

John Paul Snead, a graduate of the University of Alabama, is honored to be making his New York debut with an incredible international cast. He has performed at Story Land Theme Park in New Hampshire for RWS & Associates. Previous credits include *Othello* (Roderigo), *Misalliance* (Bentley Summerhays), *Fools* (Leon Tolchinsky), and *The Bourgeois Gentleman* (Coviello). www.johnpaulsnead.com

Roberto Salomón is a theatre, film, and television actor. As an actor in the Mefisto Teatro group, he has worked on such plays as *Escándalo en la Trapa*, *Huevos*, *Cabaret*, and *Chicago*, among others. He was a part of the Rita Montaner group where he acted in plays such as *Chago de Guisa*, *La Ratonera*, *Muerte en el bosque*, among others. His previous HABANABAMA appearances include *El Mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*. On television, he has worked on the police series *Tras la Huella* and the soap opera *Aquí estamos*. On film, he has worked on the movies *La espuma de los días* and *La película de Ana*.

Vitica Sobrino is a theatre, film, television, and radio actress. As an actress with the Mefisto Teatro group, she has worked on plays such as *Los Siete contra Tebas*, *Cabaret*, *Chicago*, *Canción de Rachel*, *Jesús*, and others. With the Rita Montaner group, she acted in plays such as *El diario de Ana Frank*, *La Ratonera*, *Muerte en el bosque*, and *Escándalo en la Trapa*, among others. She is in the cast of the television series *Tras la Huella* and worked on the movie *La pared de las palabras*. She also has worked on several drama programs for the radio. Previous HABANABAMA credits include *El Mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*.

Laura Treto is a graduate of the Escuela Nacional Ballet and a dancer. She worked with the Prodanza company, playing various roles in plays such as *Cascanueces*, *El lago de los cisnes*, *Corsario*, *Drácula*, and *Yarini*, among others. She was the lead soloist with the Cabaret Parisiën (2008–2009) and a dancer with the Ballet Rakatán (2009–2011), where she participated in the Festival de Danzas Folklóricas de China and the Festival de Danza de Troi Revere de Canadá. In 2012, she toured to Turkey with members of the Cuban National Circus, and she currently is a dancer with the Ballet de la Televisión Cubana, dancing on important televisión programs.

Jacob Valleroy is thrilled to be making his off-Broadway debut. Recent credits include *Othello* (Lodovico), *Side Man* (Clifford) and *Show Boat* (Ensemble). Other roles include Friar Laurence in the world premiere of *Revolution: Two Houses Divided*, Joseph in *Joseph and the Amazing Technicolor Dreamcoat*, and Jack in *Into the Woods*.

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Presented by the
Cuban National Office of Scenic Arts,
The University of Alabama and
Company HavanaBama

July 9 through 21

ALCESTIS ALCESTIS ASCENDING ASCIENDE

Written and Directed by Seth Panitch

A ROCK MYTH

in English and Spanish
featuring actors and dancers from
The Cuban National Council
of Performing Arts

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410 W 42nd Street, NYC

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A Rock Myth in English and Spanish

Featuring Actors and Dancers from the Cuban National Office of Scenic Arts
and El Instituto Superior de Artes Escenicas

Produced with the Generous Support of:
CNAE (El Consejo Nacional de Artes Escenicas)
ISA (El Insituto Superior de Artes Escenicas)
The University of Alabama
Company HavanaBama

CAST (in order of appearance)

<i>Three Fates</i>	Vitica Sobrino; Abby Jones; Diana Hernandez
<i>Apollo, a God</i>	Frank Egusquiza
<i>Admetus, a King</i>	Jeff Horger
<i>Alcestis, his Wife</i>	Alianne Portuondo
<i>Agathon, his servant</i>	John Paul Snead
<i>His Very Anxious Servant</i>	Thaddeus Fitzpatrick
<i>A Lone Stallion</i>	Laura Treto
<i>Straton</i>	Jacob Valleroy
<i>Zenia</i>	Sofia Elizarde
<i>Nikomedes</i>	Jorge Luiz Curbelo
<i>Hypatia</i>	Miranda Rivas
<i>Heironimous</i>	Frank Egusquiza
<i>Kallista</i>	Abby Jones
<i>Athenia</i>	Laura Treto
<i>Timon</i>	Corey Rives
<i>Kassandra</i>	Diana Hernandez
<i>A Father</i>	Joan Rodriguez
<i>A Mother</i>	Claudia Molinet
<i>Pheres, Admetus' Father</i>	Roberto Salomon
<i>Melanira, Admetus' Mother</i>	Vitica Sobrino
<i>Death, a God</i>	Osnel Delgado
<i>Hercules</i>	Rayssel Cruz
<i>Dancing Servant</i>	Diana Columbie
<i>Cerberus, a Hell Hound</i>	Osnel Delgado; Randy Civico; Alexei Aguilar
<i>Hades, a God</i>	Sam Hardy
<i>Fates, Stallions, Citizens, Spirits, Demons</i>	Osnel Delgado; Laura Treto; Joan Rodriguez; Claudia Molinet; Alexei Aguilar; Diana Columbie; Randy Civico; Sofia Elizarde

