) is an artist, an actor, a maker, and an advocate for trans joy. They are so thankful to have been invited back to PRTT after designing *Quarte Rican* in 2023. They currently design for Mile Square Theater, Boomerang, The Peddie School, The New School of Drama, Molloy University and others. As an actor, they have worked at Steppenwolf, Berkeley Rep, Tuacahn, The Signature, and many others. As well as playing Nurse Kai Brunstetter in NBC's *New Amsterdam*. Em received his BFA from Washington University in St. Louis. [www.EmGrosland.com](http://www.EmGrosland.com). @EmGrosland.



Photo by Krystal Pagán



**TRISTAN JEFFERS** (*Set Design*) works include (plays) In Previews, Hindsight, The Oregon Trail, The Wedge Horse, At the Table, Breathing Time, The Faire, From White Plains, From the Same Cloth, Frogs, Dr. Faustus, Fault Line Theatre; Barefoot in the Park, Creede Repertory Theatre; The Imposter, New Guard Theatre; Here We Are Here, PGA Residency @ BAC; Macbeth, Down in the Face of God, The Vagrancy; The Dreams of Antigone, Trinity Repertory Company. [www.tristanjeffers.com](http://www.tristanjeffers.com)

**CHAD RAINES** (*Sound*) Composer, Performer and award winning Sound Designer Chad Raines has been working with off-Broadway, Regional Theaters, Podcast, Television and Film for the last 15 years. For much of that time he has been working with Fault Line Theatre. As a musician he has toured the world with Cellular Chaos, Amanda Palmer and the Grand Theft Orchestra, The Simple Pleasure and The Stingers ATX. Links to work can be found at [www.chadraines.com](http://www.chadraines.com)

**AMAAL SAIFUDEEN** (*Choreography, she/her*) is a Brooklyn based fight/ intimacy coordinator, director, and playwright. She is unbelievably excited to be returning as the Movement Coach on *The Beautiful Land I Seek*. Most recently her work was seen in the new play *Missionary Woman Missionary Woman* (Mitu 580, dir. LD Kelley). Other credits include *Romeo and Juliet* (SOS, dir. Claire Karpen), *Packages O' the Things We Deliver* (National Black Theatre, dir. Daniel Boisrond), and *Daphne* (LCT3, dir. Sarah Hughes). She also served as the Associate Fight Coordinator on the Broadway production of *Appropriate* (dir. Lila Neugebauer). Thank you to *Pregones/ Puerto Rican Traveling Theater* and *Fault Line Theatre* for their trust on this project. Special thanks to Larry Darling, Carmen Castillo, Lisa Stephen Friday, and her parents for their support.

**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 Black-out, 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.

**JOSE ZAYAS** (*Director, he/him*) is an award-winning director. He has directed over 100 productions in New York, regionally, and internationally. Credits include: *El Perro del Hortelano* (Gala Theatre), *Fandango for Butterflies (and Coyotes)* (En

Garde Arts), *The Queen of Basel* (Studio Theatre, DC), *Exquisita Agonía* (Repertorio Espanol), *The Magnetic Fields: 50 Song Memoir* (BAM, MASS MoCA, US & European Tours), *A None-such Celebration* (BAM), *Washed Up on the Potomac* (San Francisco Playhouse, The Flea Theater), *Undocumented* (Joe's Pub), *Pinkolandia and El Coquí Espectacular and the Bottle of Doom* (Two River Theater), *The House of the Spirits* (Teatro Espressivo, Gala Theatre, Denver Center, ACE, HOLA, and Ovation Awards for Best Production and Direction), *Your Name Will Follow You Home*, *La Nena Se Casa*, *Love in the Time of Cholera*, *In the Time of the Butterflies*, *In The Name of Salome*, *Aunt Julia and the Scriptwriter*, *Burundanga* (Repertorio Español, ACE and HOLA Awards for Best Production and Direction for the latter two), *Corazon Eterno*, (Mixed Blood), *Southern Promises and Strom Thurmond is Not a Racist* (PS 122, The Brick), *Useless* (IRT), *Father of Lies and Vengeance Can Wait* (PS 122); *P.S. Jones and the Frozen City*, *Feeder: A Love Story* (TerraNOVA Collective); *Privilege*, *Okay, Mrs. Jones and the Man From Dixieland* (EST), *The Idea of Me* (Cherry Lane Theatre), *The Queen Bees* (Queens Theatre in the Park), *Manuel Vs. The Statue of Liberty and Children of Salt* (NYMF), *Cancun*, *Chronicle of a Death Foretold* (Gala Theatre, DC), *Wedding Dress*, *The Island of Lonely Men* (Teatro Espressivo, Costa Rica).

José has premiered works by Stephin Merritt, Hilary Bettis, Nilo Cruz, Caridad Svich, Robert Askins, Thomas Bradshaw, Duncan Sheik, Steven Sater, Taylor Mac, Marco Antonio Rodriguez, Lynn Rosen, Saviana Stanescu, Carlos Murillo, Rob Urbinati, Kristina Poe, Catherine Filloux, James Carter, Gerardo Cardenas, Matt Barbot, Susan Kim, and Jordi Galceran. Notable fellowships and affiliations include: a Drama League Fellowship, Lincoln Center Theater's Directors Lab, SoHo Rep's Writer/Director Lab, and the NEA/TCG Career Development Program for Directors. He is a member of Ensemble Studio Theatre, and he was the Resident Director at Repertorio Español from 2008-2018. José was born in Puerto Rico. He holds a B.A. from Harvard University and an M.F.A. in Directing from Carnegie Mellon University.

