

SEPTEMBER 20 - OCTOBER 19

TORERA



WRITTEN BY

**Monet
Hurst-Mendoza**

DIRECTED AND
CHOREOGRAPHED BY

**Tatiana
Pandiani**

WP THEATER

THE **SOL** PROJECT

**LONG
WHARF**
THEATRE →

LatinX
Playwrights
circle



Present
TORERA

Written by **Monet Hurst-Mendoza**

Directed and Choreographed by **Tatiana Pandiani**

Featuring

Jorge Cordova

Christian Jesús Galvis

Jacqueline Guillén

Robi Hager

Elena Hurst

Jared Machado

Andrea Soto

Scenic Design

Emmie Finckel

Costume Design

Rodrigo Muñoz

Lighting Design

Yuki Nakase Link

**Sound Design
and Composition**

G Clausen

**Lead Prop
Master/Fabricator**

RED Kadetsky

**Co-Movement &
Intimacy Directors**

Carter Gill &
Skye Bronfenbrenner

**Bullfighting
Consultant**

Rodrigo Ortiz

**Casting
Director**

Kelly Gillespie, CSA

**Production
Management**

Gary Levinson

**Production
Stage Manager**

Alexis Nalbandian

Torera is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

The World Premiere of *Torera* was produced by the Alley Theatre, Houston, TX
Rob Melrose, Artistic Director Dean R. Gladden, Managing Director

Torera received a workshop in the Alley Theatre's 2022 Alley All New Festival
Rob Melrose, Artistic Director Dean R. Gladden, Managing Director

Cast

(In alphabetical order)

Don Rafael.....**Jorge Cordova**
Dancer.....**Christian Jesús Galvis**
Elena María Ramírez.....**Jacqueline Guillén**
Announcer.....**Robi Hager**
Pastora.....**Elena Hurst**
Tanok.....**Jared Machado**
Dancer.....**Andrea Soto**

Torera is performed without an intermission

TIME

1992, 2002, 1987, 2007

PLACE

Various locations in México



The Actors and Stage Managers employed in this production are members of ACTORS' EQUITY ASSOCIATION the union of professional actors and stage managers in the United States



**UNITED
SCENIC
ARTISTS**

UNITED SCENIC ARTISTS, Local USA 829, is a labor union and professional association of Designers, Artists and Craftspeople



The Director and Choreographer are Members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

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A NOTE FROM THE PLAYWRIGHT

While bullfighting may spark debate and controversy, I perceive the *corrida* as a profound communion with life—radical in its intensity, beautiful in its artistry, treacherous in its dangers, and fleeting in its existence.

In 2011, I serendipitously discovered an NPR interview with Lupita Lopez, a remarkable female bullfighter hailing from Mérida, Yucatán—the very land of my family's roots. Although my own origins lie in the United States, a wave of pride surged within me at the thought of a woman from this vibrant region breaking through the barriers of a male-dominated art form. At that time, she was one of only four professional female bullfighters to proudly bear the title of “matadora.” Lupita spoke passionately about her dream of becoming a bullfighter since the tender age of eleven. This reminiscence took me back to my childhood, when I had experienced the dizzying spectacle and rich ceremony of bullfights in Mexico. The pageantry and artistry entranced me, yet at the same time, a shroud of fear enveloped me due to the ever-present danger and the inevitable death of the bull. I found myself contemplating how an 11-year-old girl could witness such a profound spectacle and still desire to claim the mantle of matadora. What formidable obstacles would she confront in a patriarchal world? This play serves as an exploration of that compelling narrative.

It is with deep gratitude and honor that *Torera* is being presented at WP Theater for its New York premiere. I began my relationship with WP in college as an intern and held many artistic administrative positions before joining their renowned Playwrights' Lab. The additional support of The Sol Project, Latinx Playwrights Circle, and Long Wharf Theater is a testament to the collective power of the theatrical community. When we band together, we make the impossible possible.

What makes this moment more extraordinary is that my fearless director, Tatiana Pandiani, and I are making our off-Broadway debuts after collaborating on this play for nearly a decade. Tatiana's artistic vision is sharp, visceral, and evocative, and we have always encouraged and challenged one another to think more theatrically about this story. You will see the results of our love for these characters and this world. Undoubtedly, the heartbeat of this ambitious project lies within the strong leadership of the women at its center.

In a time when darker forces seek to divide us through fear, it is essential to uplift the stories of women and people of color, ensuring they are interwoven into our collective narrative in ways that are empowering, celebratory, and steeped in our shared humanity.