Christina Johnson has designed costumes for *The Clearing* at the University of Alabama, as well as multiple pieces for the Alabama Repertory Dance Theatre.

Abigail Jones' regional theatre credits include *Treasure Island* (Calico Jane) and *Richard III* (Jane Shore) at Colorado Shakespeare Festival, and *Measure for Measure* (Juliet) at Austin Shakespeare Festival. Other recent credits include *Othello* (Desdemona), *Side Man* (Terry), *Wonder of the World* (Cass), *Screwtape* (Wormwood), *The Tempest* (Ariel), and *All's Well That Ends Well* (Diana). She has a B.A. from Wellesley College and an MFA from The University of Alabama. www.abigailjones.me

Claudia Molinet is a graduate of la Escuela Nacional de Arte and a dancer for the Danza Abierta, Habana Queen, and Malpaso companies, appearing in dance shows such as *Made in Havana*, *Malson*, *Espectral*, and *Anoxia*, among others. She worked as a choreographer for the plays *Te ríes de Mí?* and *Gota de dos*, and as a choreographer and dancer at la Compañía Nacional de Danza de Venezuela. She has attended classes and workshops from Cuban and foreign choreographers such as Joseph Fontano, Samir Akika, Osnel Delgado, Maysabel Pintado, Magdalena Krauze, Pepe Hevia, and Susana Pons, among others, and has participated in various video shorts and television programs.

Mike Morin is originally from Atlanta, GA, where he still works as a designer. His credits for The University of Alabama include the lighting designs for *Show Boat*, *A New Brain*, *An Italian Straw Hat*, and *Purgatorio*. Other design credits include *West Side Story* and *Urinetown*.

Alianne Portuondo is a graduate of la Escuela Nacional de Arte and a theatre, film, and television actress. With the Mefisto Teatro group, she has acted in plays such as *Chicago*, *El Diario de Ana Frank*, and *Escándalo en la trapa*, among others. She also worked as a dancer and actress in the musical *Bésame mucho*. On film, she appeared in the documentary *El viajero inmóvil* and several short films made by the International School of Film Radio and Television, and on television, she has appeared in several episodes of the police series *Tras la Huella*. She also appeared in previous HABANABAMA productions *El Mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*.

Corey Rives is ecstatic to be making his Off-Broadway debut. Recent credits include *A New Brain* (Mr. Bungee), *Next to Normal* (Gabe), *Showboat* (Frank Shultz), *Chicago* (Aaron), and *The Bourgeois Gentleman* (Dorante).

Miranda Rives' recent credits include *Show Boat* (Lottie/Ensemble), *Othello* (Brabantio's Officer/Gentleman), *Chicago* (Liz/Dance Captain), *Animal Crackers* (Ensemble), *Big River* (Ensemble), *Moby Dick* (Dancer), *Ragtime* (Evelyn Nesbit), *Beauty and the Beast* (Silly Girl/Ensemble), *RENT* (Ensemble/Lead Dancer), *42nd Street* (Ensemble 1), *Singing in the Rain* (Ensemble 1), *Urinetown* (Hideout/Ensemble/Dancer).

Joan Rodríguez is a graduate of the Vicentina de la Torre Academy of the Arts and a dancer with the Danza Abierta y Habana Queen companies. He has been a guest dancer with Mefisto Teatro, Flamenco ECOS, Ballet Revolución, and Evony in the plays *Canción de Rachel*, *Son flamenco*, and *Piano del solar*. He has participated in various video shorts and television programs as well as in the film *Irremediablemente juntos*. He has attended classes and workshops from Cuban and foreign choreographers such as Osnel Delgado, Magdalena Krauze, Pepe Hevia, and Susana Pons, among others.

