

ON THE WAY



Cimientos 2017

Now in its 17th year, IATI Theater's play development program continues the tradition of expanding the possibilities of playwriting. Cimientos 2017 is composed of a lineup of playwrights that carry on the sacred task of pushing the envelope and exploring the boundless potential of contemporary dramaturgy. *Sundays @5pm until June 4, 2017.*



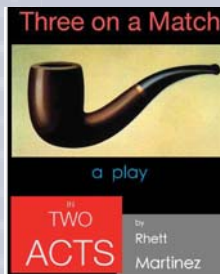
Cimientos 2018

If you want to be part of next year's program, submissions will be June 2017. Check out our website for guidelines.



La leyenda del fauno y el viaje

A visual symphony in two movements of mai rojas
Una sinfonía visual en dos movimientos de mai rojas
From Barcelona, Spain. December 2017



Three on a Match

Written by Rhett Martinez
Directed by Eric Parness
Dates: February 23, 2018 - March 18, 2018
Three are the only survivors in the capital city of an unnamed South American country.

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THEATER
TODO VANGUARDIA

GAZOLINE

**MARCH 24
- APRIL 16
2017**

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The Alliance of Resident Theatres/
New York (A.R.T./NY).



IATI Theater is a proud contributor to the
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MIGUEL VALDERRAMA | LIGHTING DESIGNER

Graduate of New York City College of Technology with a degree in Lighting Systems Technology from the department of Entertainment Technology, Miguel Valderrama's most recent NY credits include: Once on this Island (Riverdale Art Performance Space), Taking a Chance in America (Ellis Island Museum), Paso del Norte (Theater for the New City) and Pawn Shop Accordions (NY International Fringe Festival), Light of Night (IATI Theater). He has also worked as the director of lighting for TeatroStageFest. Some of his lighting designs also include music concerts, TV, Video, film, fashion, architecture and wide variety of corporate events. Miguel received an HOLA Award for Best Lighting Design for IATI's production "Montera."

LENI MÉNDEZ | COSTUME DESIGNER

Born in Argentina, Leni studied fine arts, specializing in stage design and later in theatre direction. She started her career over 15 years ago working in some of the best Buenos Aires theatres. She worked in various theatres & festivals of her country & her internationally work was featured in Centro America, Europe & USA. In 2009 she moved to New York where she is now working as a director, stage & costume designer. www.lenimendez.com

JUDGE THE SHOW

JORGE B. MERCED | DIRECTOR

Associate Artistic Director at Pregones/Puerto Rican Traveling Theater, where he has been a company member since 1987. An acclaimed theater artist, he trained with Osvaldo Dragún, Eugenio Barba, Miguel Rubio and Teresa Ralli (EITALC 89 - Cuba), Augusto Boal (Brazil & France), and at the Alvin Ailey Center (NY). His New York directing credits include: Fellini's La Strada with René Buch, El huesped vacío and The Smell of Popcorn (IATI). Pregones directing credits include: Baile Cangrejero, El Apagón, Blanco, Aloha Boricua, Migrants! Las facultades, Neon Baby, Marchers Trilogy, and 11 years of readings and workshop productions for the Asunción Playwrights Project. He is a graduate of City College-CUNY.

CRISTINA AYON VIESCA | ASSISTANT DIRECTOR & STAGE MANAGER

Originally from Mexico City. After 3 years of professionally stage managing non-stop, Cristina has had the pleasure of working with a large group of prestigious companies and artists in New York City. Her credits include a vast number of plays with Repertorio Español, LARK Play Development Center, New York Theatre Workshop, Water People Theatre, Fundamental Theatre Project, AENY and the Broadway production of The Lion King in her native city. She is very excited to be working with IATI Theater again.

G. WARREN STILES | SCENIC DESIGNER

Warren is an award winning scenic designer and a graduate of the Ohio University MFA program. Recent New York productions include Othello, Island and The Life and Death of King John with New York Shakespeare Exchange, True Art with The Director's Company, Waiting for Lefty with Portmanteau Theatre, and Money at HERE. He has assisted on the Broadway productions of Fiddler on the Roof, Pippin, Promises, Promises, A Behanding in Spokane, Hair, and Big Fish and has also assisted on the Radio City Christmas Spectacular. In Chicago he worked with the House Theatre of Chicago, Chicago Children's Theatre, and The Adventure Stage.



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WHAT IS IATI?

We are a Latino company that provokes introspection through cutting-edge performing arts, supporting multicultural, diverse and underserved communities while harnessing and empowering unique voices.

IATI may be small, but we are brave. We are artistic adventurers. Never shying away from the unknown, but fearlessly venturing into the new.