Monet Hurst-Mendoza
Playwright

WHO'S WHO

Monet Hurst-Mendoza (*Playwright*) is an NYC-based playwright and TV writer from Los Angeles. Her plays have been developed with The Alley Theater, Rising Circle Theater Collective, Astoria Performing Arts Center, and Westport Country Playhouse, among others. She is an alum of the Emerging Writers Group at The Public Theater, The Civilians R&D Group, Fresh Ground Pepper's Playground Playgroup, WP Theater Playwrights Lab, and the Van Lier Fellowship at New Dramatists. She has been an artist-in-residence at The Watermill Center, MacDowell, Ucross, Stillwright, La Mama Umbria, Millay Arts, The MITTEN Lab, and SPACE on Ryder Farm, where she currently serves as a board member. Monet is part of the 2025 WGAE Showrunner Academy and was a writer/producer for *Law and Order: SVU*. She is a NYSCA grantee and a proud member of The Kilroys, The Dramatist Guild, and WGAE.

Tatiana Pandiani (*Director and Choreographer*) is a Latin American director & choreographer. Recent: *Someone Spectacular* (Signature Theatre, NYC), *FISH* by Melis Aker (Signature Theatre, NYC). Tatiana has worked extensively across the United States (Alley Theatre, La Jolla Playhouse, Cleveland Playhouse, Miami New Drama, Cincinnati Playhouse in the Park, Westport Country Playhouse, Long Wharf Theatre, Dallas Theatre Center, Perseverance Theatre amongst others) as well as internationally. Her bilingual musical *AZUL* won the Jonathan Larson Award and many other accolades. She received a Lucille Lortel Alcove commission for her new play, *HINGE BABY*, a climate change comedy, and her film, *HOW TO FIX GRIEF* won the Film in Focus and New York Film Academy Awards in 2024. Tatiana has served extensively as an Associate Director on Broadway and National Tours and is currently developing commercials projects in a variety of industries, theatrical and beyond. MFA: Columbia. For more information visit tatianapandiani.com

Jorge Cordova (*Don Rafael*) Selected theater credits include *Porto* (Bushwick Starr, WP Theater/New Georges), *Universal Robots* (Gideon Productions/Sheen Center), *Lady Day* (The Little Shubert). *A Doll's House Part 2* (Long Wharf Theatre), and many others. Jorge's television and film credits include *Black Mirror*, *Billions*, *FBI: Most Wanted*, *City on a Hill*, *Tales of The City*, *Seven Seconds*, *East New York*, and *The Visit* by M. Night Shyamalan. Jorge's extensive voiceover work can be heard on numerous advertising campaigns as well as the animated series *Mecha Builders* (Sesame Street, HBO MAX) and theatrical podcasts with Marvel New Media, Gideon Media and Reflector Entertainment.

WHO'S WHO

Christian Jesús Galvis (*Dancer*) is a NYC-based performer of Colombian descent, making his Off-Broadway debut. A proud New Jersey native, he holds a degree in the Arts from Montclair State University. Theater credits include the international tour of *West Side Story* (Inca/Bernardo understudy), *Carmen to Havana and Back* (Escamillo), *On Your Feet* (Chris/ensemble), and *Chicago* at the Fulton Theatre (ensemble). TV/Film appearances include *Otra*, *Kiss of the Spider Woman*, *No Hard Feelings*, *Saturday Night Live*, *The Other Two*, *Godfather of Harlem*, and *And Just Like That*. Christian has always had a deep passion for performing and is incredibly grateful to be living out his dreams in New York City. He sends endless love and thanks to his family for their unwavering support. A huge thank you to his team at Clear Talent Group and his manager, Joe Flowers! Instagram: @christiano_jay

Jacqueline Guillén (*Elena*) is a NY-based actor, ni de aqui, ni de allá, born and raised in border towns Matamoros, Tamaulipas, Mexico and Brownsville, Texas. Guillén received her BFA in Acting from Texas State University and studied with the Royal Shakespeare Company in Stratford upon Avon before relocating to NYC. Her TV credits include, *The Equalizer*, *Orange Is the New Black*, *Search Party*, *Blue Bloods*, *Bull*, and *The Good Cop*. Theater credits include World Premieres: *Torera* (Alley Theatre), *72 Miles to Go...* (Roundabout Theater), *I Wanna Fuck Like Romeo & Juliet* (New Light Theatre Project), *Mancave* (Page73), *Truckers & Then They Forgot About the Rest* (INTAR). She currently voices Mrs. Martinez in PBS's *Almas Way!* She has been a part of *Torera* from its first reading and couldn't be more excited to FINALLY bring this back home to the audiences of NYC.