William Ruíz is an artistic director, dramaturg, and professor with a degree in Theatre Studies from el Instituto Superior de Arte. As an artistic director, he has directed works by various playwrights, including *Protection* by Anja Hilling, *Woyzcek* by Georg Bücher, and *Variaciones Sobre la Muerte* by Jon Fosse, which was a part of the 2012 Bergen International Festival. As a cultural ambassador, he has participated in and directed various events at the XIV Festival de Teatro de La Habana, the Festival Nacional de Teatro de Camagüey and Espacios Ibsen, and Cuban-Norwegian theatre conferences in Havana. From 2007 to 2012, he was the general coordinator of Tubo de Ensayo, a platform of growth for youth theatre in Cuba, and he is currently the coordinator of the Laboratorio Ibsen, a platform for experimental theatre. He teaches modern and contemporary theatre and other specialized courses at el Instituto Superior de Arte and has published specialized theoretical articles about theatre in a variety of magazines. He has worked as assistant director on every HABANABAMA Project directed by Seth Panitch since 2007.

Cabaret, Cats, Canción de Rachel, and *Fresa y chocolate*, among others. Previous HABANABAMA credits include *El Mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*. On television, he has worked on the series *Memorias de un abuelo* and *Tras la huella*, and on film he has worked on the features *El ojo del canario* and *La espuma de los días*.

Osnel Delgado is a graduate of la Escuela Nacional de Danza and is a dancer, choreographer, and teacher. In December 2012, he founded la Compañía Malpaso, where he is the lead dancer and choreographer. Previously, he was a member of la Compañía Danza Contemporánea de Cuba, working as a soloist in the plays *Compás, Folia, Sulkary, Omawe, Ecuación, Restaurante el Paso, Carmen, Nayara, El Dorado, El peso de una Isla, DemoNCrazy, Carmina Burana, Mambo 321, Casi Casa, Horizontes* and *Dejando el Cascarón*. He has worked in Cuba, Granada, Italy, England, Chile, Mexico, Poland, Australia, Holland, Spain, and the United States with important national and international choreographers such as Isidro Rolando, Jorge Abril, George Céspedes, Julio César Iglesias, Eduardo Veitía, Sandra Ramy, Lucas Bruni, Jam Linken, Kenneth Kvanstrom, Samir Akika, Cathy Marston, Rafael Bonachela, Mats Ek, Itzik Gallil and Pedro Ruiz. His work as a choreographer has been seen in the plays *Andique, Cuerdas, Necesidad, Noverreando, K2os, Xq se extinguió el Mamut?, Cro, Gneración, Non, Dust y SweetDecovy*, and *Anoxia*. Among other recognitions, he has the Premio a Mejor Coreografía del Concurso Solamente Solos, the Premio Ramiro Guerra (given by the AHS for his work as a performer), and the Mención Especial del Certamen Iberoamericano de Coreografía. His work as a choreographer has extended to other companies such as Ebony, Ballet Rakatán and Danza del Alma.

Sofía Elizalde has a degree in acting from the Instituto Superior de Arte and is a theatre and television actor and dancer. She was part of important dance companies such as the Ballet Lizt Alfonso, Ballet Español de Cuba, Ballet Flamenco ECOS and Compañía de Reinier Mariño in the flamenco style. With the Mefisto Teatro group she worked in the plays *Huevos, Cabaret, Plácido, Chicago*, and *Canción de Rachel*. Currently she is a member of the Teatro Gaviota group where she has acted in the plays *Fina aguja, Una esperanza llamada Neotai* and *Federico Siempre*. On television she has worked on the series *Tras la Huella, Acero, Despacho la guardia, Fiebre del oro* and *Múltiple*.

Frank Egusquiza is a graduate of the Vicentina de la Torre Academy of Arts and is a theatre, film, and television actor. With the Mefisto Teatro group he has been in such plays as: *Los siete contra Tebas, Escándalo en la Trapa, Huevos, Jesús, Cabaret*, and *Chicago*, among others. In television, he has directed educational short programs and musicals such as *Creecer para bien* and *Sin límite*. He has also starred in the television movies *Escándalo en la trapa, La noche del juicio* and *Estocásticos hervores*, and the musical series *S.O.S. Academia*. On film, he starred in the shorts *El cambio, El cuarto*, and the feature *La espuma de los días*. Previously with HAVANABAMA, he performed in *El mercader de Venecia, Sueño de una noche de verano*, and *Más que terapia*.

