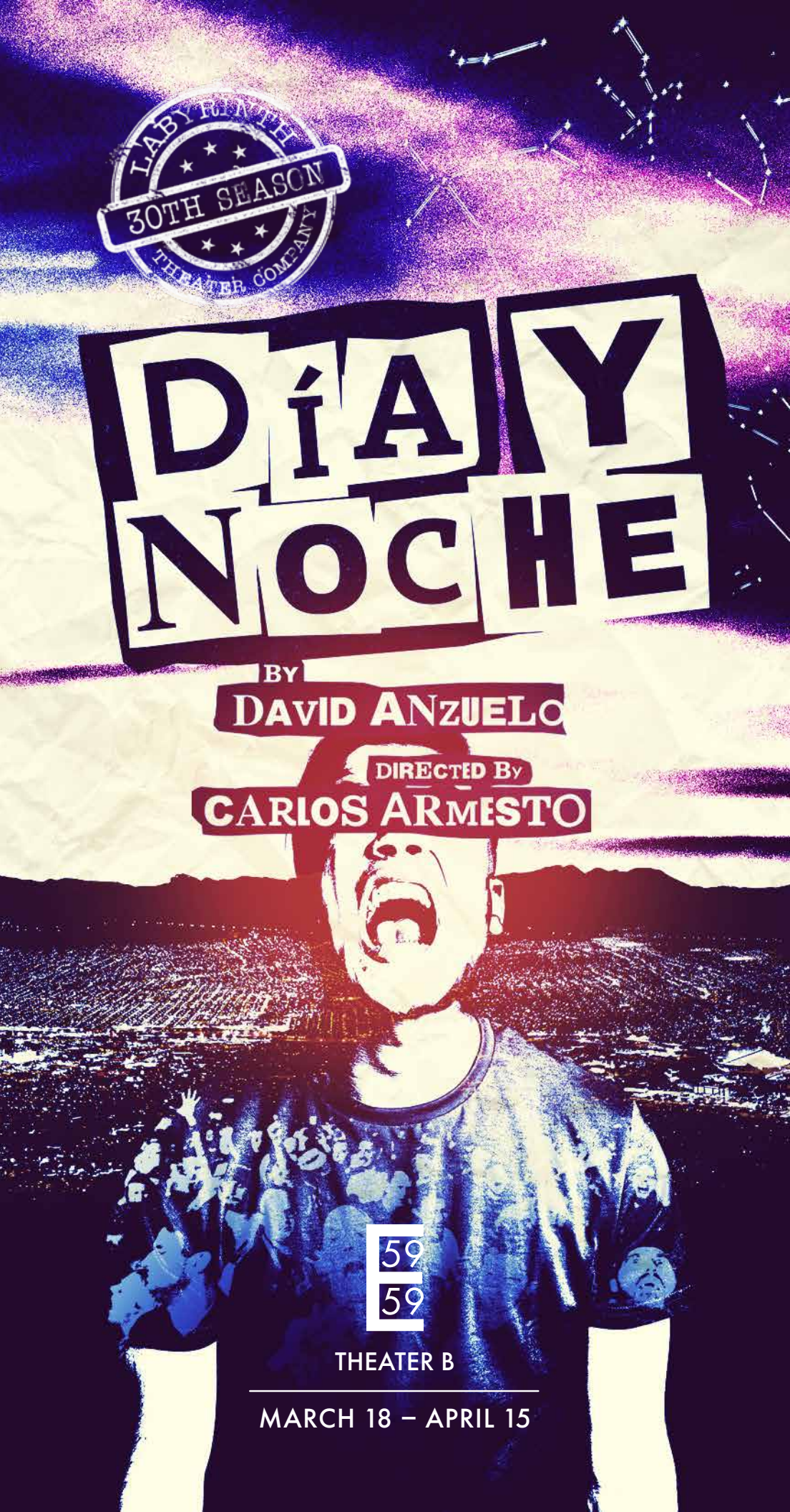

LABYRINTH
30TH SEASON
THEATER COMPANY
DÍA Y NOCHE
BY
DAVID ANZUELO
DIRECTED BY
CARLOS ARMESTO
59
59
THEATER B
MARCH 18 – APRIL 15

LABYRINTH 30TH SEASON THEATER COMPANY

DÍA Y NOCHE

BY DAVID ANZUELO

DIRECTED BY CARLOS ARMESTO

Cast in Order of Appearance

Danny Guerrero	FREDDY ACEVEDO *
Martin Leonard Brown	NEIL TYRONE PRITCHARD *
Roger Torres	JOE QUINTERO *
Edna Salas/Chiquita Rita	EMMA RAMOS *
Jessica Zapien/Yoli	VIVIANA VALERIA *
Jeff/White Dude	PETER COLLIER *
Joel/Border Patrol/White Dude B	SEAN FLETCHER GRIFFIN *

Creative Team

Playwright	DAVID ANZUELO
Director	CARLOS ARMESTO §
Associate Director	KATHLEEN CAPDESUÑER
Production Manager	ADRIAN WATTENMAKER
Dramaturg	MARIANA CARREÑO
Script Supervisor	ABIGAIL ROSEN
Scenic and Costume Designer	HARRY NADAL
Assistant Costume Designer	ORIANA SOPHIA
Associate Set Designer	TONY ANDREA
Assistant Set Designer	VINCENT GUNN
Lighting Designer	KIA ROGERS
Sound Designer	GERMÁN MARTÍNEZ
Projection Designer	LIANNE ARNOLD
Choreographer	LULI BRINDISI
Fight and Intimacy Coordinator	ROCIO MENDEZ
Associate Fight and Intimacy Coordinator	AMAAL SAIFUDEEN
Production Stage Manager	JAMIE ROSE BUKOWSKI *
Assistant Stage Manager	BLUE ZEPHRA SANTIAGO
Assistant Sound Designer	KASEY PRICE
Head Electric and Lighting Programer	KATIE WHITTEMORE
Wardrobe Supervisor	ITALA AGUILERA ZUANETTI
Sound Board Operator	MICHELLE WIEDMANN