Robi Hager (*Announcer*) Broadway: *Spring Awakening*, *How to Succeed...*, *Bye Bye Birdie* and *Doctor Zhivago*. Tour and Regional: *Spring Awakening*, *Fun Home*, *Night Side Songs*, Jonathan in *tick, tick...Boom!*, *Assassins*, and others. As a composer, his musical *Little Duende* was accepted at the O'Neill Center for their '21 NMTC, '21 NAMT festival, Rhinebeck Writers Retreat, and Lortel 121 project. His other musical *Siluetas* was also accepted the following year at O'Neill Center's 2022 NMTC and received a world premiere production with Power Street Theatre in Philadelphia June '24. @robihager

WHO'S WHO

Elena Hurst (*Pastora*) Off-Broadway: *Twilight: Los Angeles, 1992* (Lucille Lortel Best Revival), Signature Theater; *Summer and Smoke*, Transport Theater Group; *A Grave is Given Supper*, New Ohio Theater; Regional: *Billie Jean*, Chicago Shakespeare Theater; *Becoming a Man*, American Repertory Theater; *Love All*, La Jolla Playhouse; *Tina Modotti*, Teatro Dallas; *Andale Raul...* (International Tour). TV/Film: *The Changeling*, *Let's Get Rolling with Otis*, *Homeland*, *Elementary*, *Tales from the City*, *Blue Bloods*, *Gossip Girl*, *HOME*. Education: Bachelor of Science Radio, TV, Film, University of Texas at Austin. Elena is a voice over artist for the News and Sports Emmy Awards, Vh1, Pluto TV, video games, and national ad campaigns.

Jared Machado (*Tanok*) is thrilled to join the cast of *Torera* at WP Theater. He recently made his Off-Broadway debut in *Buena Vista Social Club: The Musical* with the Atlantic Theater Company. A proud Cuban-American and Dominican-American artist from Southern California, Jared is passionate about storytelling that reflects the richness and complexity of identity. He is an alum of the Orange County School of the Arts and trained at the University of Arizona's BFA Musical Theater program, with standout roles including Georg in *Spring Awakening* and the Prince of Morocco in *The Merchant of Venice*. Regionally, Jared has performed as Henry in *Next to Normal*, Johnny in *American Idiot*, and Mischa in *Ride the Cyclone* at Chance Theater in Anaheim. Offstage, Jared is an educator, musician, and Dungeon Master who delights in building worlds and fostering imagination. He sends endless love and gratitude to his family for their care and support—and to his partner Emilie, for everything.

Andrea Soto (*Dancer*) is a first generation Mexican American movement artist. She grew up dancing in her hometown, Juarez, where she decided to pursue a professional career in dance. She received her BFA in Dance from California Institute of the Arts, and has studied around Europe and in the UK. Her craft spans over dance, performance art, and physical theater. Her last public piece, *Pa El Chuco* was presented at Abrons Arts Center for the Performance Mix Festival by New Dance Alliance. She is the recipient of the 2024 Barbara Ensley Award on behalf of the Merce Cunningham Trust, and has studied works by Cunningham such as *Fielding Sixes*, *Fractions*, and *Roaratorio*. She has been part of projects by mentors such as Sam Wentz, Julie Tolentino, Yusha-Marie Sorzano, Rosanna Tavarez and Dimitri Chamblas; and has performed in works by Yvonne Rainer, Toru Shimazaki, Annalee Traylor, Alexsa Durrans, Erick Benitez, Gerard & Kelly, among others. She is grateful to continue performing on national and international platforms, and to be working as a maker, dancer, and movement director across Los Angeles, New York and London.

WHO'S WHO

Emmie Finckel (*Set Design*) is a queer, Asian-American scenic designer. Recent credits include *In the Amazon Warehouse Parking Lot*, *Nothing Can Take You From the Hand of God* (Playwright's Horizons), *Indian Princesses*, *As You Like It* (La Jolla Playhouse), *Becoming A Man* (A.R.T.), *Problems Between Sisters* (Studio Theater), *She Loves Me* (Long Wharf Theatre), *Medea: Re-Versed* (Red Bull), *See What I Wanna See* (Out of the Box), *Hurricane Diane*, *The Hot Wing King* (Hartford Stage), *Sanctuary City* (TheaterWorks Hartford), *Comedy of Errors* (Public Theater: Mobile Unit), *the ripple, the wave, that carried me home* (Yale Repertory Theater), *53% Of* (2nd Stage), *The Watering Hole* (Signature Theatre), *In the Penal Colony* (NYTW Next Door). Associate design credits include *Mary Jane* (MTC - Broadway) and many productions with Gabriel Evansohn (*KPOP* (Broadway), *Empire Travel Agency*) as a member of Woodshed Collective. Emmie holds a BA from Wesleyan University, an MFA from the Yale School of Drama and teaches at the Playwrights Horizons Theater School at NYU. www.efinckel.com.