We take risks because we believe you can't create something new without going somewhere that makes you a little bit uncomfortable. Some may say we're a little different. We call it vanguardia. Just look at our award-winning repertoire of comedies and dramas that highlight thought-provoking and universal issues of the human experience.

The Latin American culture is one of drama, sensuality, and laughter. We're passionate about our Latin American roots. We believe cultural exploration is part of what makes our work so rich and relevant, whether it is dance, theater, or music.

We're always asking questions. We're never satisfied with the status quo. It's the secret to how we find the extraordinary.

IDALIA LIMÓN | OMAIRA

Recent transplant from Seattle, where she received rave reviews as Marela in "Anna in the Tropics" by Nilo Cruz, at Burien Actors Theatre. She has appeared in numerous commercials and short films, including "What a Day." She studied drama at the Nuevo León Autonomous University in her native México and continued her training at the American Academy of Dramatic Arts (NY); Freehold Theater and Unexpected Productions (Seattle); Filmbase and The Gaiety School of Acting (Dublin, Ireland). She feels very grateful to the entire team of this Gazoline production - cast and crew - for the opportunity to create Omaira, and not only allow her to sing, but also rap on stage!

MATEO LAMUÑO | NICO

Spanish actor and director based in New York City. Mateo has trained full time at HB Studio in New York, completing the Acting Conservatory Program "Hagen Core Training", and in Madrid at William Layton Theatre Lab. Mateo attended the Complutense University of Madrid and holds a Bachelor's Degree in Audiovisual Communication. After initiating his career in Madrid, studying and working in both short-films and theater, he has appeared in several Off-Off Broadway productions performing in such venues as the HB Playwrights Theater, The Producers' Club, Manhattan Repertory Theater, and worked with companies such as Love Creek Productions, Step1 Theater Project, and Barkers Theater Company. The upcoming production of "Gazoline" is Mateo's first collaboration with IATI Theater.

JORDI CASANOVAS | PLAYWRIGHT

Catalan playwright and theatre director, born in Vilafranca del Penedès. The trilogy made up of Wolfenstein, Tetris and City/Simcity was awarded the Barcelona Critics and the Serra d'Or Critics for the best play 2006. Butaca Award 2009 for La Revolució. Time Out Prize best play 2011 for Un home amb ulleres de pasta. Butaca Award of 2011 for Una història catalana. Ciutat de Barcelona Prize 2012 for Pàtria. Jordi is the founding director of the company FlyHard, from 2005 to 2013. Founder and artistic director of the SALAFlyHard from the 2010/2011 season until 2013. He teaches playwriting at the Institut del Teatre, Eolia and l'Escac. He has written around thirty texts for theatre, prominently including, in addition to the aforementioned plays, Ruz-Bárceñas, Un home amb ulleres de pasta, and Sopar amb batalla. www.jordicasanovas.net

WHO IS WHO

FRANCES ARROYO LOPEZ | NAIMA

A graduate of the University of Puerto Rico (2015), Frances is thrilled to be making her New York City acting debut at the IATI Theater. She recently trained and perform with The Moscow Art Theater School in The Cherry Orchard directed by Ilja Bocharnikovs. As a member of the University of Puerto Rico Traveling Theater directed by Dean Zayas, Frances performed abroad in Spain (Madrid, Almagro, Murcia). Other theater credits include: Bernarda Alba (The House of Bernarda Alba), Antigone (The Phoenician Women), Mother in Law (Blood Wedding), Brighella (Commedia dell' Arte), and Washer Women (Yerma). She has also collaborated with the Repertory Theater of the University of Puerto Rico musicals productions of Into the Woods and The Sound of Music. This fall she will be pursuing her MA in Musical Theater from The Royal Conservatoire of Scotland.

DIEGO CHIRI | ANDRÉS

Bilingual actor and director originally from Lima, Peru. He graduated from Bucknell University with a concentration in directing for the stage. He is the recipient of the HOLA Award 2016 for Outstanding Achievement in Direction for the Off-Broadway play “La gran Semíramis”. He also received the FUERZA Awards 2016 for Best Director and Best Production for the play “Olvidadas”. He has directed in Repertorio Español, IATI Theater, Teatro Pregones, Teatro SEA and Julia de Burgos Theatre. He recently worked as an Assistant Director in the production of “AdA: Authors directing Authors” at La Mama Experimental Theatre Club, directed by Neil LaBute, Marco Calvani and Marta Buchaca. www.diegochiri.com

GILBERTO GABRIEL DÍAZ FLORES | CHRISTOPHER

Born in San Juan, Puerto Rico in 1988, Gilberto was brought up in a musical environment. His interest in the arts started at the age of 5. In 2008, he started acting in his country of origin. Attracted to film and television, he took workshops and acting classes with José E. Hernández, Joann Polanco and Teófilo Torres. Later, he moved to NYC to continue his education. He recently completed a two-year training program on the Meisner Technique at the William Esper Studio with Terry Knickerbocker as his teacher. He is a member of the theater company “Teatro 220”, which performs at LaTea Theater in NYC and also works at Teatro SEA.

