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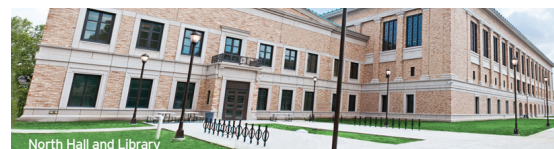


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## PREGONES THEATER PUERTO RICAN TRAVELING THEATER

*Two Great Stages, One Great Theater!*

PREGONES/PRTT & ROADSIDE THEATER PRESENT

ELISE SANTORA

CARIDAD DE LA LUZ  
LA BRUJA

PAT D. ROBINSON



# BETSY!

**APRIL 9-26, 2015**

Puerto Rican Traveling Theater • 304 W 47<sup>th</sup> St. NYC 10036

**[WWW.PREGONESPRTT.ORG](http://WWW.PREGONESPRTT.ORG)**

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## INTRODUCING

# PLATAFORMA

*The Bronx-Broadway Showcase for Latino Theater at Pregones/PRTT*

**PLATAFORMA** introduces two exciting innovations to the field and to our season:

**1** It solicits curatorial ideas, advisement and recommendations from thinkers and practitioners inside and outside of the arts.

**2** It contracts Latino artists of merit to work cooperatively with Pregones/PRTT in developing and presenting their original works.

*Artists already developing new works in collaboration with our ensemble:*

**John Leguizamo** with his new musical comedy, *Pain In The Aztec*.

**David Maldonado** and Waddy Jaquez with their new musical, *Looking For Fania*.

**Magdalena Gómez** and Elise Santora with the new solo piece, 'Chopping'.

*For more info and/or to download RFP visit*  
**[PREGONESPRTT.ORG/SEASON/PLATAFORMA](http://PREGONESPRTT.ORG/SEASON/PLATAFORMA)**  
*or call us at 718-585-1202*

*This program is made possible, in part, by the Theater Subdistrict Council LDC, Time Warner Inc., and by public funds from the New York State Regional Economic Development Councils via New York State Council on the Arts.*

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**Wednesday, APR 15**  
**Pregones Theater**  
**THE BRONX**  
**8PM**  
 (FREE EVENT)

# A Call for Solidarity

A Real-Time Networked Performance

Join us in an innovative online live performance with cultural groups across the country exploring the intersection between traditional cultural dance and music from Hawaii, Puerto Rico and Alaska remixed and explored through Hip Hop, Spoken word, and theatre. A Free Event! RSVP 718-585-1202

**Saturday, MAY 9**  
**Pregones Theater**  
**THE BRONX**  
**8PM**

# iGaytino!

Mariachi to Merman  
 Sondheim to Cesar Chavez.

A live solo show written and performed by DAN GUERRERO.

This acclaimed autobiographical play, accompanied by music and visuals, is driven by Dan's lifelong friendship with Carlos Almaraz, and by Dan's extraordinary father, Chicano music legend, Lalo Guerrero.

*iGaytino!* is a remarkable life journey from East LA to New York, and back to Hollywood. It has played to rave reviews at the Kennedy Center in Washington, DC, and in more than a dozen cities from Miami to Santa Fe.

Directed by Diane Rodríguez.

# BETSY!

An original musical play by Pregones Theater and Roadside Theater

FEATURING

**CARIDAD DE LA LUZ**  
**LA BRUJA**

**PAT D.**  
**ROBINSON**

**ELISE**  
**SANTORA**

Musicians

**DESMAR GUEVARA**  
 piano

**ANTONIO GUZMÁN**  
 cuatro & guitar

**JONNY MORROW**  
 bass

**WILLIAM RODRÍGUEZ**  
 drums

**SYLVIA RYERSON**  
 banjo & fiddle

PRODUCTION TEAM

Production Manager  
**ALVAN COLÓN LESPIER**

Associate Production Manager  
**JESSICA MOYA**

Production Assitant  
**MILTON PICHARDO**

Assistant Costume Designer  
**JORGE CASTILLA**

Carpenters  
**BOBBY BODÓN, NICKY LABOY, RAYMOND ROSA**

Scenic Artist  
**BRIAN HOWARD**

Circle of Scholars Co-Chairs  
**JAMIE HAFT & ARNALDO J. LÓPEZ**

Documentation Team  
**ZHIVKO ILLEIF, DONNA PORTERFIELD, JOSÉ ZÁRATE**

CREATIVE TEAM

Set Design by  
**BRIAN IRELAND**

Light Design by  
**LUCRECIA BRICEÑO**

Costume Design by  
**HARRY NADAL**

Book by

**DUDLEY COCKE, RON SHORT with ROSALBA ROLÓN and BEEGIE ADAIR**

Dramaturgs

**D. COCKE, R. ROLÓN, R. SHORT**

Additional Text by

**CARIDAD DE LA LUZ & WENCESLAO SERRA DELIZ**

Music by

**RON SHORT, BEEGIE ADAIR & DESMAR GUEVARA**

Lyrics by

**RON SHORT & BEEGIE ADAIR**

Musical Director

**DESMAR GUEVARA**

Directed by

**DUDLEY COCKE & ROSALBA ROLÓN**

**Additional music and lyrics by SYLVIA REXACH and RAFAÉL HERNÁNDEZ.**

Web & marketing coordination by Jorge B. Merced. Engagement Coordinator Richard Morales  
 Special thanks to TEATROSEA for HD projection support and to Milton Ruiz - sound technician.