LAByrinth Theater Company

Artistic Director	AARON WEINER
General Manager	ANDREW FRANK
Administrative Associate	ANA SOPHIA COLÓN

Run time: 1 hour, 40 minutes including one 15-minute intermission

ACTORS' EQUITY ASSOCIATION

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

†Member of United Scenic Artists. Designers in LORT Theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

SDC

§The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Welcome to



Welcome, and thank you for joining us for the world premiere of David Anzuelo's ***Día Y Noche***. It's a thrill to be producing Dave's beautiful and funny story of yearning, heartache and punk rock. Anzuelo, as he's often called, is beloved in our city as an actor, educator, fight director and intimacy coordinator. He wears many hats and is embraced by many communities, but it is only fitting that LAByrinth, his artistic home for three decades, produce his first full production as a playwright.

LAB was founded in 1992, and this year we celebrate our 30th season. Our four founders formed the company to fill a void they saw in New York City's theater community. They imagined a home where artists of color, and specifically Latinx artists, could come to be seen.

David embodies the spirit that continues to carry our company and its 124 members: he generates his own work, pushes himself, and is pushed by fellow members to try new disciplines, leading him to become the multi hyphenated artist and collaborator he is today.

On a recent call, Anzuelo said to me, "this play is for people who need to be seen." It struck me immediately that 30 years on, LAByrinth is doing exactly what it was meant to do. We continue to build community, challenge each other, and make work that is for, and by, people who need to be seen.

Thank you!

Aaron Weiner
LAByrinth Theater Company
Artistic Director

At the heart of ***Día Y Noche***, Dave Anzuelo's beautiful new play, is the friendship of Danny and Martin, two young men of color coming of age in 1980s El Paso. Danny, an eighteen year old "scrappy, skinny, Chicano punk rock kid," is a talented musician held back by the economic constraints of his upbringing, and the limited opportunities available to him. Still, he's persistent and resilient. Martin, also eighteen, is "Black, upper-middle class" and a "band nerd." He plays the oboe. He's in the process of coming out, no easy feat anywhere, let alone in the world of this play. They meet as musicians—music is their first common language, unless you count the impact of cultural ostracism based on race and ethnicity to be their most formative bond. In many ways, they are as different as night and day, or "día y noche," to invoke the title of the play. Danny's straight and tougher around the edges, not because he's straight but because he's had to fight for himself, most often alone. Martin's the opposite. He's a child of the Black elite and holds an optimism based on the privilege that class affords him. Given the variances between them, their initial encounters are tentative, lacking the characteristics of immediate connection. Their friendship, like everything else in this play, is hard earned.

Despite these differences, Anzuelo poignantly demonstrates how night and day, while distinguishable elements of time, only make sense in relationship to each other. Danny and Martin are an unlikely pairing, but as the play unfolds, we see how their friendship transforms both characters as they move through the often traumatic life lessons of adolescence. The play is about how these young men break out of—and into—their lives. The 1980s were an enormously challenging time. The play captures the increasing darkness of the decade, something that each of the characters must confront. ***Día Y Noche*** is a play about coming into political consciousness, about taking risks and putting yourself on the line, about being in your body and discovering its great yearnings, about what it means to be vulnerable and what we gain from doing so.

I loved this play for so many reasons. First and foremost, the play highlights not simply the need for alliances, something that carries into our own moment in time, but what becomes possible when we are there for each other. What does it mean to be a friend? The intra-generational group of characters we meet, which include Edna and Jessica, two key female figures who forge their own friendship and whose relationships with Danny and Martin prove pivotal to the plot, shows how alliances across race and ethnicity, gender and sexuality, class and status are essential for survival. The play asks: who, if anyone, can we count on? Teenage angst and isolation, while real, can be a source for creativity. They can also serve as a catalyst to find your people, and in finding your people, well, that's just everything.

David Román
LAByrinth Theater Company
Board Member

Freddy Acevedo

(Danny Guerrero) (he/him)



Freddy Acevedo is a Chicano theater artist from Fort Worth, TX. He is pumped and honored to be making his NYC/Off Broadway debut with LAByrinth Theater Company. Freddy is an alumnus of UMKC's MFA Acting program and LAByrinth Theater Company's Intensive Ensemble (2020). Freddy loves his family, and he believes that we have a responsibility to our immigrant mothers and fathers who literally paved the roads we now walk on. *¡Ponte las pilas, ese!* AEA Member. Select credits include: Regional - Kansas City Repertory Theatre: ***Twelfth Night*** (Sebastian), ***Ghost Light*** (Storyteller, 2021/2022); Unicorn Theatre: ***Clyde's*** (Rafael); Theatre for Young America: ***Dolores Huerta - Crusader for Workers*** (Cesar Chavez); Coterie Theatre: ***Jack & the Bean Mágico*** (Jack); William Inge Theatre Festival: ***Lydia*** (Misha), ***Santos & Santos*** (Tomas). International: ***Pachakutec*** (Bolivia Tour). Playwright: ***La Intrevista*** (Kansas City Public Theatre), ***Justice Delayed*** (A Call to Conscience)

@freddyacevedo

Neil Tyrone Pritchard

(Martin Leonard Brown) (he/him)



