



seasonreport

september2008 august2009

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Photographs by Michael J. Palma

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foreword

We dedicate this report to Repertorio Español's co-founder, Gilberto Zaldívar whose commitment, leadership and tenacity paved the way for all our successes. Gilberto passed away this past October, but his legacy continues to guide us and will live on in our future endeavors.

What an incredible season -- artistically, institutionally and fiscally! Despite one of the most challenging financial environments in four decades, Repertorio Español ended its 2008-2009 season with three artistic successes and no operating budget deficit.

A new production of Calderón de La Barca's classic, *Life is a Dream* returned after a decade absence from our repertory. Written in 1636, this classic is considered to be among one of the greatest jewels of the Spanish Golden Age, but one rarely brought to the stage. Writing for the Backstage, Ron Cohen noted of our production, "*Seeing this arcane classic enacted with bravura within the elegant intimacy of Repertorio Español's theatre makes for a special kind of experience, one that in itself is almost dreamlike.*" We are proud of having introduced this quintessential work to new generations of adults and students, many of whom had never experienced the riches of live theatre.

Thanks to the support of The Andrew W. Mellon and the Booth Ferris Foundations, the Company began a series of residencies to invite six directors to work at Repertorio over an extended period. These residencies are designed to cultivate the next generation of artistic leadership as the Company plans for its next 40 years. For the first series, José Zayas, a young, gifted director infused the Company with his talent and energy. During a four month residency, he brought two exciting new works to the stage: the world premiere of Marcelo Rodríguez's *Letters to a Mother* and Caridad Svich's adaptation of Isabel Allende's acclaimed, *The House of the Spirits*. Newyorktheater.com called Letters, "*a rare opportunity to honestly engage with issues of aging, dying, and remembering.*" The New York Times labeled *The House of the Spirits* as an "*evocative production,*" and Backstage: "*a movingly epic family drama.*"

Aside from offering 265 performances of 12 different productions at our Gramercy Arts theatre to an audience of 37,417, we also had the pleasure of sharing our work on tour to different communities around the tri-state area. What remains a source of pride and joy is having the opportunity to take our work directly to schools that typically have a high Latino enrollment and whose access to the arts is limited. In the 2008-2009 season, the collaborative effort with middle and high schools grew to 11 different schools, one of the few growth areas during the fiscal year.

Of course, this season's successes seemed almost impossible last September. The impact of the economic crisis had an immediate effect on the Company. The most pressing was the cancellations of contracted touring performances and reservations from high schools and colleges. In addition, many of Repertorio's stalwart corporate, government and foundation supporters dropped or reduced their support. Repertorio cut its expenses over 12% by reducing the number of performances, deferring international productions and phasing out three productions from the repertory.

The Company owes its strong position to the unswerving commitment and leadership of our Board of Directors, to the box-office success of *Doña Flor* and *The House of the Spirits*, and to the one-time emergency grants from The Fan Fox and Leslie R. Samuels Foundation and the American Recovery and Reinvestment Act of the National Endowment for the Arts, respectively.

Repertorio is pleased to share with you in these pages our activities and successes of our 2008-2009 season.

Sincerely,



René Buch
Artistic Director



Robert Federico
Executive Director

ANNA IN THE TROPICS

Ana en el trópico
By Nilo Cruz
Directed by René Buch

BOXCAR

Vagón
By Silvia González
Directed by René Buch

CHRONICLE OF A DEATH FORETOLD

Crónica de una muerte anunciada
By Gabriel García Márquez
Adapted by Verónica Triana & Jorge Alí Triana
Directed by Jorge Alí Triana

DOÑA FLOR AND HER TWO HUSBANDS

Doña Flor y sus dos maridos
By Jorge Amado
Adapted by Verónica Triana & Jorge Alí Triana
Directed by Jorge Alí Triana