## 2 ABOUT PREGONES & PUERTO RICAN TRAVELING THEATER



### PREGONES THEATER PUERTO RICAN TRAVELING THEATER

*Two Great Stages, One Great Theater!*

Now one company with two extraordinary stages, Pregones Theater and Puerto Rican Traveling Theater champion a cultural legacy of universal relevance through creation and performance of original musical theater and plays rooted in Puerto Rican/Latino cultures, and presentation of other artists who share our twin commitment to the arts and civic enrichment.

Pregones was established as a touring ensemble in 1979, later became a South Bronx resident company, and remains in the vanguard of an arts renaissance radiating throughout and beyond The Bronx today. PRTT was established in 1967 and is widely recognized as a pioneering bilingual company, a steady catalyst of new theater voices, and a genuine home for Latino artists in Manhattan's theater district. Newly integrated programs boast a combined 200 mainstage premieres, 400 visiting artist presentations, and thousands of touring, educational, and civic enrichment opportunities for youth, adults, and the elderly.



Our award-winning resident ensemble is a multigenerational network of Puerto Rican/Latino actors, dancers, musicians, writers, directors, and designers. Working in Spanish and in English, our original repertoire now features 80 plays and musicals of dynamic visual and rhythmic character. Pregones builds audience engagement around these works, both as part of a year-round season in The Bronx and Manhattan, and via local, national, and international partnerships.

The ensemble's methodology builds on the practice of Caribbean and Latin American colectivos, nuevo teatro, and popular theater. Typically, a Pregones production will employ live music, choreographed movement, and texts adapted from literary and extra-literary sources. Subject matter frequently touches upon the themes of Latino history, migration, and identity, all broadly defined from a current perspective and contemporary aesthetic. Blossoming of an idea into a new work by Pregones starts with active research conducted with fellow artists from multiple disciplines, other cultural practitioners, scholars, and archival repositories like the Center for Puerto Rican Studies.

We also reach to members of the community for additional anecdotes, materials, and input of the highest order that can't be learned elsewhere. Together, we are the motor that drives The Bronx-Manhattan Theater Express!

Pregones/PRTT succeeds in building an original repertoire with this resource-rich, additive methodology. Disseminated through formal and informal teaching and mentoring at community, university, and professional levels, this practice also sustains vital creative collaborations across language, culture, and geography, including the collaboration with our friends of Roadside Theater.

*Clockwise from left, directors Jorge B. Merced, Alvan Colón Lespier, Desmar Guevara, and Rosalba Rolón, with Miriam Colón.*

## JOIN US!

15

**We don't ask YOU to buy something YOU don't need,  
We ask YOU to cozy up to the extraordinary!**

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Felipe Ventegeat  
Karl Taps  
Bernard Tuchman  
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Freddie Vázquez Rodríguez  
Minerva Velázquez Muñoz  
& John Holzer  
Catherina Villafuente &  
Hector Cordero-Guzmán  
George Viddler  
Marcella White



## CIRCLE OF SCHOLARS

The decades-long history of collaboration between theater-makers and scholars at Pregones has yielded countless engaging articles, workshops and public events. From our Conversations Seires in the 1990's – linking scholars to art practitioners in live stage exchanges and performances, to the many collaborative research endeavors for each of our productions, we continue to find new ways of keeping the artist-scholar bridge a mutually rewarding experience.

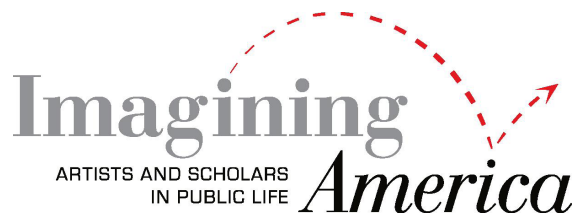
We saw this work deepen with the research and documentation conducted by Arnaldo J. López, Ph.D., for the play *Promise of A Love Song* – our collaboration with Roadside Theater and Junebug Productions.

Scholars Alberto Sandoval, Arnaldo Cruz-Malavé, Larry La Fountain-Stokes, Arturo Madrid, Tomas Ybarra Frausto, Beatriz Rizk, Teresa Marrero and Jan Cohen Cruz shared their passion and scholarly voice in many dynamic joint ventures.

This year scholars from across the country are collaborating with Roadside and Pregones to create new writing and multimedia about the values, vision, practice, and complexities of intercultural artistic collaboration. They are integrating *BETSY!* Into their courses, bringing students to the show, and participating in discussions with the artists.

### CIRCLE OF SCHOLARS MEMBERS

Co-chaired by Jamie Haft and Arnaldo J. López, current active members include Maribel Álvarez, Jonathan Bradshaw, Jan Cohen-Cruz, Lindsay Cummings, Edgar Rivera Colón, Ben Fink, Inmaculada Lara-Bonilla, Laura Lomas, Alex Trillo, Xanthia Angel Walker, and Stephani Etheridge Woodson.