Rodrigo Muñoz (*Costume Design*) is a NY-based costume designer, originally from Mexico City, recent credits: *Sally & Tom* (Drama Desk, Lucille Lortel Nominee), *Plays for the Plague Year* (The Public Theatre); *Counterfeit Opera*, *Tune Up* (Little Island); *What Became of Us* (Atlantic Theatre); *Bernarda's Daughters* (The New Group); *Sorry for Your Loss* (Minetta Lane Theatre); *RENT* (Paper Mill Playhouse); *Divinity* (Apollo Theatre); *House of India* (The Old Globe); *La Rondine* (Manhattan School of Music); *Notes From Now* (Prospect Theater Company); *This Space Between Us* (Theater Row); *Preparedness* (Bushwick Starr); *Volpone*, *The Revenger's Tragedy* (Red Bull Theater); *Mother Road* (Berkeley Rep); *The Bluest Eye* (Huntington Theatre), *Red Velvet* (Shakespeare Theatre Company), *Dial M for Murder*, *Torera* (Alley Theatre); *Cabaret*; (Barrington Stage Company); *The Palacios Sisters* (Gala Theatre); *Somewhere* (Geva Theatre); *How to Make an American Son* (Arizona Theatre Company); *Mushroom* (People's Light); *Fall of the House of Usher* (Boston Lyric Opera); *Bad Dates* (Portland Stage); *Jazz Singer* (Abrons Arts Center) BFA in Scenography from The National School of Theatre and Arts (Mexico), M.F.A. in Costume Design NYU Tisch School of the Arts www.rodrigomunozdesign.com @rodrigomu.mo

WHO'S WHO

Yuki Nakase Link (*Lighting Design*) is an accomplished lighting designer for the performing arts. Previously with Tatiana Pandiani: *Dial M for Murder* at Alley Theatre and Cincinnati Playhouse in the Park; *Torera* at Alley Theatre; *Our Town* | *Nuestro Pueblo* at Dallas Theater Center; and *Seven Deadly Sins* at Colony Theatre / Miami New Drama and Lincoln Plaza. Upcoming and recent: *The Dinosaurs* at Playwrights Horizons, *Catch as Catch Can* at Steppenwolf Theatre; *Sleepers Awake* at Opera Philadelphia; *Vanessa* at Williamstown Theatre Festival / Heartbeat Opera; *Parsifal* at San Francisco Opera; *Così fan tutte* at Detroit Opera; *Rainbird* at Mabou Mines; *In a Grove* at Pittsburgh Opera and LaMama / Prototype Festival; *Madame Butterfly* (a co-production of Cincinnati Opera, Detroit Opera, Pittsburgh Opera, Utah Opera and Lyric Opera of Chicago); *EUROPERAS: 3 & 4* at Detroit Opera; *Der Kaiser von Atlantis* at New World Symphony; *Fidelio* at Canadian Opera Company and Lyric Opera of Chicago; *Émigré* at New York Philharmonic; *Angel Island* at BAM Harvey / Prototype Festival; *Orpheus and Eurydice* at San Francisco Opera; *Blood Moon* at Baruch Performing Arts Center / Prototype Festival; and *I'm Assuming You Know David Greenspan* at Atlantic Theater. <https://yukinlink.com/>.

G Clausen (*Sound Design and Composition*) is a sound designer and composer based in Brooklyn, New York. Some of his theatre credits include: Jeff Award Nominee for *Queen of the Night* (Victory Gardens Theatre); St. Louis Theater Circle Award Nominee for *Twisted Melodies* (St. Louis Repertory); *A Freaky Introduction* (Atlantic Theater Company); *Syncing Ink* (Victoria Theaters at The Apollo); *I Am Deliverd't* (Co-Pro Dallas Theater Center and Actors Theatre of Louisville); *Crumbs From the Table of Joy*, *How I Learned What I Learned*, *Native Son*, *Skeleton Crew* (Playmakers Repertory); *PYG or The Misedumacation of Dorian Belle* (Studio Theatre); *Peter Panto* (People's Light); *The 39 Steps*, *Member of the Wedding*, *Dirty Blonde*, *Fences*, *Don Juan*, *The Mystery of Irma Vep*, *And Then There Were None*, *A Christmas Carol*, *Two Wolves and a Lamb* (Triad Stage); *The Piano Lesson*, *Too Heavy for Your Pocket*, *How I Learned What I Learned*, *Intimate Apparel*, *A Raisin in the Sun*, *Hooded*, or *Being Black for Dummies* (Pyramid Theatre Company).