STAFF

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Associate Artistic Director

Andre Baruffi

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TO DONATE

Thank you for coming to IATI Theater.

Ticket prices cover only a small part of our expenses and your contributions make our work possible. If you wish to make a contribution, here are some options:

1. Online, from our website. Secure and in strict compliance with the Payment Card Industry Data Security Standard (PCI DSS).
2. You may mail any contributions to: IATI Theater 64 E. 4th Street, 2nd Floor, New York, NY 10003
3. Or, place them in the donation box at the door.

IATI is a 501(c)(3) nonprofit organization, and contributions are tax deductible.

GRACIAS

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A deep bow of gratitude to all of you,
including those who humbly donated anonymously.

CREDITS

*An IATI Theater's Mainstage Production
(March 25, 2017 - April 16, 2017)*

New York City 2017 - five millennials of Latino descent are at a crossroads:
do they fight injustice in a world destined for war, commotion and hate or
do they remain passive observers?

GAZOLINE

Written by Jordi Casanovas
Directed by Jorge B. Merced
Assistant Director / Stage Manager: Cristina Ayon Viesca

Starring:

Frances Arroyo	Naima
Diego Chiri	Andrés
Gilberto Diaz	Christopher
Idalia Limón	Omaira
Mateo Lamuño	Nico

Scenic Design	Warren Stiles
Lighting Design	Miguel Valderrama
Costume Design	Leni Méndez
Sound Design	Haydn Díaz & Gabriel García

Translations	Julián Mesri
Supertitles Setup	Kimbolyn Joseph
Supertitles Operator	Carlos David Bernales

Press Representative	Diana Vargas press@dianavargas.com
Marketing & Graphic Design	Evan Sargent Ev&Co
Video Production	Milan Misko
Photographers	Gustavo Mirabile & John Barragán

Technical Director	Pope Jackson
House Manager	Eduardo Reséndiz Gómez
House Crew	Laura Riveros

Head Electrician	Alejandra González
Assistant Electrician	William G. Vásquez & Sarah Murphy

Venue General Management
Form Theatricals (Anthony Francavilla & Zachary Laks)

IATI'S NOTE

As we sorted through 180 submissions to include in *Cimientos*, our Play Development Program; *Gazoline* stood out with a fistful of young wit. As I read through Jordi's text, I was immersed in a frighteningly authentic world of teenagers whose socio-political pressures were about to change their lives forever. What I read then and what I hear now are not the words of an adult who tried to write children, they are the vivid memories of someone who never forgot the child that lives in all of us. What more avant-garde statement can you make than to flesh out childhoods that are being created, threatened and sometimes destroyed by the very same political climate and social issues we are facing ourselves today in New York City. This is a play about a neighborhood where nationalities collide, but more importantly, where humanity is exposed—that's *Todo Vanguardia*. This play is a solemn cry that pleads to the world not to end our childhoods without preparing a righteous place for us in adulthood.

-Haydn Díaz | IATI's Literary Manager

DIRECTOR'S NOTE

“Dice el consenso que el planeta es más pequeño hoy que nunca antes. Que las ciudades todas se parecen y los pueblos tienen sus días contados. Nadamos en un mar de lo mismo y con cada brazada hacemos la diferencia. También lo dijo Rigoberta Menchú. Y el Subcomandante Marcos. Y Bernie Sanders. Cada cual en su acento.”
-Arnaldo J. Lopez, Ph.D.

There is nothing better than art to enlighten and enhance our civic duty in dire times. The full-scale war declared on immigrants by the current administration in the United States makes it almost imperative for artists to respond and challenge the oppressive environment that our immigrant communities are forced to endure.

When I first read the script for *Gazoline* I was immediately taken by the intricately nuanced voices of its young immigrant characters, their explosive unpacking of duty, and the urgency of their plight. They arrive at the play's crucial moment of decision from such differing perspectives and opinions, yet their paths can't help but collide with nail-biting speed in their Parisian suburb. The story's resonance with what we are experiencing here in the States was implicit, yet I felt we could go one step further. I proposed to the team that we adapt the story of these rioting youths in a New York setting and incorporate an array of voices found in any primarily Latino neighborhood. The result is a mesmerizing dialogue between Mexican, Puerto Rican, Peruvian, and Spanish accents and cultural perspectives that, while it maintains its universal appeal, can only happen in New York today. This production of *Gazoline* provides a unique opportunity to reflect on how a group of Spanish-speaking young immigrants choose to raise their voices and embark on what they see as a fitting path to action.

-Jorge B. Merced