**Imagining America: Artists and Scholars in Public Life** has joined the partnership to engage faculty and students and to share the project's learning nationally with its consortium of 100 colleges and universities. Events include:

- an institute about *BETSY!* with sixty faculty, college and high school students, and community artists from Cornell University's Engaged Learning + Research Center, Ohio State's Barnett Center for Integrated Arts and Enterprise, Oregon State, University of Wisconsin, and Louisiana Center, on April 10-11;
- a national dialogue about integrating live theater with digital documentation, convened *Public: A Journal of Imagining America*, April 18;
- an open meeting of the Circle of Scholars with faculty and students from VA Tech, April 19;
- and engagements with large groups from Syracuse University, New York University, Hostos College, and Appel Farm Arts and Music Ctr.

### JGS JOY OF GIVING SOMETHING

Thanks to students who submitted their photos for the Joy Of Giving Something - Photo Exhibit: Jack Adam, Stephanie Aliaga, Adomako Aman, Andre A.D. Bradley, Verania Gonzalez, Joshua Housing, Marissa Jackson, Sarah Kallas, Megan Lawrence, Luis Maldonado, Will Matsuda, Paolo Morales, Andrea Orozco, Cecilia Price, Jessica Rohl, Josh Shagam, Morgan Sloan, Merritt Smail, Grace Spencer, Danielle Staif, Juliana Stricklen, and Misra Walker. **Exhibit organizers:** Kirsten Brown, Sonia BasSheva Mañjon, Wayne Maugans, Richard Morales, and Holly Zahn.

## ROADSIDE THEATER

ART na DEMOCRACY

Roadside Theater's dramas rest on the proposition that the world is immeasurably enriched when people and cultures discover and tell their own stories and experience the stories of others.

The theater began in 1974 in the rural mountains of Appalachia with several questions nagging at its founders: Could community-trained musicians, storytellers, and writers create a professional theater in a place with no history of professional theater? Could the consequent local dramas appeal to people anywhere?

The ensemble members began by experimenting with raucous versions of the centuries-old Jack tales they had grown up hearing -- tagging and doubling lines and adding traditional and original music to the mix. In these earliest productions, there were no theatrical sets, costumes, or pretense of separation between the listener and the teller.

Performances were staged anywhere the actors hung their coats – in community centers, school rooms, church halls, and hunting clubs. In 1977, the company took its newest play – a docu-drama of two murders and the coming of its region's first coal boom – to Manhattan, where it received extensive national press.

Roadside next wrote, produced, and toured a cycle of plays that presented a radically different version of Appalachia's history than the one published under the auspices of the absentee national and international energy corporations that continued to dominate the region's economic and political life. These dramas became the first collection of indigenuous Appalachian plays.

In the ensuing decades, Roadside has created 60 plays, including a series of bilingual intercultural musicals, like *BETSY!*, with other national ensembles; dramas with traditional (folk) artists; and recently an experimental play with scores of historical re-enactors.

As Roadside's work has toured to 43 states, bringing together an audience reflective of the full diversity of the host community has emerged as an important concern for the theater. To meet this goal, the company has developed a residency model that enables communities anywhere over time to create their own public performances drawn from their own local cultural assets.

Roadside is part of Appalshop, the forty-six-year-old Appalachian arts and education institution dedicated to telling the Appalachian story in the voices and images of the people living it. Located in Whitesburg, Kentucky, Appalshop has produced the region's most extensive body of documentary films, music recordings, and photography. Its radio station broadcasts to parts of four states and streams on the Internet, and its year-round Appalachian Media Institute is training a new generation of Appalachian leaders. [www.appalshop.org](http://www.appalshop.org)



Pictured from left: Kim Neal Mays, Ron Short, and Tom Bledsoe in the 1987 Roadside Theater production "Leaving Egypt."

***“La raíz, la raíz, la raíz...”*** The root, the root, the root... I read this line in a play years ago. I can’t remember the source but the line surfaces frequently. Like throughout the creation of *BETSY!*, capturing the impetus behind this musical play: two theater companies rooted in different cultures, eager and willing to dig deep as we make a new play together, encouraged by friendship and imagination.

My root is like the proverbial mancha de plátano, the plantain stain, that lets anyone with a knowing eye spot the Puerto Rican in me. For Pregones ensemble artists, the root is present in our gestures, movements, accent, musicality and the shades of our skin. Our way of making theater is the sum of our shared roots. The same is true for our Roadside partners.

Betsy, a Bronx Puerto Rican singer and performer is about to unearth a heritage that reaches back not to Africa or Spain, but to the buried trace of a long Scots-Irish migration. Her roots run deep. Ghosts tug from below. That’s the fantastic fate we have imagined for Betsy.

We gift this fable to you, our audience, both as a puzzle and as a dare. May the experience drive you to imagine fearlessly, and nurture more of the ties that truly matter.