THE FEAST OF THE GOAT

La fiesta del chivo
By Mario Vargas Llosa
Adapted & directed by
Jorge Alí Triana

LA GRINGA

By Carmen Rivera
Directed by René Buch

PILAR RIOJA

The Queen of Flamenco

LETTERS TO A MOTHER

Cartas a una madre
By Marcelo Rodríguez
Directed by José Zayas

LIFE IS A DREAM

La vida es sueño
By Pedro Calderón de La Barca
Directed by René Buch

THE HOUSE OF THE SPIRITS

La casa de los espíritus
By Caridad Svich, based on
Isabel Allende's novel
Directed by José Zayas

THE HOUSE OF BERNARDA ALBA

La casa de Bernarda Alba
By Federico García Lorca
Directed by René Buch

EL INSOMNIO AMERICANO

With Saulo García
Directed by Leandro Fernández

EL QUIJOTE

By Miguel de Cervantes
Adapted by Santiago García
Directed by Jorge Alí Triana

NOWHERE ON THE BORDER

En ningún lugar de la frontera
By Carlos Lacámara
Directed by José Zayas

HOLA Award Outstanding Achievement in a Dramatic Production,
Repertorio Español, LA CASA DE LOS ESPÍRITUS & LA VIDA ES SUEÑO, NYC (2008)

HOLA Outstanding Achievement in Direction,
José Zayas, LA CASA DE LOS ESPÍRITUS, NYC (2009)

HOLA Outstanding Achievement in Playwriting,
Caridad Svich, LA CASA DE LOS ESPÍRITUS, NYC (2009)

HOLA Outstanding Achievement in Playwriting,
Marcelo Rodríguez, CARTAS A UNA MADRE, NYC (2009)

HOLA Award Outstanding Performance by a Male Actor,
Luis Carlos de La Lombana, LA VIDA ES SUEÑO, NYC (2009)

HOLA Award Outstanding Performance by a Male Actor,
Nelson Landrieu, LA CASA DE LOS ESPÍRITUS, NYC (2009)

HOLA Award Outstanding Performance by a Female Actor,
Denise Quiñones, LA CASA DE LOS ESPÍRITUS, NYC (2009)

HOLA Award Outstanding Performance by a Female Actor,
Zulema Clares, LA VIDA ES SUEÑO, NYC (2009)

HOLA Award Outstanding Performance by a Featured Female Actor,
Beatriz Córdoba & Selenis Leyva, LA CASA DE LOS ESPÍRITUS, NYC (2009)

HOLA Award Outstanding Performance by an Ensemble;
Luis Fernández, Mimí Lazo & María Antonieta Duque; LAS QUIERO A LAS DOS, NYC (2009)

HOLA Lifetime Achievement Award:
René Sánchez (2009)

ACE Award, Best Classical Theater Production,
LA VIDA ES SUEÑO, NYC (2009)

ACE Award, Best Actor - Classical Theater Production,
Luis Carlos De la Lombana, LA VIDA ES SUEÑO, NYC (2009)

ACE Award, Best Actress - Classical Theater Production,
Silvia Sierra, LA VIDA ES SUEÑO, NYC (2009)

ACE Award, Best Visiting Actor - Classical Theater Production,
Carlos Casillo, LA VIDA ES SUEÑO, NYC (2009)

ACE Award, Best New Actor
Iván Camilo, ESCRITO Y SELLADO, NYC (2009)

ACE Award, Best Stage Design,
Robert Weber Federico, LA VIDA ES SUEÑO (2009)

ACE (ASOCIACIÓN DE CRONISTAS DE ESPECTÁCULOS DE NUEVA YORK)
HOLA (HISPANIC ORGANIZATION OF LATIN ACTORS)



life is a dream

(La vida es sueño)

by Pedro Calderón de La Barca

director René Buch

production design Robert Federico

sound design Jimmy Tanaka

production manager Fernando Then

opening night November 7, 2008 | performances 15

Set in the kingdom of Poland in medieval times, *Life is a Dream* addresses the metaphysical argument of free will versus predestination, posing the question of our ability to overcome natural instincts by virtue of reason. The themes of free will and determinism in shaping human character and destiny, along with the subtexts of honor and vengeance, make this classic drama about the human situation and the mystery of life as relevant and engaging today as when it was written.