RED Kadetsky (*Lead Prop Master/Fabricator*)(he/they) is a theater maker and visual artist residing in Brooklyn, NY. RED received their undergraduate degree at New York University's Steinhardt School of Music and their Masters in Theater at Sarah Lawrence College. He specializes in reused materials and environmentally conscious making. He is a collage artist and multi-media maker. He was recently a member of the virtual Joy/Grief Residency at Kolaj Institute with featured work at their gallery in New Orleans and will be published in their corresponding magazine. He has performed at La Mama, Dixon Place, Radio City, and many other Off-Off Broadway Venues. He was awarded "Best Performance by a Last Minute Understudy" in 2016 (NYMF) under the direction of David Alpert. (cont'd)

WHO'S WHO

They have performed as Albert Cashier in *THE VICKSBURG PROJECT* (Mabou Mines) and was in *THE BEAUTIFUL LADY* (La MaMa) in 2023 under the direction of Anne Bogart. He has toured internationally as ASM and a Fabricator for Geoff Sobelle's *FOOD* and *HOME*. His scenic and prop design and fabrications has been featured at Arts on Site, Theater MITU, La MaMa, Prototype Festival, LA Opera, HERE Arts, Under the Radar, Common Sense Festival, Abrons Arts Center and BAM. He was the fabricator for Ralph Lemon's "God Head Under the Table" at MoMA PS1 and continues to design and build for artists and makers across New York. RED's props and fabrications are extensions of his own artistic practice and his ongoing exploration of the dramaturgy of objects. RED has created several pieces of performance such as *ROAD HEAD* (Dixon Place), *EAT YOURSELF OUT* (Sarah Lawrence College) and *DESIRE LINES* (WIP) with his partner Jeremy Kadetsky, in their performance duo: doxies.

Carter Gill (*Co-Movement and Intimacy Coordinator*)(he/him) is a movement director, actor, and educator based in New York and Dallas. He is a Visiting Professor of Acting at SMU and has taught at Yale, NYU, Princeton, Marymount Manhattan College, Pace University, and Rider University. His teaching focuses on physical acting, movement, clown, and commedia dell'arte. Stage credits include *Sleep No More*, *Commedia dell'Artichoke*, an original Off-Broadway commedia show co-created with Tommy Russell and Frances Black Projects, and work with Yale Rep, Shakespeare Theatre Company, Berkshire Theatre Group, and Telluride Theatre Company. Film and television credits include Harlan Coben's *Shelter*, *Evil*, *Turn*, *Younger*, *Law & Order*, *Banana Split*, and a recent feature from Amblin/Universal, directed by an Academy Award-winning filmmaker. His movement and intimacy direction includes *Clue* and *Our Town* (Dallas Theater Center) and *Hamlet* (Telluride). His directing work includes *The Government Inspector*; Chris Bayes' and Steve Epp's adaptation of *The Servant of Two Masters*, *Mr. Burns*, *Small Mouth Sounds*, *Ubu Roi*, *A Flea in Her Ear*, *A Doctor in Spite of Himself* and *The French Play*, a new work by Gonzalo Rodríguez Risco. Training includes a three-year physical comedy and movement pedagogy apprenticeship with Christopher Bayes and clown study at École Philippe Gaulier. He is currently completing certifications with Miller Voice Method and Intimacy Directors and Coordinators (IDC). He holds an MFA in Acting from the Yale School of Drama and a BFA in Directing from SMU. www.cartergill.com | [@carterpgill](https://twitter.com/carterpgill)

WHO'S WHO

Skye Bronfenbrenner (*Co-Movement and Intimacy Coordinator*)(she/her) is a fight and intimacy director currently serving as Visiting Assistant Professor of Theatre Arts with specialties in Movement and Theatrical Intimacy Education at Marymount Manhattan College. She holds an MFA in Theatre from the University of Houston where she later taught Movement for the Actor in the BFA program. She has taught movement and stage combat for Houston Grand Opera's Butler Studio and YAVA programs, Rice University, the High School for the Performing and Visual Arts, and as a teaching artist for the Alley Theatre. As a fight and intimacy director her work has been seen at the Houston Grand Opera, Drunk Shakespeare, Heartbeat Opera, Catastrophic Theatre, Rec Room Arts, Marymount Manhattan College, the University of Houston, and Rice University; and as a performer she has toured with the national tours of *Beauty and the Beast*, *Guys and Dolls*, and the international tour of *Shrek the Musical*. She believes in making bold and visceral work safely and that theatre is above all a collaborative process.