Rosalba Rolón  
Pregones/PRTT



**If victors write the history** and archaeology looks into the burials of the elite, where is your story and where is mine? Can the 21<sup>st</sup> century miracle of mapping the human genome and access for the first time in human history to our personal DNA now help us tell a more accurate story about who we are individually and as a people?

Betsy’s challenge is to locate, activate, and then draw her Puerto Rican and her Scots-Irish roots up into her Being. For guides, she has two shape-shifting, sometimes cantankerous Spirits who are filled with the cultural knowledge of her heretofore-unknown Scots-Irish DNA.

Betsy’s dilemma mimics that of the play’s directors: to create a performance that is whole across two disparate geographies and cultural experiences that have resulted in two distinct theatrical aesthetics. Roadside is oriented toward narrative, and Pregones toward image and movement. The *lingua franca* of our different music is where we meet to make our drama.

Our fondest hope for *BETSY!* is that you the audience member will find a part of your own story in the play -- and that the accumulation of all of our stories will cause the American story to become more expansive and thereby more realistic.

Dudley Cocke  
Roadside Theater



*“These women make no apologies and have no self-pity. They possess unfiltered hope of making a life within the confines of survival—of war, hunger, abandonment, and all the harshness that accompanied the majesty of an unspoiled American wilderness.”*

**Elise Santora**

*Embodying the Universal in the Particular: An Actor’s Experience*

*“I’ve always felt—not even knowing that much of the history—that the Irish were the Puerto Ricans of Europe. Island to island, and now mountain to mountain... The past embracing the present for the future and forever without shame, answering the age-old question: “Y tu Abuela donde esta?” “And your grandmother? Where is she?”*

**Caridad De La Luz**

*Message from the Appalachian Mountains*



*“Were the American story to be told nakedly, unprotected by the sedative coat of Thanksgiving meals or ethnic pride parades, the shattering of myths it would provoke may yet prove to be too intense or painful to handle.”*

**Dr. Maribel Álvarez**

*Drama and the Shattering of Myths*

*“One of the reasons we have so much difficulty in understanding other people and other people’s cultures and religion is we’re not willing to loosen the choke-hold we have on our own, to give up some part of ourselves to learn something new about ourselves.”*

**Ron Short** in Jonathan Bradshaw’s  
*I Can Hear You: Cross-Cultural Music and Complicated American Identities*





## Beyond Cliché: Dramatizing Our American Identity

***“How can we produce works of art that probe beyond clichés into the frayed ends of American pluralism? What kind of love-making work does it take to engender an artistic product that aspires to tell the story of us today—skeletons out of the closet and all?”***

Artists and scholars from across the country published new writing and multimedia about these questions articulated by noted folklorist and anthropologist Maribel Álvarez.

Here’s a list of the different blogs on *Betsy!* Read the entire series at **HowlRound.com**.



### ***Beyond Cliché: Dramatizing Our American Identity***

Jamie Haft and Arnaldo J. López review the 21-year artistic collaboration between Pregones Theater and Roadside Theater.

### ***Constructing a Bridge Culture***

Ben Fink considers the Pregones-Roadside collaboration through the lens of community organizing.

### ***Embodying the Universal in the Particular: An Actor’s Experience***

Elise Santora shares her experience portraying Betsy’s women ancestors and the poetry with which she is now embracing her own story.

### ***Stories, Human Flourishing, and Spaces of Abundance***

Stephani Etheridge Woodson explores why companies like Roadside and Pregones are underutilized resources, what they do for stories, and how they develop communities of abundance.

### ***I Can Hear You: Cross-Cultural Music and Complicated American Identities***

Jonathan Bradshaw looks at how the Appalachian banjo and Puerto Rican cuatro come together for the work of cultural engagement. Accompanying videos created by Zhivko Illeieff feature *BETSY!* composers Ron Short and Desmar Guevara.

### ***Empathy in the Gaps: Encountering Disagreement in Intercultural Performance***

Lindsay Cummings reexamines the definition of empathy, arguing that *BETSY!* successfully acknowledges gaps and attempts to understand them.

### ***Message from the Appalachian Mountains***

Caridad De La Luz aka La Bruja talks about her personal journey becoming Betsy, and the inspiration she discovered in the mountains of Virginia.

### ***Drama and the Shattering of Myths***

Maribel Álvarez passionately writes about intercultural expression co-mingling at the margins and diversity in American theater.

The partnership between Roadside and Pregones is anchored in a shared commitment to making a truly popular musical theater. In 1994, Pregones invited Roadside to the Bronx to perform, with a common geographic theme for both cultures: mountains. The exchange resonated with the longing of many Puerto Ricans living in NY for their own mountains and its singular culture.



Above: Elise Santora & Ron Short in the 2006 production of *BETSY!*

A year later, the African American ensemble Junebug Productions from New Orleans joined the intercultural exploration, thus beginning a round-robin of visits to each company’s community. From these exchanges the three ensembles co-created *Promise of a Love Song*, which premiered in 1999 and toured in nine states through 2002.