Neil Tyrone Pritchard is a Liberian-American, New York City-based actor/singer/teaching artist. Credits include ***Halfway Bitches Go Straight to Heaven*** (Atlantic Theater/LAByrinth Theater Company); ***The Berlin Electric, The Mendelssohn Electric*** (Park Avenue Armory); ***The Prizefighter of P.S. 217*** (New Victory LabWorks), ***The Stowaway*** (Classic Stage Company), ***Clover*** (La MaMa), ***Queen Latina and Her Power Posse*** (Cherry Lane Theater), ***AT BUFFALO*** (New York Musical Theatre Festival), and workshops at Tectonic Theater Project, Sundance Theater LAB, Goodman Theatre, Manhattan Theatre Club, Dorset Theater Festival, Lincoln Center Theater, and Primary Stages. He is currently on staff at The Park Avenue Armory where he brings arts education to public schools throughout the five boroughs. He is a proud New York City public school kid, and a member of LAByrinth Theater Company and Actors Equity. For Mommy and Daddy.

Joe Quintero

(Roger Torres) (he/him)



Theater credits: South Coast Rep, Borderlands Theater, LA Theatre Works, Highways Space, Kirk Douglas Theater, Connecticut Rep, Long Wharf, Cincinnati Playhouse in the Park, McCarter Theatre, New York Theatre Workshop, Hartford Stage, Goodman Theatre (Euro tour), WPA Theatre, Primary Stages, PRTT, and the Edinburgh Fringe Festival. TV & film: *Ghostlight, The Performance, Law and Order, Numbers, NYPD Blue, Guiding Light, As the World Turns, Shaft, Exiles in NY, The Absolution of Anthony*. A proud member of LAByrinth Theater Company.

Emma Ramos

(Edna Salas/Chiquita Rita) (she/her)



Off Broadway: ***Scenes from a Marriage*** (Dir. Ivo Van Hove), ***Romeo and Juliet*** (Public Theater Mobile Unit), ***There's Always the Hudson*** (Sundance Theater Lab), ***Frontieres Sans Frontieres*** (Bushwick Starr), ***The Collision & The Martyrdom*** (59E59 Theaters), ***House Plant*** (NYTW Next Door), ***peerless*** (Cherry Lane Theater), ***Comfort of Numbers*** (Dir. Danya Taymor). Regional: ***Espejos: Clean*** (Hartford Stage, Syracuse Stage & Aspen Theater), ***Luna Gale*** (Actors Theater of Louisville), ***Water by the Spoonful*** (Premiere Stages). Film: *Seven Cemeteries, Gringa, Barbie, Seneca, Bendecidas y Afortunadas, Exeunt, 3rd Street Blackout, El Cielo es Azul, Sunbelt Express.* Television: *Endgame, New Amsterdam, Law and Order, Valentina, Marisol, Perfect Murder.* Education/Training: MFA The New School for Drama. Professional positions: Staff writer for Nickelodeon's reboot of *Dora the Explorer* and *Sonica* for Frederator and Braven films. Awards: Best Audience Award for *Valentina* (played sold-out screenings along the festival circuit before being acquired by HBO), Best Actress Award for *Marisol* (nominated along with Olivia Thereby and Jennifer Morrison), award-winning web series for "BUTS" (Emerging Voices Award, NBC Finals 2018 Best Comedy Award, Imagen 2016 & 2017), NYLFF Official Selection, *NY Magazine*: "Emma is a revelation, linguistically acrobatic, and piercingly funny."

Viviana Valeria

(Jessica Zapien/Yoli) (she/her)



Viviana Valeria recently made her Broadway debut understudying for ***Between Riverside and Crazy*** by Stephen Adly Guirgis (Second Stage Theater, dir. Austin Pendleton). Other credits include ***Halfway Bitches Go Straight To Heaven*** (Atlantic Theater Company, *NYT* Critic's Pick), ***In Place*** (The Juilliard School), ***The Motherf**ker With the Hat*** (T. Schreiber Studio). TV: *Jessica Jones* (Dir. Krysten Ritter). Training: AMDA NY, T. Schreiber Studio. Proud member of the LAByrinth Theater Company.

Peter Collier

(Jeff/White Dude) (he/him)



Peter is an actor, writer, and funny man based in New York. He is one half of the sketch duo Hey Roommate Comedy (@heyroommatecomedy) and a founding member of Better on Paper sketch group (betteronpapercomedy). Peter has spent years doing theater at spaces you've probably never heard of, with people or groups you probably have heard of. For more on his work, talk to him! He's very approachable. Peter is thrilled to be making his Off Broadway debut with LAByrinth, of which he is a proud member.

@petercollierjr

Sean Fletcher Griffin

(Joel/Border Partol/White Dude B) (he/him)



Sean Fletcher Griffin is excited to be making his LAByrinth debut. Off Broadway: ***Rhinoceros*** (New Yiddish Rep). NY: ***Queen Latina: The Reboot*** (LAB/Cherry Lane), ***Tennessee on Hudson*** (ATNYC), ***After Tartuffe*** (Wild Project), ***Rose's War*** (Velez), ***In the Beginning*** (Duplex), ***Broken Moments*** (FringeNYC), ***Under the Greenwood Tree*** (Flea), ***Necklace of the Dove*** (Velez), ***Juliet and Romeo*** (Tank), ***American English*** (Frost), ***Princess Particular*** (Secret Theatre); ***How Now, Hamlet?*** (Strut&Frett); ***Variations on Romeo, Variations on Hamlet*** (Frost). Regional: ***Happy Days: The Musical*** (Booth); ***Romeo & Juliet, Comedy of Errors, A Midsummer Night's Dream*** (Main Stage); ***Chicago*** (Quincy); ***Pinocchio, The Playmakers, Under Six*** (FST); ***The Producers; Titanic*** (TLT). TV: *The Elevator* (ATNYC), *Merce: Web Series (S1&2)*. Film: *Wanna Make Out?* (dir. Lincoln Anderson). Radio play: "Goodbye England's Rose." He is also a writer as well as a fight/intimacy director with UnkleDave's Fight-House.