AWARDS

ACE Award (Asociación de Cronistas de Espectáculos de Nueva York)

Best Dramatic Production Award

HOLA Awards (Hispanic Organization of Latin Actors)

Outstanding Production

Outstanding Performance (Luis Carlos de La Lomana)

Outstanding Performance (Zulema Clares)

"We don't see much of this centerpiece of Spain's Golden Age, written around 1636 by Pedro Calderón de La Barca; two years ago South Coast Rep premiered Nilo Cruz's lush translation; but here Repertorio Español performs it in its glorious, original Spanish." -Steven Leigh Morris, LA Weekly, April 9, 2009

"A revered but somewhat unwieldy classic of Spanish drama comes vividly to life in Repertorio Español's production of 'La Vida Es Sueño'... René Buch, Repertorio Español's artistic director, has staged the play twice before, and in this production he moves through the plot turns with sureness and clarity, eschewing extraneous fuss. The costuming has an uncluttered, timeless feel, and the décor shrouded in shadows and studded with mirrors underscores the play's labyrinthine philosophy." -Ron Cohen, Backstage, November 11, 2008

"Repertorio Español's production of 'La Vida es Sueño,' or in English, 'Life is a Dream,' is a great contribution to the Spanish speaking community... The beautiful design by Robert Federico includes large panels of mirror shards that provide alternate shattered perspectives on the stage action, accompanied by consistently stunning and dynamic lighting design... Directed by René Buch with care and specificity, the production's tone is consistent, dramatic, and fantastical." -Mitchell Conway, nytheatre.com, November 8, 2008

This production was made possible by American Express





letters to a mother

(Cartas a una madre)

by Marcelo Rodríguez

director José Zayas

production design Robert Federico

sound design Alfonso Rey & José Zayas

lyrics, music & voice Marcelo Rodríguez

production manager Fernando Then

opening night December 6, 2008 | **performances** 11



Winner of the 2005 Nuestras Voces National Playwriting Competition, *Letters to a Mother* is a powerful story dealing with the issues of motherhood, scandal, disappointment, hopes and loss seen through the lens of an elderly Latina confronting her younger selves.

Sponsored by MetLife Foundation, Nuestras Voces gives voice to the Hispanic American experience and highlights works by new and veteran Latino artists.

AWARDS

HOLA - Outstanding Achievement in Playwriting

"Cartas a una madre offers a rare opportunity to honestly engage with issues of aging, dying, and remembering, themes that, like elderly women, are largely left in the shadows." -Megin Jiménez, nytheatre.com, December 6, 2008

This production was made possible by MetLife Foundation.

José Zayas's participation was made possible by the Booth Ferris Foundation and The New York Theater Program of The Andrew W. Mellon Foundation.





the house of the spirits

(La casa de los espíritus)

by Caridad Svich | **based on** Isabel Allende's novel

director José Zayas | **set & lighting design** Robert Federico

puppet design Emily DeCola | **video design** Alex Koch

soundscape & music David Lawson | **additional music** Caridad Svich

choreography Caridad Svich

opening night February 19, 2009 | **performances** 30

This multimedia-rich production where a puppet, video projections and music come seamlessly together to tell the rise and fall of the Trueba family, a fictional family in an un-named Latin American country (reminiscent of Chile). Spanning three generations of Trueba women, their story, their hopes and dreams, their triumphs and faults are seen through the memories and experiences of Trueba's youngest member, Alba.

We are proud to report that Isabel Allende visited our theatre to see our adaptation of her famous novel. We were honored by her visit and her willingness to participate in a candid discussion with the audience after that evening's performance, which we held April 11, 2009. This was a touching experience for us with an emotional Allende praising our production.

AWARDS

HOLA

Outstanding Production

Outstanding Achievement in Direction

Outstanding Achievement in Playwriting

Outstanding Performance (Denise Quiñones)

Outstanding Performance (Nelson Landrieu)

Outstanding Performances by Featured Players (Beatriz Córdoba & Selenis Leyva)

"The performances are strong all around. A talented backstage team has combined cinematic music and inventive lighting and scenic design into a haunting whole. José Zayas has directed with what comes across as a real passion for the material."