In 2002, Roadside’s Ron Short created a one-person show about how his Appalachian ancestors established themselves in North America. He called it *BETSY* after his great-great-great-grandmother Elizabeth. In 2003, Roadside took *BETSY* to the Nashville Jazz Workshop where Beegie Adair, noted

Left: Meredith Burns in the 2008 production of *BETSY!*

jazz pianist originally from rural Barren County, Kentucky, saw connections to her own family story. Roadside and Beegie began creating a new musical version of *BETSY*, which they subsequently performed in Nashville with a cast of three and a four-piece band.

As part of its ongoing exchange with Pregones, Roadside brought this new version of *BETSY* to The Bronx where Pregones artists and audiences were drawn to the idea of who this new Betsy might be.

Public performances of a newly explored *BETSY* co-created with Pregones ensemble and its composer Desmar Guevara occurred in The Bronx in 2006 and 2008. In this latest version, Pregones and Roadside have elaborated on the story of Betsy herself. And yes, they’ve added the exclamation mark to the *BETSY!* title. It is, after all, the birth of a new AppalRican character.

Creative development for the Off-Broadway premiere of *BETSY!* was supported, in part, by an Exchange Grant from the Network of Ensemble Theaters NET/TEN Program, and by a travel grant from the Andrew W. Mellon Foundation/New York Theater Program, administered by New York Foundation for the Arts.



Above: Yaritza Pizarro in the 2008 production of *BETSY!*

— ACT I —

**Buchipluma Na’ Ma’**  
music & lyrics by Rafael Hernández

**On The Border**  
music & lyrics by Ron Short

**The Milking Maid**  
music & lyrics by Ron Short

**Bastardy Bonds Theme**  
music by Desmar Guevara

**Dyin’If I’m Lyin’**  
music & lyrics by Ron Short

**The Cumberland Land**  
music & lyrics by Ron Short

**I Am Alone Again**  
music & lyrics by Ron Short

**My Own Land**  
music & lyrics by Ron Short

**Queen of Galilee**  
music & lyrics by Ron Short

— ACT II —

**Overture**  
music by Desmar Guevara

**Honey Come and Dance With Me**  
music & lyrics by Beegie Adair

**New Generation Guitar  
Service Station Blues**  
music & lyrics by Beegie Adair

**Prelude in E Minor (opus 28 No.4)**  
music Frederick Chopin

**Elizabeth’s Suite**  
music & lyrics by Beegie Adair

**I Don’t Know Yet**  
music by Desmar Guevara

**Olas y Arenas**  
music & lyrics Sylvia Rexach

**I Am The Land**  
lyrics by Caridad De La Luz

**¿Y tu abuela dónde está?**  
music by Desmar Guevara

All musical arrangements by Desmar Guevara.

Characters	Actor
BETSY.....	Caridad De La Luz
SPIRIT: 1 <sup>st</sup> Elizabeth, 1 <sup>st</sup> Betsy, Mother.....	Elise Santora
PAL OF SPIRIT: Seducer, Swindel, Wesley, Anglican Priest, J.C., Daddy.....	Pat D. Robinson

velopment of the ensemble’s original repertory, multidisciplinary Presenting program, and professional facility. He curates the March Is Music series. Pregones directing credits include: *Voices of Steel, Fables of the Caribbean, La otra orilla, Medea’s Last Rosary, Peccatoribus, ¡Ay Jesus! Oh Jesus!, Game Over, Call Me Esteban Only*, and *The Desire of the Astronaut*.

**JAMIE HAFT** (Circle of Scholars Co-Chair) • Jamie is Assistant Director of Imagining America: Artists and Scholars in Public Life, the national coalition of 100 universities dedicated to the democratic purposes of higher education. Her responsibilities include organizing Imagining America’s national council of college presidents and developing programs that bridge higher education and grassroots arts and cultural organizations. She produces media and writes about the practices of being a citizen artist, cultural organizer, and publicly engaged scholar.

**ARNALDO J. LOPEZ** (Circle of Scholars Co-Chair) • Arnaldo is an arts manager and advocate with a PhD in Latin/o American Literatures and Cultures from NYU. He joined Pregones just before

the company set out to transform a South Bronx warehouse into a new performing arts center, and is part of the leadership team that engineered the company’s merger with the Puerto Rican Traveling Theater in Manhattan. He also works as advisor to other arts organizations seeking stabilization and investment, most recently in affiliation with the DeVos Institute of Arts Management. His creative and professional background includes ten years in letterpress/graphic design, five years of college-level teaching, and multiple arts documentation projects.

**JESSICA MOYA** (Associate Production Manager) • Jessica is a graduate of City College-City University of New York, Department of Theater. Pregones credits include: *El Apagón, Brides, Blanco, Sissy, Betsy, El bolero fue mi ruina, Game Over, El último rosario de Medea, The Beep, The Blackout, La Caravana, 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.

# BETSY! PHOTO EXHIBIT UPSTAIRS

Thanks to the Joy of Giving Something Foundation, high school and college students from across the country submitted photographs interpreting the themes of *BETSY!*

A panel of judges selected the winners and their work is on display on the 4th Floor of the Puerto Rican Traveling Theater. Please visit us upstairs to view the work and learn about the winners!