www.sean-fletcher.com

David Anzuelo

(Playwright) (he/him)

Member: LAByrinth Theater Company, Dramatists Guild. Plays include ***Killing/Play*** (published: Cafe Cino Anthology, Issue 2, 2018), ***Minotaur Romance*** (LAByrinth workshop, The Public Theater); ***Estrellita/Luminaria***, ***Camino/Montaña***, ***The One-Minute Play Festival*** (Intar); ***Queen Latina & The Power Posse*** (LAByrinth, HERE Arts Center), ***Queen Latina: The Reboot*** (Presented by LAByrinth members/Cherry Lane); ***Monologues: Driver's Project***, ***The America Installation*** (LAByrinth); and the ***24-Hour Viral Monologue*** series. Other writing: *SDC Journal* article (Spring 2022 issue). Music: Jody Christopherson's ***Green Card Wedding: The Skype Show*** (Innovative Theater Award nomination, Outstanding Original Music). Theater acting: ***Shared Sentences*** (Houses On The Moon Company), ***Halfway Bitches Go Straight To Heaven*** (LAByrinth/Atlantic), ***Intimacy*** (New Group), ***Stand-Up Tragedy*** (Apple Tree Theater, Jeff award winner). Film/TV acting: *A Walk Among the Tombstones, A NY Christmas Wedding, Remember Me, The Americans, Elementary, Blue Bloods, White Collar, Deadbeat, Person Of Interest.* Founder: UnkleDave's Fight-House fight directors collective. Broadway fight direction: ***Bad Cinderella***, ***Ain't No Mo***, ***Kimberly Akimbo***, ***The Girl From The North Country***, ***The Great Society***, ***An American In Paris***, and ***Disgraced***. Off Broadway: ***Halfway Bitches Go Straight To Heaven*** (Drama Desk Nom), ***Oedipus El Rey*** (Drama Desk Nom). TV: *Annie: Live!*

Carlos Armesto

(Director) (he/him)

Carlos Armesto is the producing artistic director of theatreC, a company dedicated to creating unique theatrical experiences, as well as the CEO/co-executive artistic director of PITCHBLACK Immersive Experiences, an international company that creates sensory theater in complete darkness. He has worked as a director and producer on festivals, plays, musicals, concerts, and events around the country. Carlos was an associate curator at the inaugural Pittsburgh International Festival of Firsts and associate artistic director at The Ensemble Studio Theatre. Through theatreC, which celebrated its 13th anniversary last November, he has created over 50 theatrical works. Notable credits include ***The Who's Tommy*** (Best Director, Star Ledger's NJ Tonys 2010), ***Binding*** (Best Choreography, Solo Performance and Performance Art Piece - Innovative Theatre Awards 2010), ***Echoes of Etta*** at Joe's Pub (MAC Award for Outstanding Cabaret Act 2014), and ***Odd Man Out*** (The Flea Theater, NY Times Weekend Pick). He has directed, taught, and consulted for several university programs, including Carnegie Mellon, Rutgers, Fordham, NYU Tisch, and Sarah Lawrence. Currently projects: ***Odd Man Out*** (with PITCHBLACK) and ***Martian Chronicles***. He is also creative director for theatreC's LGBTQ+ Party Series ***Retro Factory***. MFA Directing Carnegie Mellon. BS Chemical Engineering & Theatre MIT. SDC. Princess Grace Award.

Kathleen Capdesuñer

(Associate Director) (she/her)

Kathleen Capdesuñer is a Florida-grown and immigrant-raised Cuban-American director and producer. She collaborates in English, Spanish, y Spanglish. She's an alumna of The Civilians R&D Group (2019/20), The 24 Hour Plays: Nationals Directing Cohort (2019), Manhattan Theatre Club John Alper Directing Fellowship (2019), The Roundabout Directing Fellowship (2018/19), and McCarter Theatre Center Directing Apprenticeship (2017/18). She's developed work on and Off Broadway, regionally and internationally at Roundabout, Atlantic Theatre, New York City Center, Yale University, Ensemble Studio Theatre, NYU, Noor Theatre, McCarter Theatre Center, and in the Fringe circuit. Recent credits include: ***Detour Series*** (director, Playwrights Horizons/The Parsnip Ship) and ***Into the Woods*** (community producer, New York City Center). Currently, she's an artist in residence at Repertorio Español.

www.kcapdesuner.com

Adrian Wattenmaker

(Production Manager) (he/him)

Adrian Wattenmaker is an actor, director, dramaturg, and educator. Currently, he is associate director for the Broadway production of Stephen Adly Guirgis's ***Between Riverside and Crazy***. LAByrinth Theater Company credits include ***Through The Fire*** and the Barn Series. As the associate artistic director of Hudson Theatre Works (Weehawken, NJ), recent credits include Eugene O'Neill's ***Hughie*** (actor), the world premiere of Neil LaBute's ***A Good Thing*** (director), and the world premiere of John Patrick Shanley's ***A Wake*** (producer). Adrian has worked in association with Atlantic Theater Company, Second Stage, HB Playwrights Foundation, Theatre Row, and Baltimore's Center Stage, where he was an associate dramaturg. He has taught at Lafayette College, Brooklyn College, University of Nevada - Reno, New York Conservatory for Dramatic Arts, and School of Creative and Performing Arts. Adrian is a member of The Actors Studio Playwrights/Directors Unit and served on the Drama Desk Awards Nominating Committee. He earned his BA in Theatre Arts from Towson University and his MFA in Directing from Brooklyn College.