- Anita Gates, The New York Times, March 9, 2009

"Symbolism and magic realism take a back seat to human drama in Caridad Svich's lyrical and satisfying adaptation of Isabel Allende's novel 'La casa de los espíritus'... While fantastic details such as a dog the size of a horse -- a terrific puppet from designer Emily DeCola, manipulated with skill by Eric Robledo -- and Esteban's shrinking physical stature are present, they do not take center stage in director José Zayas' able, multimedia-rich production, which features Alex Koch's elegantly surreal video design... 'La casa de los espíritus' (The House of the Spirits) proves to be a movingly epic family drama." -Andy Propst, Backstage, February 19, 2009

"Repertorio Español's adaptation of Isabel Allende's novel 'The House of the Spirits' (written by Caridad Svich) seeks to create an entire world, populated with three generations and spanning several decades. This is a project that requires the full theatrical toolkit, and the visual component contributes most memorably, through haunting video projections by Alex Koch and Robert Weber Federico's thoughtful production design... Denise Quiñones acts as a steady guide through the long course of the play as Alba, delivering poignantly in what could be an overwrought role... The sweeping story also encompasses the development of a Latin American country, touching on themes of industrialization, class conflict, and social change the strong women characters long for. A strong ensemble cast, distinct costumes and a simple, versatile set help to fill in the picture. José Zayas's staging also manages to keep the many scenes varied and clear." -Megin Jiménez, nytheatre.com, February 25, 2009

This production was made possible by The Andrew W. Mellon Foundation

touring **program**

Continuing our tradition of sharing and making our work accessible, Repertorio performed on tour at the following locations:

- + *Boxcar* at Central Connecticut State University, New Britain, CT
- + *Boxcar* at Ramapo High School, Spring Valley, NY
- + *El Quijote* at Grand Street Educational Complex, Brooklyn, NY
- + *El Quijote* at Columbia University Medical Center Alumni Auditorium, Washington Heights, New York
- + *El Quijote* Amphitheatre Crotona Park, Bronx, NY
- + *La gringa* at El Teatro Miranda, Bronx, NY
- + *La gringa* at Housatonic Community College, Bridgeport, CT

the **education** program: ¡Dignidad!

Each year, we share our work with thousands of students and provide activities and supporting materials to help teachers integrate our work into their classroom curricula. Free study guides; pre-performance lectures and post-performance Q&A periods; a policy of low-cost tickets; tours to schools; collaborative projects in schools; contests to encourage writing and designing; and teacher training sessions are part of our Education Program, ¡Dignidad!

In FY09, ¡DIGNIDAD! felt the brunt of the economic downturn: scheduled performances were cancelled as many schools were restricted from taking field trips. Those that could make field trips requested additionally reduced prices. Still, we tried to serve as many students as possible by accepting any price, no matter how low, that the school or students could afford. Despite the challenges, our accomplishments included:

+ Over 90 school-day matinee performances held at Repertorio. Productions included Calderón de La Barca's *Life is a Dream*, Gabriel García Márquez's *Chronicle of a Death Foretold*, Silvia González's *Boxcar*, Carmen Rivera's *La gringa*, Miguel de Cervantes's *El Quixote* and Federico García Lorca's *The House of Bernarda Alba*. Through this work, we served over 400 school groups coming from as far as Massachusetts, Rhode Island, Pennsylvania, Delaware,

Number of school groups that attended Repertorio in the 2008-2009 Season

New York City

BRONX

118

BROOKLYN

61

QUEENS

98

MANHATTAN

133

STATEN ISLAND

7

the education program: ¡Dignidad!

Maryland and, of course, from across the tri-state area. For the majority of the participating students, Repertorio represented their first theatre going experience.

These works offered teachers the opportunity to raise various issues in the classroom (predestination, free will, feminism, cultural identity, ageism, and the consequences of our actions) as well as introduce students to Spanish literature, culture and traditions.

Each performance was accompanied by pre-performance lectures and post-performance question and answer periods.

+ A tour of Silvia González's powerful story of immigration, *Boxcar* to Ramapo High School thanks to a grant from State Senator Thomas P. Morahan. Students, engaged by the performance, became emotionally involved with the tragedy of the characters. The performance was followed by a workshop where the students had the opportunity to explore the themes of the play.