And there is more. Roadside is hosting an ongoing Virtual Photo Exhibit. Photography students: submit your photography about your family’s cultural roots and how you think of your own diverse American identity in terms of race and ethnicity. All photos received will be showcased in a *BETSY!* virtual photo exhibit with national audiences of more than ten thousand people!

Upolad your photos at [roadside.org/betsy](http://roadside.org/betsy).



(Fashion Week S/S and F/W 2010), *Medea* and *Don Juan regresa de la guerra* (CCPUC), *Paris Syndrome* (HERE), *La Scala di Seta* and *La Finta Giardiniera* (Kasser Theater). Guest artist/lecturer: Pontificia Universidad Católica del Perú, Hunter College and NYU. MFA: NYU Tisch School of the Arts.

**DUDLEY COCKE** (Co-Director) • Dudley is a stage director, writer, and media producer, serving Roadside Theater as its artistic director since 1979. Under his direction, the company created 60 original plays and toured them to 43 states and Europe. Dudley often speaks and writes about democratic cultural values, and this year Routledge will publish two books featuring his current thoughts about art and politics and how culture drives development.

**BRIAN IRELAND** (Set Design) • Brian is a scenographer and draftsman living in Brooklyn, NY. His design work has supported live theatrical events from New York City to Buenos Aires. Credits include *Ghetto Babylon* (59E59, NYC), *Jitney* (The Gallery Players, NYC), *Dance of the Stones* (Theater 80, NYC), *Dios Desnudo* (Sala Remedios de Escalada de San Martin, Buenos Aires), *Four Short Plays* by Tennessee Williams (Ensemble Studio Theatre, NY), *Ubu Rock!* (John Jay College, NYC), *Equality Playwrights Festival* (Clurman Theater, NYC), *Stop Kiss* (Atlas Room, NYU Graduate Acting Dept). Pregones: *Flybabies/Piojos*, and *El Apagón/The Blackout*. Brian is a member of United Scenic Artists, Local 829. brianieland.com

**HARRY NADAL** (Costume Designer) • Resident designer for Pregones since 2005. NY: PRTT, Lincoln Center Institute, Atlantic Theater Co., LAB-yrinth, Hostos Repertory Theater, Teatro Círculo, INTAR, Repertorio Español, R.Evolución Latina, SEA, Theater for the New City, HOME, HERE, Spectrum Stage, Miranda Theater, Ensemble International Theater. Regional & international: Bloomsburg Theatre Ensemble, TheaterWorks, Open Stage,

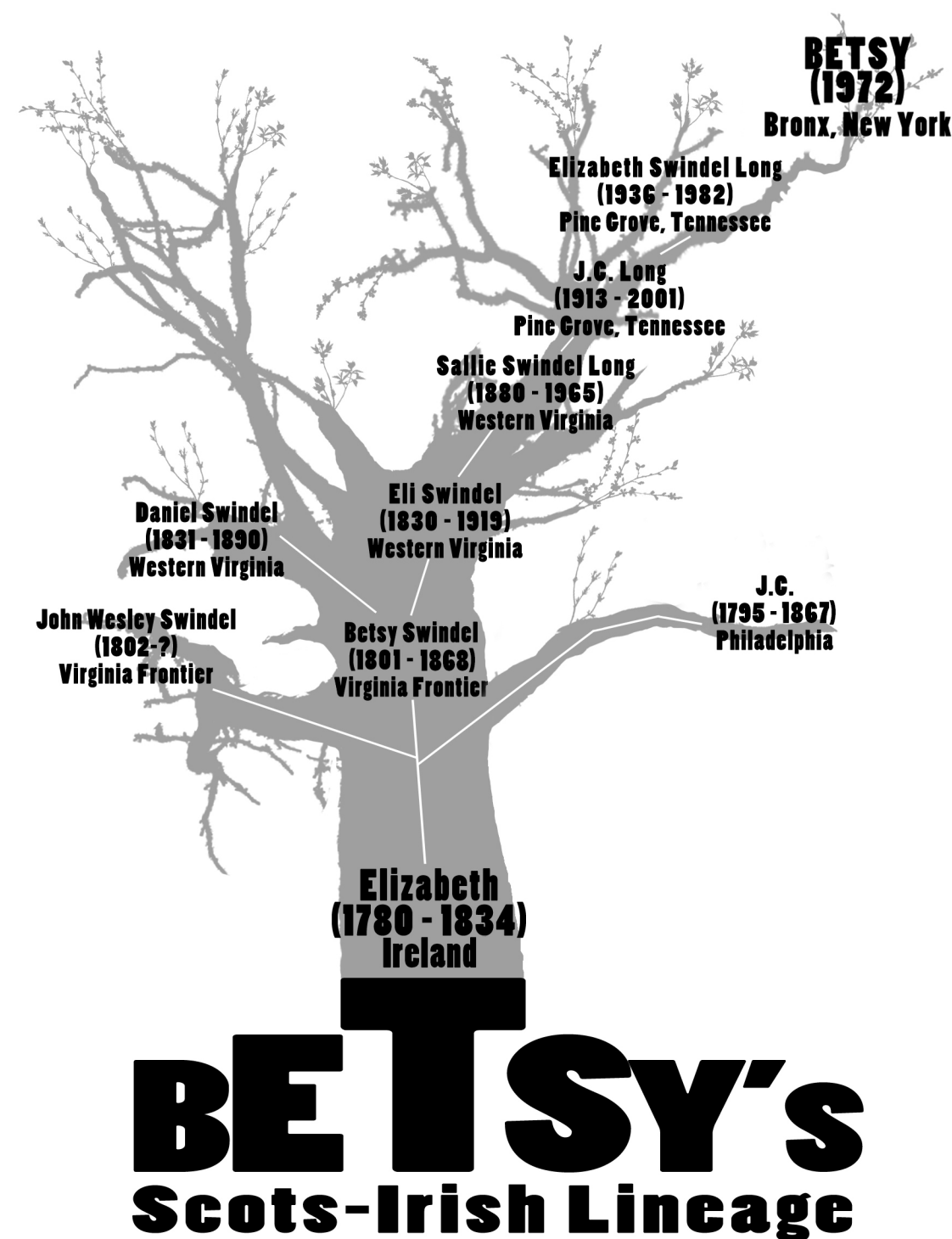
Danza del Alma, Edinburgh Fringe Festival, Teatro del 60, Aleph, and Ballets de San Juan. Assistant Costume Designer: *A Class Act* and *The Capeman*, (Broadway). Assistant: *Hedwig and The Angry Inch* (Off-Broadway). Assistant Curator: Lincoln Center's exhibit, *Curtain Call: Celebrating a Century of Women Designing for Live Performance*. Has co-produced and designed the musicals *Chicago* and *Hedwig in PR*. Education: MFA, NYU-Tisch. harrynadal.com