Mariana Carreño

(Dramaturg) (she/her)

Mariana Carreño's plays plays include ***Truckers*** (LAByrinth Theater Company's Barn Series), ***Sasha's House of Love***, ***The Red Gene*** (workshopped at Oregon Shakespeare Festival, LAByrinth Theater Company's Barn Series), ***Miss 744890*** (2014 Winner, MetLife Nuestras Voces, Repertorio Español, 2016; picked for publication in Italian as part of the American Playwrights Project); ***Patience, Fortitude and Other Antidepressants*** (commissioned by Intar Theatre and produced as part of Encuentro 2014, at the LATC); ***Dance for a Dollar*** (a dance-theater collaboration, Miracle Theatre, Portland, OR), ***Ofelia's Lovers*** (Mabou Mines Residencies); ***Rare Encounters***, ***Darkroom***, ***The Wake***, and ***Fool's Journey*** (Intar's NewWorksLabs); and ***Adela*** (Autonomous University of Queretaro, Mexico), among others. She has directed and helped develop work at Intar, The Lark, Stages Repertory Theatre (Houston), La MaMa, Puerto Rican Traveling Theatre, IATI Theatre, Teatro Círculo, and The Atlantic, among others, and translated from Spanish to English many plays, a book of short stories, and a non-fiction book, essays and character profiles for the Criterion Collection, and lots of commercial stuff. She has also worked as an actress at Intar, Brava (San Francisco), Mabou Mines, LAByrinth, and PRTT. Member of LAByrinth Theater Company, associate artist with Boundless Theatre, Humanitas Play LA resident (2018-2019) and alumna, Hispanic Playwrights in Residence Lab (HPRL) at Intar and The Lark Play Development Center. She teaches Playwriting at SUNY Purchase College.

Abigail Rosen

(Script Supervisor) (she/her)

Abigail Rosen is a director, producer, and dramaturg based in Manhattan. She recently made her Off Broadway associate directing debut with the workshop of RED EYES written by Michael León, produced by Out of the Box Theatrics and Jennifer Campos Productions. She is a staff member for Out of the Box Theatrics, and a company member and associate producer for Playground-NY.

Harry Nadal

(Set and Costume Designer) (he/him)

Originally from San Juan, Puerto Rico. New York: Lincoln Center Institute, Atlantic Theater Co., Brooklyn Academy of Music, Juilliard, Intar, WP Theater, Pregones/PRTT, Boundless Theater, Here Arts Center, and Theater for the New City among others. Regional: Arena Stage (Washington, DC), Chicago Opera Theater, TheaterWorks Hartford, Des Moines Metro Opera, Zach Theatre (Austin, TX), George Street Playhouse (New Brunswick, NJ), UrbanArias (Arlington, VA), Baltimore Center Stage, Boise Contemporary Theater, People's Light Theater (Malvern, PA), Open Stage (Harrisburg, PA), Bloomsburg Theatre Ensemble, and Danza del Alma (Cuba) among many. Faculty member at Pratt Institute's Film School. MFA: New York University, Tisch School of the Arts.

www.harrynadal.com

Oriana Sophia

(Assistant Costume Designer) (she/her)

Oriana Sophia is a costume designer, stylist, and actress from the Dominican Republic. Her design credits include ***Mercado Libre*** (Boundless Theatre), ***Aloha Boricua***, ***Harlem Hellfighters*** (Pregones PRTT), ***Luciernagas*** (NQT). She has assisted Harry on multiple productions and is excited to join him again for this production of ***Día Y Noche***.

@0rianasophia

Tony Andrea

(Associate Set Designer) (he/him)

Tony has been focusing on his art-making for the past four years, receiving notable success. He is happy to work with Harry again and with the LAByrinth Theater Company on ***Día Y Noche***.

Vincent Gunn

(Assistant Set Designer) (he/him)

Recent design credits: Hoagy Carmichael's ***Stardust Road*** (co-design with James Morgan, York Theatre Company), ***She Loves Me*** (New London Barn Playhouse), ***Guys and Dolls*** (Educational Theatre Collaborative), ***Urinetown*** (Hoboken High School), ***Lost Girl*** (Immaculate Heart Academy). Vincent has also assisted designers at venues such as Irish Repertory Theatre, BAM Fischer, La Mama ETC, Roundabout Blackbox, and the New York Philharmonic. Thanks to Harry for the opportunity to work on this production.

@vincentgunndesign

Kia Rogers

(Lighting Designer) (she/her)

Kia Rogers is a New York City-based lighting designer for theater and dance. International credits: lighting designer for ***The Baby Monitor***, Rome and Cagliari, Italy 2021, and Belgrade, Serbia for the Belgrade Pride Festival. Associate lighting designer for ***Slutforart/98.6*** in Gothenburg, Sweden with Muna Tseng. West coast designs: El Portal's Monroe Forum Theatre, Los Angeles, and Z Space, San Francisco. Film credits: *Georgia & Me*, *Happy Days*, and *Hot Angry Mom* web series. Dance designs: Flamenco Vivo national tours, Forward Motion, Kinesis Project Dance Theatre. Lighting designer and mentor for Ethical Culture at Fieldston High School Dance Company since 2015. Guest lighting designer: Lafayette College (Easton, PA), University of North Carolina at Wilmington (Wilmington, NC), and South Carolina Governors School of the Arts (Greenville, SC). Awards: Outstanding Lighting Design for ***Real*** (2019) and ***Jane The Plain*** (2014) by the New York Innovative Theatre Awards, Outstanding Lighting Design for ***Mr. Toole*** (2016) by the Midtown International Theatre Festival. Nominations: **Operating Systems** (2019), ***Rizing*** (2016), and ***The Gin Baby*** (2014) by the New York Innovative Theatre Awards. Kia has been a creative partner with Flux Theatre Ensemble since 2012, and is a member of LAByrinth Theater Company.