+ Over 65,000 school newsletters distributed to schools and educators listed on our mailing list and rented lists.

+ Two new study guides made available free-of-charge at www.repertorio.org for *Life is a Dream* and *The House of the Spirits*.

+ Professional development session offered through a partnership with the English Language Learner Instructional Office at the Department of Education to approximately 25 educators. Teachers were introduced to acting exercises and activities incorporating theatre into their classroom work. Additionally, we held a day-long session at the theatre for the Franklin D. Roosevelt HS Foreign Language Department.

Other Areas

NY STATE

78

LONG ISLAND

70

CONNECTICUT

52

NEW JERSEY

198

MASSACHUSETTS

8

PENNSYLVANIA

31

OTHER AREAS*

17

*includes school groups from AR, AZ, DE, IN, MD, MN, ND, RI and TX

¡Dignidad! **in** the classroom

As part of ¡Dignidad!, each season we form collaborative efforts with various schools with the goal of bringing theatre into the classroom. Each partnership is different as we aim to serve and to meet the needs of each school while infusing knowledge of, if not a passion for, theatre to the students. In our 2008-2009 season, this effort took us to eleven schools, an increase of 57% from last year.

We worked with the Academy of Finance and Enterprise, PS 60, MS 210, MS 328, Martin Luther High School, Christ the King Regional High School, Newcomers High School, Renaissance Charter School, High School of Graphic Communication Arts, John Adams High School, and Manhattan Bridges High School. A residency was set up at each school with a teaching artist from Repertorio. While the experience and the number of sessions offered at each school differed, the goal of each partnership was to:

- + Introduce students to theatre
- + Promote and empower teachers to incorporate theater into their curricula
- + Encourage the artistic potential of students
- + Enrich the academic curriculum of the schools through drama and playwriting classes
- + Encourage students to learn, analyze and think critically in a creative setting
- + Hone student's social and communication skills including writing and public speaking
- + Promote team work and understanding of different cultures
- + Promote a lasting appreciation and enjoyment of the dramatic art form as participants and as audience members
- + Introduce students to professional careers in the arts

All the work and sessions held were guided by a teaching artist from Repertorio in conjunction with the teachers at each school. The lessons were in accordance with the New York State Learning Standards and the NYC Blueprints for teaching the performing arts. Depending on the school, the sessions were offered either in Spanish or English. All participating students were encouraged to take as much creative control of the work as possible. This included creating original scenes, analyzing scenes, and writing and reading their own scenes based on their personal or family stories. These exercises encouraged students to express their creativity, to gain critical thinking, writing and public speaking skills.

This was clearly evident at the culminating events held as part of our program cycle at the schools. For the culminating event students had the opportunity to mount either an original work or an adaptation of a work they had discussed in class. Several participating schools performed at our theatre for family, friends and faculty members.

On June 6, 2009, John Adams High School students performed their original piece, *Boda de lágrima* on our stage. This character driven piece tells the story of a young woman forced into marrying a man she does not love. Each character had the opportunity to share their feelings with the audience through a monologue. Three days later, Manhattan Bridges High School students held their event with an adaptation of Jacinto Benavente's *The Bonds of Interest*. What was interesting is that the student, many of Dominican background, took ownership of this comedy about greed in the modern world. They incorporated their experience as Dominicans into the piece, giving the work a new layer. The following day we had students from Newcomers High School performed an original work of various scenes entitled, *Dreams and Nightmares*.



¡Dignidad! in the classroom

Aside from working with the schools previously listed, we partnered with ASPIRA of Flushing High School and Maxwell Vocational High School for short term projects. Our work with ASPIRA of Flushing involved our teaching artist, Nikaury Rodríguez, holding two acting workshops for about 30 students. The goal was to expose students to theater and Hispanic culture and traditions while allowing students to express themselves freely and creatively. The partnership with Maxwell Vocational High School involved having a group of about 40 students see a performance of Calderón de La Barca's *Life is a Dream* at our theatre. Teaching artist Alfonso Ramírez visited the students prior and after the performance to prepare them for their visit to the theatre and, subsequently, to discuss their experience seeing the play.