**ROSALBA ROLÓN** (Co-Director) • Rosalba is Pregones Theater's Founder and Artistic Director, and a 2008 United States Artists (USA) Fontanals Fellow in Theater Arts, she's an acclaimed performer, dramaturg, and stage director, credited for building an uniquely Latino musical theater repertory with emphasis on adaptations. Merit distinctions include: multiple HOLA and ACE awards, Cherashore Actor's Award, and a Ford Foundation Visionaries Fellowship. Boards: United States Artists, and National Association of Latino Arts & Culture. Recent Pregones directing credits include: *The Harlem Hellfighters On A Latin Beat*, *Flybabies/Piojos*, *Dancing In My Cockroach Killers*, and *Hey Yo! Yo Soy!*

**RON SHORT** (Co-Composer) • Ron joined Roadside Theater in 1978 and became the ensemble's leading playwright, composer, and performer. Having grown up steeped in the Appalachian music and storytelling traditions perpetuated by his family, Short scripted and composed music for 15 musical plays, including *Promise of a Love Song*, a collaboration with Pregones Theater and Junebug Productions. His music albums include "Cities of Gold" and Roadside's "Singing" and "Wings to Fly."

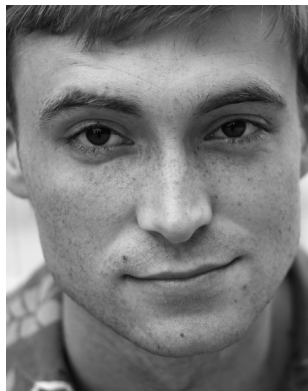
#### Production & Support Team:

**ALVAN COLÓN LESPIER** (Production Manager) • Alvan is a seasoned stage director, playwright, and producer with 30 years of experience, and one of two Associate Artistic Directors at Pregones Theater. He is instrumental in the ongoing de-





Caridad de la Luz



Pat D. Robinson



Elise Santora

**CARIDAD DE LA LUZ** (Betsy) • Caridad is a Bronx-born performer known as LA BRUJA. She has performed at The Apollo, The Museum of Natural History, and the Nuyorican Poets Café. The New York Times called her “a Juggernaut” after the 2009 run of her musical *Boogie Rican Blvd.* She has appeared in numerous movies including *Bamboozled*, *Down to the Bone*, *El Vacilon* and *Gun Hill Road*. Her albums *Brujalicious* and, *For Witch It Stands*, are both available on iTunes. She is featured on Prince Royce’s album *Phase II* and Bobby Sanabria’s 2012 Grammy-nominated album *Multiverse*. Well known for her captivating performance on Russell Simmons’ HBO Def Poetry Jam, she is now the host of Poetry Idol and was featured on HBO Latino’s latest installment of HABLE Women. labrujamusic.com poetryidol.org

**DESMAR GUEVARA** (Musical Director & Co-Composer) • A seasoned champion of new music idioms, Desmar is also committed to writing experimental and Afro Puerto Rican music for the theater. In 20 years with Pregones, he has served as composer, arranger and performer of numerous productions, including, *The Red Rose* and *The Harlem Hellfighters On A Latin Beat*, both issued as original cast recordings. He is also the founder and director

of chamber jazz ensemble Taller Sicá, with whom he has a full-length CD, *Del otro lado del espejo*. He is recipient of the 2012 Creation Fund Award and is a 2004 Individual Artist Fellow/NYFA.