Thaddeus Fitzpatrick's recent credits include *The Time of Your Life, St. Joan, Moby-Dick, Animal Crackers, Wonder of the World, Design for Living, How to Succeed in Business without Really Trying*, and *Joseph and the Amazing Technicolor Dreamcoat*.

Samuel Hardy's recent credits include *Othello (Iago), Show Boat (Sheriff Vallon), Misalliance (Gunner), Fools (Count Yousekevitch)*, and *An Italian Straw Hat (Wedding Guest)*. Other credits include *The Importance of Being Earnest (Algernon), The Crucible (Danforth)*, and *Fiddler on the Roof (Perchik)*.

Diana Rosa Hernández is a graduate of la Escuela Nacional de Arte and an actress for theatre, film, and television. As an actress in the Teatro Espontáneo de La Habana group and the Mefisto Teatro company, she acted in plays such as *Chicago, Cabaret, Canción de Rachel, Escándalo en la trapa, Jesús, Huevos, Plácido*, and *Fresa y Chocolate*, among others. On television, she worked on the teleplay *Desencuentros* and on the dramas *Cuando una mujer* and *Tras la Huella*. On film, she was part of the shorts *Amelia, Extraño, No hay futuro, Lucía* and *La Piscina*. She also appeared in both HABANABAMA's *El mercader de Venecia* and *Sueño de una noche de verano*.

Jeff Horger is a director/instructor with Riverside Theatre in Vero Beach, Florida. He previously performed with the HABANABAMA company in Havana, Cuba where he originated the role of Andrew in *Beyond Therapy*. Other credits include *Richard III (Rivers/Oxford), Treasure Island (Ezekial Hazard/Captain Flint), Dames at Sea (Captain/Hennessey)*, and *Fat Pig (Tom Sullivan)*.

PRODUCTION TEAM

Director	Seth Panitch
Choreographer	Osnel Delgado
Composer/ Musician	Tom Wolfe
Assistant Director	William Ruiz
Production Coordinator	Erich Cartaya
Set/ Light Designer	Mike Morin
Costume Designer	Christina Johnson
General Manager	W. Thomas Adkins
Marketing Agent	Leanne Schanzer
Press Agent	Ron Lasko, Spin Cycle
Marketing Associate (UA)	Collins Goss
Translator	Jeff Horger
Vocal Coach	Allison Hetzel
Dramaturge	David Bolus

THE STORY

In a small dark cave on the outskirts of Eternity, the Fates prepare to cut the thread, and therefore end the life, of King Admetus of Pherae. They are halted by the God Apollo, who begs them to make an exception. They accept his proposition, but the condition for Apollo is steep...

Queen Alcestis' peaceful communion with her prized stallions is interrupted, as they scatter at the appearance of her husband Admetus. Their reunion is in turn interrupted by the arrival of a cherished former servant, Philandros, who reveals himself as the God Apollo. He thanks them for their former kindness to him, when he was cast down as human in punishment for past transgressions, and informs them that although Admetus' life is forfeit, he has won a reprieve: If Admetus can find another to take his place, then, and only then, he may live.

Admetus' initial optimism quickly fades, as one after another, those around him deny or desert him, until he is left with only one terrible option- Alcestis. She offers, he accepts, and after a brief battle with Death, he loses her forever...

Hercules, Admetus' close friend, calls upon him during a respite between Labors. Determined to bring a measure of calm to the stormy life of his good friend, Admetus avoids telling Hercules of his wife's death, urging his servants to entertain the exhausted hero. The servants cannot contain their grief however, and Hercules is horrified to hear of his friend's loss. He barges into Admetus' bedroom and demands they do something to bring her back, even if that something entails venturing down to Hades itself.

In the Underworld, recently deceased souls are stripped of their humanity in preparation for Eternity. The last station in this macabre procession is the yielding up of the heart: the memory of our love for others. The entire engine of the Underworld grinds to a halt, however, when Alcestis, stripped of every memory but her love, refuses to yield. Hades himself is unable to convince her of the liability of transporting hope into the underworld, but before he can take her heart by force, Hercules and Admetus barge in to stop him. After a battle with Cerberus, the three-headed hound of Hell, Hercules wrests from Hades an accommodation: although Alcestis technically no longer exists, Admetus is allowed to speak to the group of assembled, faceless souls. As Admetus recalls his love for Alcestis, the surrounding souls begin to recall cherished aspects of their own pasts, regaining a measure of their humanity and disrupting the Afterlife in the process.