For the past four years, we have lent our stage and technical support to Latino Unidos Theatre Group of Long Island City High School. This season the group returned to our stage to perform their production of Federico García Lorca's *Blood Wedding*.

In all, approximately 620 students were served through our various partnerships. Demographically, the majority of these students have recently immigrated to the United States from Latin American and other countries.

Our ¡DIGNIDAD! program, including our work in the classroom, were made possible by HSBC Bank, USA, N.A.; Con Edison; MetLife Foundation; the National Endowment for the Arts, Teatro Acceso Program; The New York City Department of Cultural Affairs; Kate D. Levin, Commissioner; State Senators Serphin R. Maltese and Thomas P. Morahan; Council Members Rosie Méndez and Melissa Mark-Viverito; The Adolph & Ruth Schurmacher Foundation; The DuBose & Dorothy Heyward Memorial Fund; The Alvin and Fanny B. Thalheimer Foundation; The Joseph C. & Clare F. Goodman Foundation.

2008 - 2009 statistics

TOTAL SCHOOL MATINEE PERFORMANCES

90

TOTAL STUDENTS ATTENDANCE

17,000

PARTNER SCHOOLS

11

SCHOOL NEWSLETTERS AND SCHEDULES SENT

65,000



Metlife **nuestras voces**

The Nuestras Voces National Playwriting Competition remains as relevant as ever. In the words of Repertorio Español's Artistic Director René Buch, "The search for the next great playwright is more important now than ever. The next Nilo Cruz or an Hispanic Tony Kushner is somewhere just waiting for the opportunity Nuestras Voces promotes." This initiative celebrates Hispanic playwrights. It enriches the field with new voices and cultural perspectives; provides a stage for the Hispanic experience to be represented; and it serves as the catalyst for plays like *Letters to a Mother*, *Boxcar*, *The San Juan Shakespeare Company*, *Momma's Boyz* and *Nowhere on the Border* to be produced. Many of the Nuestras Voces participants have been produced at off-Broadway theatres and at different Hispanic theatres around the country. Most recently, *Nowhere on the Border* received a production from Stageworks in Hudson, New York.

We received over 60 scripts from across the country during the last program cycle. While the number of scripts received remained within the same level as previous years, we did witness an increase in the number of entries from out of the tri-state area including writers from unexpected places including Kentucky and Washington State.

This season awards were given out for 2nd and 3rd places with two runners-ups. *Savage Roses* by New Jersey playwright Joshua Nelson took second place. Taking third place was *PINK: The Chronicles of BC Jenny* by actor, writer and director Jenny Saldaña, a native of Dominican Republic who grew up in New York and Florida. The runner up plays included *Angie's Fire* by 2007 Nuestras Voces winner, Tencha Avila. This mother of three

children and grandmother of three granddaughters discovered playwriting later in her life. Her play, *Kiss Bessemer Goodbye* will make its world premiere at Repertorio in the 2009-2010 season. *Hurricane in a Glass* by the Miami native, Kimberly del Busto, now a resident of New York, joined the runner up list.

Also, we are thrilled to report that an anthology celebrating 10 years of the best of the MetLife Nuestras Voces will be published in 2010. Also, thanks to the generosity of the Foundation, a professionally produced DVD of Silvia González' powerful immigration drama, *Boxcar*, is now available. The DVD includes a live performance of *Boxcar* in high definition, subtitles in English and bonus features such as an audio commentary with the playwright and interviews with the cast and director. The video will soon be available online for web streaming rentals.



TENCHA ÁVILA, AUTHOR OF *KISS BESSEMER GOODBYE* AND WINNER OF THE 2007 METLIFE NUESTRAS VOCES NATIONAL PLAYWRITING COMPETITION.

We are proud and grateful to have MetLife Foundation support and lead all of our Nuestras Voces initiatives. Working together with the MetLife Foundation, we are nurturing creativity and letting the new voices that form part of the American fabric emerge with their stories and unique cultural perspectives.