**ANTONIO GUZMAN** (Cuatro & Guitar) • Guitarist Antonio Guzman has been a fixture of the New York City live music scene since moving here in 2008. Born and raised in Puerto Rico, he’s always been interested in exploring and pushing the boundaries of the guitar’s role across diverse music styles. He can be seen frequently performing with bands: Rhythm Collective ([www.rhythmcollectivesamples.com](http://www.rhythmcollectivesamples.com)) and Honey and Vinyl ([www.honeyandvinyl.com](http://www.honeyandvinyl.com)). Antonio is available for live performances, clinics and lessons out of his home-studio in Manhattan: 617-538-0958.

**JONNY MORROW** (Bass) • Jonny is a session bassist trained mostly in Jazz/Rock/R&B and no stranger to the Broadway scene. Since graduating Berklee (2002), Jonny has performed and music directed for artists Billy Porter, Shoshana Bean, Megan Hilty, Eden Espinosa, Valarie Pettitord, Rogelio Douglas Jr., Lucy Arnaz, Wayne Brady, Tracie Thoms and Taylor Dayne and others. Jonny is the bassist for the award winning new musical *Witness Uganda*

which is slated to hit Broadway in fall 2015. Jonny is a recent transplant to NYC from LA and can be seen performing with award winning artist Matt Cusson, Soul band Rhythm Collective, and pop superstar Taylor Dayne.

**PAT D. ROBINSON** (Man) • Pat is a writer and performer from North Carolina currently based in Harlem. He is honored and humbled to be a part of the ensemble for *BETSY!* You can catch him gigging around the city with his band Robbing Johnny. He is a playwright, songwriter, storyteller, actor and some time stand up comedian. He has also made music with Analog Rascals and recently had his play *July House* work shopped at Ground UP Theatre. He works as a Drama Specialist at the Harlem Children’s Zone. When not creating, Pat loves running, reading and hiking in the mountains with his family and friends.

**WILLIAM RODRIGUEZ** (Drums) • William was born in Ponce, Puerto Rico and began playing drums at age thirteen. When Willy was twenty-one he started working as the Musical Director and drummer for Latin American Idol’s touring group. Following his experience at Idol, he was awarded a scholarship to attend Berklee College of Music in 2007. In 2014, Willy graduated from New England Conservatory with a Master’s degree in Jazz Drum Performance. Boston Symphony Hall, Panama Jazz Festival, and Cape Verde Jazz Festival, are just some of the renowned festivals and venues Willy has performed. He currently resides in New York City.

**SYLVIA RYERSON** (Banjo & Fiddle) • Sylvia is a sound artist, journalist and musician. Originally from Cambridge, MA, she spent the last five years in the Appalachian Mountains of eastern Kentucky. There she was a part of Appalshop, the award-winning arts and education institution in Whitesburg, KY. Sylvia led Appalshop’s traditional music program, teaching old-time music to young people

from across the region, and served as Director of Public Affairs for Appalshop’s community radio station WMMT-FM. Sylvia is now based in Brooklyn and so excited to be a part of *BETSY!* Her recordings can be heard at [www.sawdustsounds.com](http://www.sawdustsounds.com)

**ELISE SANTORA** (Spirit) • Pregones ensemble member since 2001, with credits including the honor of having co-starred with Puerto Rican singing legend, Danny Rivera in the award-winning *The Red Rose* (2005). Broadway credits: *In The Heights* starring Lin-Manuel Miranda, Paul Simon’s *The Capeman* and *Adventures of Tom Sawyer* directed by Scott Ellis. National tours: *In The Heights*, *Man of La Mancha* with John Cullum and *A Chorus Line* starring Bebe Neuwirth. Backup vocalist: Bowie, Julio Iglesias and was one of the first Latina dancers on Soul Train. Recent commercials: Bank of America and Aleve. Additional credits at [elisesantora.com](http://elisesantora.com). She is a veteran teaching artist for Manhattan Theatre Club and professional speech and storytelling coach for entrepreneurs ([elisestorycoach.com](http://elisestorycoach.com)).

#### Creative Team:

**BEGGIE ADAIR** (Co-Composer) • Beegie worked with Roadside to compose music and write text for the 2004 Nashville version of *BETSY* and performed in the 2006 Bronx production. A legendary jazz pianist and Steinway Artist who grew up in Cave City, Kentucky, Beegie’s 36 award-winning recordings are among the largest selling jazz albums in the world. She tours extensively with her Trio, and teaches American Song Repertoire at the Nashville Jazz workshop. [www.beegieadair.com](http://www.beegieadair.com)

**LUCRECIA BRICEÑO** (Lighting Design) • Lucrecia is a Peruvian artist now based in NYC. Recent credits: *Teach, Teacher, Teachest* (One-Eighth.Intar), *In the Footprint* (The Civilians), *Tecate* (Heineken NDC), *Sweeney Todd* (Gerald Lynch Theater), *Radiant* (Soho Rep/co-design), *L'enfant et les sortilèges* and *La chute de la maison Usher* (PONY), Mandy Coon