Germán Martínez

(Sound Designer) (they/he)

A proud son of immigrant parents, Germán Martínez is a Honduran-American sound designer based in NY/NJ. Germán is a Montclair State University alum (2018), holding a degree in Theatrical Production and Design with a concentration in Sound. Germán is the current eastern representative for the TSDCA (Theatrical Sound Designer and Composers Association), an organization compiled of professional sound designers and composers seeking to advance the craft of sound design through advocacy, mentorship, and outreach in order to strengthen their standing as collaborative artists in the theater community. His work has been featured at Theaterworks Hartford, Women's Project, Williamstown Theatre Festival, Playhouse 46, MCC, American Repertory Theatre, Repertorio Español, GALA Hispanic, George Street Playhouse, Two River Theater, and Trinity Rep. Broadway credits include associating on ***Into The Woods*** (St. James Theatre), ***The Piano Lesson*** (Barrymore Theatre), and ***Ohio State Murders*** (James Earl Jones Theatre). As a designer, he seeks work that will uplift and support BIPOC, queer, and immigrant stories in innovative and beautiful ways. Germán would like to thank Carlos and David for bringing him on this incredible piece. He invites any like-minded artists to collaborate.

@GermanTheSoundDesigner

Lianne Arnold

(Projection Designer) (she/her)

Lianne is a video and scenic designer and inter-disciplinary artist working in theater, opera, music, dance, film, art installation, and experimental performance hybrids of all kinds. Recent performance & film work: ***Houses of Zodiac*** (projections/The Broad Museum), ***Fidelio*** (scenic & projections/Austin Opera), Lil Buck & Jon Boogz' ***Love Heals All Wounds*** (projections/CAP UCLA & Netflix's MOVE), ***Your Healing is Killing Me*** (scenic & projections/Cara Mia Theatre), *VISION* Series films (scenic & projections/ Prospect Theater Co.), ***Hamlet*** and ***The Great Gatsby*** (projections/Aquila Theatre), *Outer Side* film with creator Ju-eh (scenic & projections), *The Lady and the Dale* (animations/HBO), ***The Hello Girls*** (scenic & projections/59E59, Prospect Theater), ***Jazz Singer*** (projections/Abrons), ***Oscar at the Crown*** (projections/3Dollar Bill), Joseph Keckler's ***Let Me Die*** (projections/Opera Philadelphia), and Joseph Keckler's ***Train With No Midnight*** (projections/Prototype Festival). Lianne teaches video design/ creative technologies at The New School and is a member of Wingspace Design Collective. MFA - CalArts.

www.liannearnold.com

Luli Brindisi

(Choreographer) (she/her)

Originally from Buenos Aires, Argentina. Luli is very excited to be working with LAByrinth for the first time! Her international credits as a choreographer include: ***Monster Beautiful*** (Shockfest Horror Factory, Las Vegas), ***BE*** (Sean McKeown, Vangart, Buenos Aires), ***Little Baby Bum*** (Fenix Entertainment Group, Buenos Aires), ***Fia Formula E*** (Chile), ***Another Chance*** (Chistone Music, Netherlands), ***Maintenant tu me vois*** (Pocket Films, Paris), ***Gordofobia*** (MatchaContenidos, Buenos Aires). NYC: ***Infernal*** (Flea Theater), ***Fuse***, *A backyard Stravangaza* (HHK Films), ***Book of Job*** (Theatre 315), National LGTBQ+ Task Force, GoBroadway. She is the founder/producer of NYBA DANCE FILM FEST and directs her own dance films. You can find her latest production, *Mascara*, on Amazon Prime's series DIF (Discover Indie Films).

@luli.brindisi

Rocio Mendez

(Fight and Intimacy Coordinator) (she/her)

Fight direction (UnkleDave's Fight-House) - UnkleDave's Fight-House is an LGBTQ team of fight/intimacy coordinators. LAByrinth credits include: ***Halfway Bitches Go Straight To Heaven*** (Drama Desk nom), ***Radiance***, ***The Muscles In Our Toes***, ***Paradox Of The Urban Cliche***, ***Guinea Pig Solo***, ***Dutch Heart Of Man***. Broadway: ***Bad Cinderella***, ***Ain't No Mo***, ***Kimberly Akimbo***, ***Girl From The North Country***, ***Tuck Everlasting***, ***Escape To Margaritaville***, ***The Great Society***, ***An American In Paris***, ***Disgraced***. Off Broadway: ***Merrily We Roll Along***, ***On Sugarland*** (NYTW); ***soft*** (MCC), ***Halfway Bitches Go Straight To Heaven*** (LAByrinth/Atlantic, Drama Desk Nom.), ***Oedipus El Rey*** (The Public, Drama Desk Nomination). Film: *Poor Behavior*, *Emoticon*. TV: *Annie Live!*

Amaal Saifudeen

(Associate Fight and Intimacy Coordinator) (she/her)

Amaal Saifudeen is thrilled to be working on her first production with LAByrinth Theater Company as the intimacy director for ***Día Y Noche***! As a new member of Unkle Dave's Fight-House, she is incredibly excited to be making her debut on a play written by our fearless leader! Previously, she has worked on the intimacy and fight direction teams for ***The Seagull/Woodstock, NY*** (The New Group), ***Elyria*** (Atlantic Theatre Company), ***Good Enemy*** (Audible/Minetta Lane Theatre Company), and ***Motherf*cker with the Hat*** (Brooklyn College). She is also a director whose work includes ***Lessons in Survival: 1971*** (assistant director, Vineyard Theatre), ***Semblance*** (assistant to the director, NYTW), Mud (director, Syracuse University). Amaal is a cofounder and board member of Grassroots Art Collective, a company focused on producing new work by those who are generally silenced in artistic spaces. Big thank you to UnkleDave's Fight-House, the entire ***Día Y Noche*** team, Eddy Grace, and my parents.