Rodrigo Ortiz (*Bullfighting Consultant*) is a bullfighter from Mexico City. At the age of 7, he fought his first calf in public. He lived internationally, moving around in 6 different countries including: Thailand, China, USA, Brazil, Spain and Mexico. In 2015, he went to live in Valencia, Spain to attend the bullfighting school where his professional career started. He did two seasons in Spain and then moved to Mexico City to continue his training. In 2020, he fought in "La Plaza Mexico," Mexico's most important bullring; cutting one ear. He currently owns an equine-assisted therapy center where he works with horses to help people with disabilities.

Alexis Nalbandian (*Production Stage Manager*) is excited to work on this incredible production of *Torera*. Selected shows include Broadway: *MJ: The Musical* (Sub), *Purpose* (Sub), , *A Beautiful Noise* (Sub), *The Cher Show* (PA), *Ain't Too Proud* (PA). Off-Broadway: *Weightless* (ASM), *Into the Woods* (PA), *Coal Country* (Sub). Regional: *Ain't Misbehavin'* (PSM). Graduate of Columbia University's MFA program for stage management, class of 2019, and Seton Hall Bachelor of the Arts in Theatre Studies with a double minor in business administration and economics in 2015. Thank you to my parents, family, and friends for all the love and support.

WHO'S WHO

Laura Pilar Gutierrez (*Assistant Stage Manager*)(she/her) is honored to be working on *Torera* again! Thank you to my friends and family for always supporting me. Love y'all and enjoy the show! Past credits: ASM: *Girl from the North Country* Tour; *Torera*, *Pictures From Home*, *The World is Not Silent*, *Dial M for Murder*, *December: A Love Years in the Making* (Alley Theatre); *Shrek the Musical* (Slow Burn Theatre Company)

Frank Barret (*Associate Prop Master/Fabricator*)(they/he) is a NY-based performance maker and party host who creates communal rituals for social and structural change. Frank's work invites everyone present to experience the pleasure and political power of collective attunement. They believe that art must be nimble in order to fulfill its essential function to make the revolution irresistible. In addition to acting in a variety of devised and published plays, Frank's original work includes song, improvisation, and collaborative decision making. Frank takes their inspiration from mycelial networks, kinesthetic intuition, and the role of trans people in contemporary american society as both harbingers and prophets.

Kelly Gillespie, CSA (*Casting Director*) WP credits include: *Dirty Laundry*, *Sancocho*, *sandblasted*, *Our Dear Dead Drug Lord*, *Natural Shocks*, *Hatefuck*, *What We're Up Against*, *Sundown Yellow Moon*, *Stuffed*, *Ironbound*, *Dear Elizabeth* and *Bright Half Life*. She is a Casting Director at Manhattan Theatre Club, where some favorite projects include *Jaja's African Hair Braiding*, *Mary Jane*, *Prayer for the French Republic*, *The Best We Could*, *Skeleton Crew*, *Ink*, *Choir Boy*, and *The Explorers Club*. She had the pleasure of casting four of 13P's shows: *Melancholy Play*, *A Map of Virtue*, *The Zero Hour* and *Monstrosity*. She has also cast productions for Arena Stage, Arizona Theatre Company, Berkshire Theatre Group, The Old Globe, Actors Theatre of Louisville, Marin Theater Company, City Theatre, Merrimack Rep, The Foundry Theater and EST, as well as twelve productions for off-Broadway's T.A.C.T. and six seasons for Keen Company.

Vivacity Media Group (*Press Representative*) has led the PR campaigns for over fifty theater productions. Select Broadway credits include: *The Great Gatsby*, *Once Upon a Mattress*, *How to Dance in Ohio*, *Once Upon A One More Time*, Mike Birbiglia's *The Old Man & The Pool*, Alex Edelman's *Just For Us*, *POTUS*, *Jagged Little Pill*, *On Your Feet!*, *Rock of Ages*, Slava's *SnowShow*, *Chicken & Biscuits*. Off-Broadway highlights: *Titanique*; *Little Shop of Horrors*; *Liz Kingsman's One Woman Show*; Derek DelGaudio's *In & Of Itself*; *Heathers: The Musical*; *Cruel Intentions*; *Accidentally Brave*; *A Clockwork Orange*; *The Other Josh Cohen*; and eleven seasons for the Obie, Lortel & Drama Desk Award-winning WP Theater. Theatrical Institutions: American Theatre Wing, The Drama League, and Outer Critics Circle.