Admetus is banished back to Earth, but he does not arrive empty handed. Hercules returns with a

curious gift from Hades- a young woman named Celestia. Admetus refuses the gift, which, in turn, provides him with an even greater gift than he could ever have imagined.

COMPANY HAVANABAMA: Theatre Across the Gulf

Company HavanaBama is a byproduct of the University of Alabama's Cuba Initiative, conceived by Dean Robert Olin to support cutting edge research collaborations with Cuban counterparts in the Arts, Sciences, and Humanities.

The result of the theatrical wing of the initiative is what you see before you this evening: a company exploring neither Cuban nor American forms, but the possibilities between the forms. In Alcestis Ascending, we have Cubans and Americans, Actors and Dancers, Text and Movement, in English and Spanish, to be performed before audiences in New York and Havana. If that sounds like a Nietzschean recipe for gazing into the Abyss and having it occasionally gaze back, it can be. If it takes a village to raise a child, it takes a hemisphere if that child happens to be a Cuban American Play.

Logistics notwithstanding, during the past six years, this collaboration has produced thrilling Cuban American productions of Shakespeare's *Merchant of Venice* (Teatro Adolfo Llaurado), *A Midsummer Night's Dream* (Teatro Berthold Brecht and The University of Alabama), and Christopher Durang's *Beyond Therapy* (Teatro Adolfo Llaurado). These productions have provided the members of our company the opportunity to meet, not on one culture's turf or another, but within the stories we spin together onstage. It is, in many ways, a singular introduction we might not receive any other way, as we experience in each other not necessarily what we are today, but what we wish to be tomorrow. Just as King Admetus must gaze into his own abyss and learn the true value of another before he can ultimately value himself, so too, are we afforded the same possibility of self-discovery through the discovery of others.

We consider ourselves fortunate to continue that experience with you this evening, and hope you will consider yourself honorary members of Company HavanaBama, even if only for ninety minutes...

-Seth Panitch, Director, Company HavanaBama

SPECIAL THANKS

Office of the President, University of Alabama | Office of the Dean, College of Arts and Sciences, University of Alabama | Gisela Gonzalez, President, C.N.A.E., Cuba | Dr. Carmen Burkhalter, Director UA Cuba Initiative | Osvaldo Cano, Dean of Theatre, I.S.A., Cuba | UA Department of Theatre and Dance | UA College Academy of Research, Scholarship, and Creative Activity | Erika Feldman, Theatre Row Theatres | Company Malpaso | Angelo Fuster | Kanika Davis | Kevin Lake | Sharron Skipper | Lyndell McDonald | Randy DeCelle | Mike Spearing | Jo Ann Panitch | Stacy Panitch

THE COMPANY

Seth Panitch (Playwright/Director) is Associate Professor of Acting and directs the MFA and Undergraduate Acting programs at the University of Alabama's department of Theatre and Dance. A professional director, actor, playwright and screenwriter, Seth has worked internationally in Havana, Cuba with the Ministry of Culture, directing productions of *The Merchant of Venice*, *A Midsummer Night's Dream* and *Beyond Therapy*; Off-Broadway at the American Place Theater, Westbeth Theater Center, 59E59 Theatre, and Urban Stages Theatre; regionally at the Utah Shakespearean Festival, Colorado Shakespeare Festival, Texas Shakespeare Festival and Idaho Repertory Theatre; and in Los Angeles at the Globe Playhouse, Odyssey Theatre, Complex Theatre and the Hillside Repertory Theatre. His documentary *A Night in the Theatre* has been published by Insight Media and his plays *Dammit, Shakespeare!*, *Hell: Paradise Found* and *What's Taking Moses So Long?* have received critical success in both New York and Los Angeles productions. Two of his screenplays, *Restoration* and *That's Life* were optioned by Affinity Films and the Joel Zwick Company, respectively. In 2010, he received the Alabama National Alumni Association's "Outstanding Commitment to Teaching Award," and was named the 2010 Druid Arts Educator of the Year. He was also awarded a Leadership Board Faculty

Fellowship from 2009-2012. His particular expertise is classical theatre, and he received his MFA in Acting at the University of Washington's Professional Actor's Training Program under Jack Clay and is a member of both the Society of Stage Directors and Choreographers and the Dramatists Guild of America. <http://www.sethpanitch.com/>