**HAYDEE ZELIDETH** (*Costumes*) is a Chicana artist and costume designer. Clothes carry on public conversations with others and share stories about who we are, who we are not, and who we wish to be. They are a means of exploring how image can open up perceptions of race, class, socioeconomic status, and more - all of which is what most interests her. She grew up on both sides of the Mexican border and these experiences inform her point of view and how she approaches her work, giving depth, dimension and color to the specificities of someone's life. @haydeezelideth

## ABOUT PREGONES/PRTT



# PREGONES PRTT

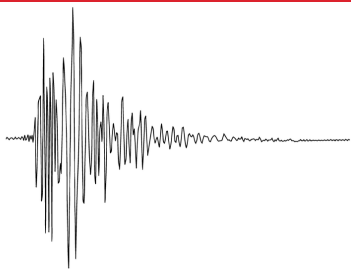
PREGONES/PRTT / Pregones/Puerto Rican Traveling Theater is an award-winning acting and music ensemble, multidiscipline arts presenter, and owner/steward of bilingual arts facilities in The Bronx and Manhattan. Our mission is to champion a Puerto Rican/Latinx cultural legacy of universal value through 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.

# FAULT LINE THEATRE



**HISTORY** - Fault Line Theatre was founded in 2010 by Craig Wesley Divino, Tristan Jeffers, and Aaron Rossini. *the beautiful land i seek (la linda tierra que busco yo)* is our 14th mainstage production. We have developed dozens of new scripts through our Irons in the Fire and (plays) in Previews programs with top tier emerging and veteran theatre artists in the Independent Theatre community.

**MISSION** - Fault Line Theatre creates, develops, and produces socially relevant, character-driven plays for today's audiences. We employ and collaborate with the best members of our artistic community. Fault Line Theatre strives both to challenge veteran theatergoers and welcome those new to the art form.

We believe it is our responsibility as storytellers, allies, and citizens to elevate and give space to the artists and voices who challenge the status quo and work to destroy the systems of oppression that allow inequity and injustice to flourish. Fault Line Theatre is small but mighty, and we will stay active, curious, and loud. We will create safe and inclusive spaces for our entire community of artists to work, grow, and experiment. We will listen, learn, and do our part to dismantle the ruling class, put an end to racism, sexism, ableism, homophobia, transphobia, white supremacy, and all forms of oppression.

## **NOTE FROM FAULT LINE THEATRE**

We were immediately drawn to Matt Barbot's voice, world building, and ideas when we encountered his nascent draft and pitch for *the beautiful land i seek (la linda tierra que busco yo)* back in 2019. Due to the pandemic, it wasn't until the spring of 2022 that we were able to spend a week with the script, developing it with a brilliant group of actors before reading it for a small invited audience. Matt kept writing and in 2023 further grew the script as part of a month-long workshop production process that closed out our inaugural (plays) In Previews series. We are now thrilled to bring back much of the original artistic team for the world premiere production through our collaboration with Pregones/Puerto Rican Traveling Theater and Latinx Playwrights Circle.



## **ABOUT LATINX PLAYWRIGHTS CIRCLE**



The **LatinX Playwrights Circle (LPC)** is an artist-led development and production organization for Latinx(é) playwrights. Founded in 2018 by playwrights Guadalís Del Carmen and Oscar Cabrera with the mission to build a network of Latinx(é) and Caribbean playwrights nationwide in order to promote, develop and elevate their work while making their plays accessible to theater makers looking to find the next generation of American Storytellers.

LPC embraces the ever evolving landscape of Latinidad and the names used to describe this community, including Latiné, Latinx, Hispanic, and the next generation of names to come. Like language itself, this is an ever-evolving name. For more information on our many programs and a full list of our donors please visit [www.LatinXPlaywrights.com](http://www.LatinXPlaywrights.com)

**COMING UP NEXT** - The World Premiere Production of Marco Antonio Rodriguez's Domino Effect. Directed by Mino Lora. April 4-26, 2025. In collaboration with People's Theatre Project and Boundless Theatre Company As part of LatinX Playwrights Circle's new program, Legacy Project At A.R.T.ny Theatres.

### **NOTE FROM LPC'S ARTISTIC LEADERSHIP**

Matt has been with LPC since our inception. And not only is it a pleasure to help bring this play to the stage to share with the NYC community but I think it is a little private victory for every LPC staff and community member. In a small way, we are celebrating from that first meeting way back in 2018. This production is a testament to all the hard work each of us do day by day to make plays by us, about us, and for everyone. Today we celebrate Matt's work knowing that it will help shepherd more voices in our community. Moreover, we welcome you to jump into Matt's Trojan horse of comedy so you can go behind the walls of the colonizer's narrative and to see Puerto Rico's history with fresh eyes. Thank you to our co-producers, Pregones/PRTT and Fault Line, for saying yes to the journey. Thank you for being here.

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