WHO'S WHO

WP Theater (*Co-Producer*), entering its 48th Season, is the nation's oldest and largest theater company dedicated to developing, producing and promoting the work of Women+ at every stage in their careers. For almost five decades, we have served as leaders at the forefront of a global movement towards gender parity, and the example we set and the artists we have fostered have grown into a robust and thriving community of artists in theater and beyond. WP Theater received a 2018 Lucille Lortel Award, a 2019 Obie Award, and a 2020 Drama Desk Award, all for Outstanding Body of Work, recognizing WP's unique place and vital work in the theatrical landscape. WP empowers Women+ of all kinds to reach their full potential and, in doing so, challenges preconceptions about the kinds of plays Women+ write and the stories they tell. As the premiere launching pad for some of the most influential Women+ theater artists today, our work has had a significant impact on the field at large. Nearly every prolific female theater artist has been through our doors, including 2024 Tony Winner for Best Direction of a Musical, Danya Taymor; 2019 Tony Winner for Best Direction of a Musical, Rachel Chavkin; 2018 Tony Winner for Best Direction of a Play Rebecca Taichman; 2013 Tony Winner for Best Direction of a Play Pam MacKinnon; 2013 Tony Winner for Best Direction of a Musical Diane Paulus; 2023 Pulitzer Prize Winner Eboni Booth; 2021 Pulitzer Prize Winner Katori Hall; 2018 Pulitzer Prize Winner Martyna Majok; and two-time Pulitzer Prize Winner Lynn Nottage. These powerful women found an artistic home at WP and are a testament to our role as a driving cultural force.

WP was founded in 1978 by visionary producer, Julia Miles, to address the significant under-representation of women in theater. Today, WP accomplishes its mission through several fundamental programs, including: the WP Lab, a celebrated two-year mentorship and new play development program for Women+ playwrights, directors, and producers; the Space Program subsidized rental program; the Developmental series of workshops and readings; the Commissioning series, and the Mainstage series, which features a full season of Off-Broadway productions written and directed by extraordinary theater artists. Current artists under commission are: Mathilde Dratwa, Donnetta Lavinia Grays, Emily Kaczmarek, MJ Kaufman, Zizi Majid, Rehana Mirza, Zoe Sarnak, Rachel Wax, and Leah Nanako Winkler. WP is proud to have the legendary New Federal Theatre as our Resident Theater Company.

When we say Women+ we mean: cis women, trans, non-binary, or gender-nonconforming people and all gender identities which have been systematically oppressed throughout history in the theater and beyond.

WHO'S WHO

The Sol Project (*Co-Producer*), is an Obie Award-winning theater initiative dedicated to amplifying the voices of Latiné playwrights through fully realized productions with leading theaters in NYC and beyond. Led by artistic directors Jacob G. Padrón and Adriana Gaviria, The Sol Project launched in 2016 with the world premiere of *Alligator* by Hilary Bettis in partnership with New Georges. Subsequent productions have included: the New York premieres of *Seven Spots on the Sun* by Martín Zimmerman (Rattlestick Playwrights Theater), *Oedipus El Rey* by Luis Alfaro (The Public Theater), and the world premieres of *El Huracán* by Charise Castro Smith (Yale Repertory Theatre), *Richard & Jane & Dick & Sally* by Noah Diaz (Baltimore Center Stage and The Playwrights Realm), *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* by Mara Vélez Meléndez (Soho Rep), *Bees and Honey* by Guadalís Del Carmen (MCC), and the Off-Broadway premiere of *Sancocho* by Christin Eve Cato (WP Theater and Latinx Playwrights Circle). *Torera* by Monet Hurt-Mendoza marks The Sol Project's ninth Sol. In addition to productions, The Sol Project advances its mission by producing a yearly new play festival, SolFest, in partnership with Pregones/Puerto Rican Traveling Theater and North Star Projects, while also supporting writers through readings, workshops, a podcast (SolTalk), a writer's retreat and ongoing symposia. In 2023, The Sol Project was awarded an Obie Grant, Off-Broadway's highest honor, for their unprecedented championing and support of Latiné voices in the theater and in recognition of outstanding achievement in Off-Broadway and Off-Off-Broadway theater during the 2020-2022 season.