Jamie Rose Bukowski

(Production Stage Manager) (she/her)

Jamie Rose Bukowski graduated from Pace University's School of Performing Arts with a BA in Stage Management. She's very excited to be working with LAByrinth for the first time! Some other credits include: ***The Immigrant*** (George Street Playhouse), ***You Will Remember Me*** (Hudson Stage Company). US tour: ***A Charlie Brown Christmas Live on Stage***, ***Rockin' Road to Dublin***. NYC: ***Shared Sentences***, ***The Santa Closet***, ***De Novo***, ***The Assignment*** (Houses On The Moon Theatre Company), ***Pound*** (Theatre Row), ***Pillowtalk*** (The Tank), ***SOLSTICE PARTY!*** (Live Source Theatre Group), ***Othello*** and ***Macbeth*** (LoftOpera), and ***DISENCHANTED!*** (Theatre at St. Clement's). She has also PSMed for ***Drunk Shakespeare***, Live In Theater, AMDA, and Quisisana Musical Theatre Resort.

Bleu Zephra Santiago

(Assistant Stage Manager) (they/them)

Bleu Zephra Santiago is a Latine NYC-based jack-of-all-trades theater artist. Bleu is excited and grateful to be part of the ***Día Y Noche*** team. Their credits include: ***Shared Sentences*** (ASM, houses on the moon, Mabou Mines), ***high functioning x.0*** (SM, HERE), ***GUMIHO*** (SM, moxiearts, 2022), *Micro-face: a podcast musical* (SM, Planet Money x NPR, 2022), ***In the Name of the Mother Tree*** (PSM, Double Edge Theater, 2021), ***Twelfth Night*** (SM, Catskill Mountain Shakespeare, 2021), ***Mad Deep BK: QPOC Drag Kings and Burlesque show*** (SM, The Cell Theater, 2021), ***Girl of Glass*** (SM, American Theatre of Actors, 2018), ***Jack of Cups*** (PSM, The Flea, 2018), ***Infinite Love Party*** (SM, The Bushwick Starr, 2018), ***The Old Settler*** (ASM, Billie Holiday Theatre, 2017), ***In Theory: Notes on Home, Love, Diaspora, and Failing Adulthood*** (ASM, WOW Cafe Theatre, New Ohio Theatre, 2016).

Kasey Price

(Assistant Sound Designer) (she/her)

Kasey Price is a sound engineer and designer living and working in NYC. Her first professional job in NY was as the sound designer and operator for Hip to Hip Theatre's 2021 Summer Shakespeare season. From there she became the sound assistant for the production ***Trump L'oeil***, sound designer and supervisor for ***The Crowd You're In With*** at Queens College, A1 sub for the Off Broadway play ***Little Girl Blue***, the unit administrator/specialist at Rutgers-Newark University where she designed shows and mentored students, and she has also worked as a production stagehand for places such as The Public, BAM, and NJPAC. Prior to coming to NY, she worked in Memphis, TN, for 10 years. While there she engineered concerts and studio sessions at B.B. King's Blues Club, Stax Music Academy, Royal Studios, and Crosstown Arts Theater. She holds an MFA in Recording Arts and Technologies from Middle Tennessee State University and a BA in Music Technology from Transylvania University. She's excited to continue her journey in sound design and is looking forward to fulfilling her Big Apple dreams.

Michelle Wieldmann

(Sound Board Operator) (she/her)

Michelle is an audio engineer who studied Audio Production and Recording at Carnegie Mellon with Riccardo Schulz. She is excited to make her Off Broadway audio debut with ***Día Y Noche***. Michelle has worked with Scotch'n'Soda Theatre on over 15 productions in various roles including artistic director, assistant technical director (***The House of Yes***), and sound designer (***The Summerland Project***). Always looking to expand her audio skills, Michelle is currently interning at Ripe Recording Studios in Patterson, NJ, as a recording engineer. She also produces and edits the "Rough Notes" podcast, available on YouTube.

Itala Aguilera Zuanetti

(Wardrobe Supervisor) (she/her)

Itala Aguilera Zuanetti is a costume designer and textile artist from Mexico City, currently based in New York City. Itala started working in costume design while still in college; she has since designed costumes for independent theater and film, as well as for a Disney+ TV show. In 2021, she worked as assistant dressmaker in a project for the Dior Museum in Paris, then moved to New York City where she has been working in wardrobe for independent films and, currently, LAByrinth Theater Company.