Target \$1 sundays

In the 2008-2009 season, Repertorio Español celebrated the second year of the Target \$1 Sundays. Since its inception, this innovative initiative has made it possible for over 6,000 people to come together to experience some of our most popular productions like Cervantes's *Don Quixote*, Carmen Rivera's *La Gringa*, Jorge Amado's *Doña Flor and Her Two Husbands*, Isabel Allende's *The House of the Spirits*, Nilo Cruz's Pulitzer Prize winning drama, *Anna in the Tropics*, as well as the stand-up comedy success, *Insomnio Americano* and the Flamenco dance legend, *Pilar Rioja*.

For many, Target \$1 Sundays has represented their first time learning about Spanish-language theatre; seeing the powerful and fantastic worlds of Miguel de Cervantes, Isabel Allende, Gabriel García Márquez or Mario Vargas Llosa come to life on stage; or just experiencing the joy of seeing their cultures, experiences, dreams, and triumphs depicted.



This effort took even more of significance this season by making tickets affordable during this past year of economic difficulties. We are thankful to Target in making our work accessible to thousands who might not have experienced the joy and magic of live theatre.



gala party 2009

Colleagues, patrons, supporters and other good friends joined us at Repertorio Español on June 2, 2009 for our GALA Party 2009, an intimate celebration of fun, theatre, drinks and good food. The evening served to raise \$120,000 with the proceeds supporting our Education Outreach Program, ¡Dignidad!

Kicking off the event was a special performance of Ricardo Talesnik *I Love Them Both*, starring the renowned Venezuelan actors Mimí Lazo, María Antonieta Duque and Luis Fernández. Talesnik's classic love triangle story, which presents the struggle between society's expectations for relationships and individual desires, delighted guests and contributed to the evening's successes.



AL TORRES, NORA TORRES, JON KAMMER, MARIA JIMENEZ, MIGNA LESPINASSE AND PATRICK LESPINASSE.

Party
2009



ROBERT WEBER FEDERICO, JEAN CAPPELLO, JOHN HEIMANN AND MARIA CRISTINA ANZOLA



FRANCISCO MARTÍNEZ, ROGER THOMAS, SAVA THOMAS AND ANDREW THOMAS



HORACIO HERZBERG, SUSANA LEVAL, JUAN CARLOS CAPPELLO AND JEAN CAPPELLO



FRIENDS FROM TELEMUNDO 47 & NBC 4. CENTER: OFELIA CASTIBLANCO, DIRECTOR OF COMMUNITY AFFAIRS, NBC LOCAL MEDIA. FIRST FROM RIGHT: CARLOS SÁNCHEZ, PRESIDENT AND GEN. MANAGER, TELEMUNDO/NBC CHANNEL 47

gala party 2009



SHARON MONTERO, EDWARD MONTERO AND ANA LUCHETTI.



FRIENDS FROM BLOOMBERG



OUR FRIENDS FROM BANCO SANTANDER.
SECOND AND THIRD FROM RIGHT TO LEFT, SUSANA MORALEJA AND ESTHER HIGUERAS.



YAZ HERNANDEZ, OVIDIO DÍAZ-ESPINO AND MAYRA HERNANDEZ



JUAN SABATER, MARIANNA SABATERAND AND LAURA GUARDIA.



VANESSA VEGA, FRANCISCO MARTINEZ, MAYBETH ÁLVAREZ CARRION, AHMED CARRION, MAGDA SANTIAGO, MIMI LASO, FELIPE MELENDEZ, ERIN DELGADO AND PABLO DELGADO.



MARIA ANTONIETA DUQUE, RENÉ BUCH AND JORGE ULLA



MIMI LAZO, MARIA ANTONIETA DUQUE AND SAVA THOMAS

gala party 2009



JOHN MEJIA AND KATRIN WACHS



PETER CAHILL AND ILEANA GUIBERT-MCGINNIS



JOSÉ DELASA AND MARÍA TERESA DELASA



DOUG LIEBHATSKI, WENDY GIMBEL AND JULIA HERZBERG



RUBEN MUNIZ, VICKY MUNIZ AND ARMANDO MEJIA-GALLARDO



MARIA ANTONIETA DUQUE, LUIS FERNÁNDEZ AND MIMI LAZO



MARÍA CRISTINA ANZOLA AND MIMI LAZO



MIMI LAZO AND JOHN HEINMANN

GILBERTO ZALDÍVAR (1934-2009)

Founding President & Producer Emeritus, Repertorio Español

Theatre was his passion. Stories of him putting up shows at his house as a child in his native Cuba are prolific. That love continued throughout his life. In Cuba, he helped found Teatro Arlequín, a company dedicated to contemporary Cuban and international works.