Alexei Aguilar is a dancer, choreographer, and teacher. He is a lead dancer, choreographer, and founding director with la Compañía Danza Unidos and an art instructor and professor at art schools. He has danced with important national companies, such as Danza Libre in the plays *Suite Yoruba* and *Pensador*; Compañía Narciso Medina in *Génesis para un carnaval* and *Sinfonía para una noche infinita*; Vidanza in *Dejar de ser para ser*, and Tropicana in *Tespectáculo La Gloria eres tú*, among others. He has received recognition as a choreographer and dancer in important festivals and events such as Danzan Dos, Solamente Solos, Festival de Jóvenes Coreógrafos Impulsos, and Festival Nacional de las Escuelas de Danza-Ballet, among others, and participated in el Festival de Solos and Dúos de Venezuela. For Danza Unidos, he has choreographed plays such as *Ríos y Rosas*, *Vector X*, *Vivencias*, *Sin Prisas*, *Elementos*, *Preserva...tivos*, *Hello Habana*, *Cabaret*, *El Polvo Sobre la Mesa*, *Con Botas y al Desnudo*, *Al Pan Pan*, *Fluido de Conciencias*, *Entre la luz y Ninguna Parte*, and over 20 other dramatic stagings. In 2010 and 2011, he taught in Venezuela and danced with important companies.

Erich Cartaya is an artistic producer, theatre consultant, cultural ambassador, and cultural activity analyst with a degree in sociocultural studies from the Universidad de La Habana. He is the Event and International Programming Specialist for the Consejo Nacional de las Artes Escénicas, in charge of programming the Festivales Nacionales de Teatro and the Festival Internacional de Teatro de La Habana. He has participated in and directed various events as a cultural ambassador and as the Assistant Director and Strategic Director of la Primera y la Segunda Bienal del Caribe, the Plataforma DanzaCubaBaila, and the Concursos Solamente Solos. He is the producer for the Dancing Arts faculty and the Instituto Superior de Arte, where he has produced events such as *Baila en Cuba* and *Marcapasos*. He is also the producer for los Espacios Ibsen, the Cuban-Norwegian theatre conferences in Havana, and has acted as the theatre consultant for the theatre group El Taller for plays such as *Tres columpios*, *La Boca*, and *La secreta obscenidad*. Since 2007, he has worked as the coordinator and producer for the HABANABAMA company, which has previously produced the plays *El mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*.

Randy Cívico is a graduate of the Vicentina de la Torre Academy of Arts and an actor and dancer for theatre, film, and television. With the Mefisto Teatro group, he has danced and acted in plays such as *Chicago*, *Canción de Rachel*, *Jesús*, *Escándalo en la trapa*, *Fresa y chocolate*, and others. He is also a dancer with the Compañía Narciso Medina and the Compañía Malpaso, where he has been in plays such as *Metamorfosis*, *Pasión Africana*, *Peña de Shangó*, *Alegoría de un rompecabezas*, *Mis impulsos sobre ti*, and *Anoxia*. He has participated in various video shorts and in the feature *Irremediablemente junto*.

Diana Columbié has a degree in dance from the Instituto Superior de Arte and is a dancer at Danza Abierta and Danza Teatro Persona. She has danced in various video shorts and television programs and has attended classes and workshops with important Cuban choreographers such as Osnel Delgado, Susana Pons, and Sandra Ramy, among others. Diana has participated in various national festivals and events.

Raysel Cruz is a graduate of la Escuela de Instructores de Arte and an actor for theatre, film, and television. With the Mefisto Teatro group, he has acted in plays such as *Chicago*, *Escándalo en la trapa*, *Cabaret*, *Neo-Tango*, *Los siete contra Tebas*, *Canción de Rachel*, *Fresa y chocolate*, *Monseñor Bola*, *Vaselina*, and others. With the Rita Montaner group, he has performed in *La ratonera*, *Muerte en el bosque*, *El concierto*, and *Crónica del amor oscuro*. Raysel also appeared in past HABANABAMA productions *El Mercader de Venecia*, *Sueño de una noche de verano*, and *Más que terapia*. On television, he has worked on *Donde hay hombres no hay fantasmas*, *La descarga*, *Los lancheros*, *3 a la fuga*, *Estocastica erbanas*, *Teorema*, the soap opera *Playa Leonora*, and the series *Adrenalina* and *Tras la Huella*. His film work includes *Madrigal* and *El ojo del canario*.

Jorge Luis Curbelo is a graduate of the Escuela de Instructores de Arte and an actor for theatre, film, and television. With the Mefisto Teatro group, he has taken on various roles in plays such as *Chicago*,