Katie Whittemore

(Head Electric and Lighting Programmer) (she/her)

Katie Whittemore is a freelance lighting designer and lighting associate located in NYC. Recently, she has designed shows at Blackrock Theater, The Greater Boston Stage Company, The Wick Theatre, The Lee Strasberg Institute, and The New Ohio Theatre. She is frequently an associate lighting designer to Jose Santiago and Rich Latta. She was also the assistant lighting designer to Kirk Bookman on the An American in Paris National Tour. Katie received her BFA at Salem State University.

www.katiewhittemoredesign.com

LAByrinth Theater Company

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Mission

LAByrinth Theater Company, founded in 1992 as The Latino Actors Base, was created to deliberately interrupt the racial status quo by giving voice to artists of color and reflecting a world where color is the norm and not the exception. LAByrinth Theater Company is a diverse, impassioned, tightly knit ensemble of multicultural artists that empowers individuals and builds community by creating member driven, incendiary, new works of theater

LAByrinth Company Members

Julian Acosta, Carlo Albán, Victor Almanzar, David Anzuelo, Madeline Barr, David Bar Katz, Stephen Belber, Erick Betancourt, Maggie Bofill, Dipti Bramhandkar, Maggie Burke, Elizabeth Canavan, Bobby Cannavale, Monique Carboni, Mariana Carreño King, Max Casella, Raúl Castillo, Juanita Castro-Ochoa, Chris Chalk, Andrea Ciannavei, Beth L. Cole, Molly Collier, Peter Collier, Liza Colón-Zayas, Cusi Cram, Onika Day, Jill DeArmon, David Deblinger, John Doman, Maggie Flanigan, Marlene Forte, Alexis Fortes, Marieke Gaboury, Kevin Geer (in memoriam), Bob Glaudini, Lola Glaudini, Charles Goforth, Yetta Gottesman, Craig "muMs" Grant (in memoriam), Stephen Adly Guirgis, Mark Hammer (in memoriam), Andrea Haring, Daniel Harnett, Sarah Nina Hayon, Mariana Hellmund, Stephen Mckinley Henderson, Philip Seymour Hoffman (in memoriam), Scott Hudson, Laura Hughes, Salvatore Inzerillo, Ron Cephas Jones,Lisa Joyce, Greg Keller, Lyle Kessler, Jinn S. Kim, Margaret Ladd, Brett C. Leonard, Angela Lewis, Padraic Lillis, Trevor Long, Florencia Lozano, James Martin SJ, Chris McGarry, Melisa McGregor, Tomoko Miyagi, Ajay Naidu, Jamie Mullins (in memoriam), Paola Lázaro Muñoz, Alfredo Narciso, Mel Nieves, Nyambi Nyambi, DeirdreO'Connell, Kelley Rae O'Donnell, Jason Manuel Olazábal, Wilemina Olivia-Garcia, Cheray N. Oneal, John Ortiz, Ana Ortiz, Joey Palestina, Gina Maria Paoli, Pedro Pascal, Mary Perez, Gary Perez, Manny Perez, Richard Petrocelli, Delilah Picart, Paula Pizzi-Black, Kristina Poe, Neil Tyrone Pritchard, Michael Puzzo, Marlon Quijije, Joe Quintero, Shawn Randall, Lidia Ramirez, Justin Reinsilber, Joselin Reyes-Athanasios, Judy Reyes, Elizabeth Rhodes,Bobby Rodriguez, Elizabeth Rodriguez, Brian Roff, Al Roffe, Kia Rogers, Melissa Ross, Yolonda Ross, John Gould Rubin, Daphne Rubin-Vega, Marshall Sharer, Jonathan Marc Sherman, Sarah Sidman, Narelle Sissons, Ben Snyder, Felix Solis, Ernesto Solo, Phyllis Somervile (in memoriam), Zach Spicer, Michael Stuhlbarg, Kohl Sudduth, Benja K. Thomas, Lucy Thurber, Viviana Valeria, Ed Vassallo (in memoriam), Luna Lauren Velez, Japhy Weideman, Aaron Roman Weiner, Webb Wilcoxen, Sidney Williams, Martha Wollner, Kara Young, David Zayas, David Zayas Jr.

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Yadira de la Riva
Valeria Avina
Jaquelin Guillen
Rudy Galvan
Emily Weiner
Proctors Collaborative Scene Shop
The entire LAByrinth Theater Company

Curator's Note



It is an honor to welcome back LAByrinth Theater Company with ***Dìa Y Noche*** written by their longtime company member, David Anzuelo. LAByrinth has always been, and continues to be, a vitally diverse force in the NYC theater ecosystem since its founding in the early '90s. It is exciting to have this doggedly non-conformist company safely landed with us as their home base for their hot ticket new play readings (The Barn Series), plus one premiere play each season.

Val

VAL DAY
Artistic Director

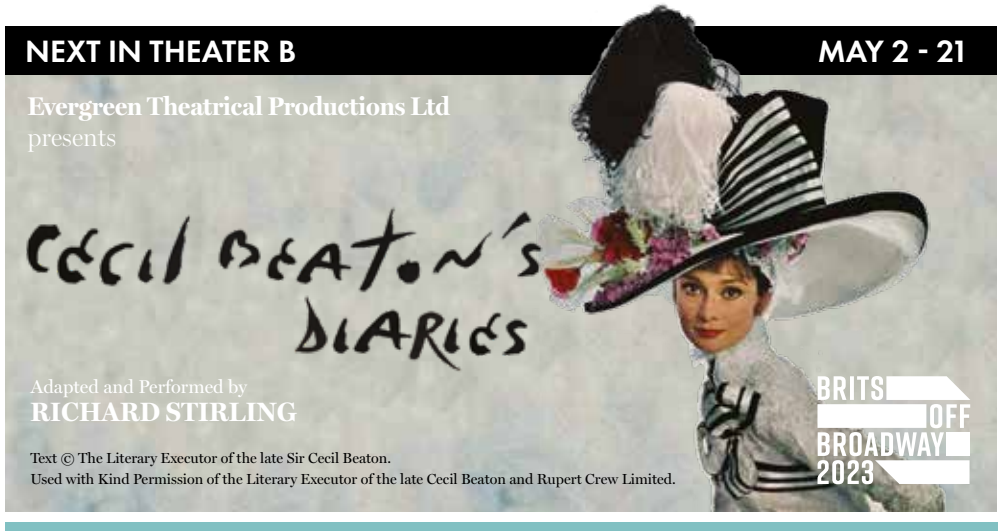
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