In 1961, he arrived in New York City, where he eventually found an accounting job with Diners Club. But soon after rising to the executive level there, he left to pursue his true passion. He joined Stella Holt and Frances Drucker in 1966 at the Greenwich Mews Theatre, a Company well known for its pioneering work in non-traditional casting and minority theatre. In 1967, he became co-producer with Ms. Drucker, presenting works by Langston Hughes and Alice Childress, as well as Spanish-language productions of *Yerma* and *La Celestina*.

The catalyst that eventually gave birth to the enterprise that is Repertorio today came when in 1968 Gilberto produced Pedro Calderón de La Barca's *The Phantom Lady* under the direction of fellow Cuban émigré, René Buch. As the story goes, Margarita Gusó, founder of Sociedad Teatral Las Artes, had invited René to direct the play, and he, in turn, insisted that he will only do it if Gilberto produced it.

The success of *The Phantom Lady* led Gilberto and René to form the Greenwich Mews Spanish Theatre. In 1972, the Company moved to the Gramercy Arts Theatre and was renamed Repertorio Español. Gilberto took great pleasure in touring the Company throughout the United States and Latin America, to Spain, and finally, in 1998 to his beloved Cuba. Already in 1968, he initiated a spectacular outreach to teachers and students making the Company an important aid in the teaching of Spanish and Latino culture. And by 2001, Gilberto raised enough funds to create an endowment to secure the future of the Company.

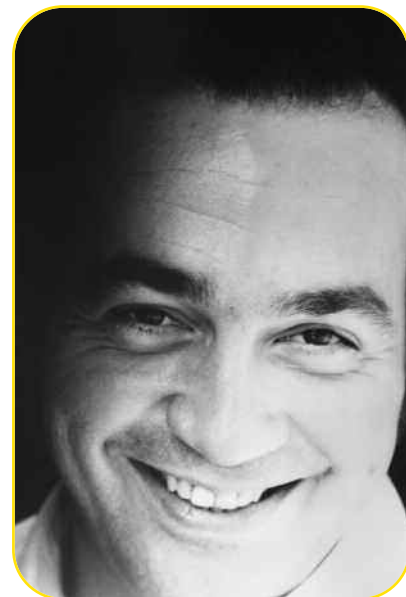
As producer of Repertorio Español, Gilberto touched the lives of actors, directors, playwrights, theatre administrators and countless people who are still inspired by his vision and tenacity in which he followed his dream. It's hard to imagine the contemporary Latino theatre scene in New York City without Gilberto's contribution.

But perhaps the contribution that speaks more to his legacy is that he enriched the cultural vibrancy of New York by introducing audiences to important works that were hardly known or rarely produced. For the first time adults, students, seniors and lovers of Spanish-language culture had the opportunity to see on stage, on any given day, either the classics of Tirso de Molina, Calderón de La Barca and Lope de Vega, or the contemporary masterpieces by Federico García Lorca, Nelson Rodrigues, Emilio Carballido and Abelardo Estorino. And this is not even considering the many premieres of contemporary works by Hispanic-American playwrights and commissioned adaptations of Latin America's finest writers that Gilberto brought to the stage. And in dance, Gilberto was extremely proud to present the inimitable Pilar Rioja for over 30 years.

While we miss him, we are comforted that his vision and spirit are alive with each of our successes. Gilberto's pride in Latino cultural heritage and his love for theatre now belongs to all of us as Repertorio Español carries into the future.

For information about how to make a contribution to the Gilberto Zaldívar Memorial Endowment Fund to support Repertorio Español's mission, please contact Nieves Vásquez at 212.225.9936 or nvasquez@repertorio.org

For more information about Gilberto Zaldívar please visit www.repertorio.org/gz
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