The artistic collective includes Adriana Gaviria (Co-Artistic Director, SolFest Producer), Rebecca Martínez, David Mendizábal, Jacob G. Padrón (Co-Artistic Director), Julian Ramirez, and Laurie Woolery. Bryanna Cuthill is the Producing Assistant. Brian Herrera is the Resident Scholar. Stephanie Ybarra is the Resident Dramaturg. For more information, visit www.SolProject.org.



WHO'S WHO

Long Wharf Theatre (Co-Producer) Founded in 1965 during the regional theatre movement, the Tony Award-winning Long Wharf Theatre based in New Haven, CT, has become a leading institution known for its artistic innovations and commitment to new work. With more than 400 productions to our name, the company has been an artistic home for some of our country's most celebrated playwrights, directors, and actors, including Al Pacino, Stockard Channing, John Lithgow, Anna Deavere Smith, and John Douglas Thompson, among many others. From world premieres to transformative collaborations, Long Wharf Theatre has built an extraordinary body of work that has contributed to the American theatre canon. Many of the plays incubated by LWT have gone on to have life on Broadway, Off-Broadway, and in theatres across the country, including the Pulitzer Prize-winning *The Gin Game*, *The Shadow Box*, and *Wit*. Today, our pioneering model allows us to bring theatre directly to our communities, breaking down traditional barriers and fostering deeper connections. As we continue our path forward, Long Wharf Theatre remains dedicated to boundary-breaking storytelling, lasting social impact, and a vision where theatre is accessible to all, visit www.longwharf.org.

Latinx Playwrights Circle (Co-Producer) The Latinx Playwrights Circle (LPC) is an artist-led development and production organization for Latinx(é) playwrights. Founded in 2018 by playwrights Guadalís Del Carmen and Oscar Cabrera with the mission to build a network of Latinx(é) and Caribbean playwrights nationwide in order to promote, develop and elevate their work while making their plays accessible to theater makers looking to find the next generation of American Storytellers. LPC embraces the ever evolving landscape of Latinidad and the names used to describe this community, including Latiné, Latinx, Hispanic, and the next generation of names to come. Like language itself, this is an ever-evolving name. For more information on our many programs and a full list of our donors please visit www.LatinxPlaywrights.com

Alley Theatre is one of America's leading nonprofit theaters and a nationally recognized performing arts company led by Artistic Director Rob Melrose and Managing Director Dean R. Gladden. The Alley is committed to developing and producing theater that is as diverse as its Houston, Texas, community. The Alley produces up to 11 plays and nearly 400 performances each season, ranging from the best current work and classic plays to new plays by contemporary writers. Home to a full-time resident company of actors and expert artisans in all theater crafts, the Alley engages artists of every discipline — actors, directors, designers, composers, playwrights — who work on individual productions throughout each season as visiting artists. Alley Theatre performs at the Meredith J. Long Theatre Center with two state-of-the-art theaters: the 774-seat Hubbard Theatre and the 296-seat Neuhaus Theatre. The Alley reaches over 200,000 people each year through its performance, education and community engagement programs. www.alleytheatre.org

CREATIVE TEAM

Playwright	Monet Hurst-Mendoza
Director and Choreographer	Tatiana Pandiani
Scenic Design	Emmie Finckel
Costume Design	Rodrigo Muñoz
Lighting Design	Yuki Nakase Link
Sound Design and Composition	G Clausen
Co-Movement & Intimacy Director	Carter Gill
Co-Movement & Intimacy Director	Skye Bronfenbrenner
Bullfighting Consultant	Rodrigo Ortiz
Lead Prop Master/Fabricator	RED Kadetsky
Casting Director	Kelly Gillespie, CSA
Additional Choreography	Christian Jesús Galvis
	Andrea Soto

STAFF FOR *TORERA*

Production Stage Manager	Alexis Nalbandian
Assistant Stage Manager	Laura Pilar Gutierrez
Production Manager	Gary Levinson
Technical Supervisor	Joel Howell
Additional Movement by	Christian Jesús Galvis
	Andrea Soto
Physical Therapy	Neurosport Physical Therapy, Aileen Roginski, DPT
Associate Prop Master/Fabricator	Frank Barret
Assistant Production Manager	Hannah Sgambellone
Associate Director	Alyssa May Gold
Associate Set Design	Silin Chen
Assistant Set Design	Jessie Baldinger
Assistant Costume Design	Abby Garraty
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Front of House Staff	Aubreyne Brizette, Micah Price, Nathan Malin, Safwa Ozair, Thomas Atseff, Kristan Seemel, Blessing Ogunsola, Petricia Hall

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SPECIAL THANKS

Special thanks to NoMAA, Ballet Hispánico, The Alley Theatre, and all of the incredible artists who have contributed to TORERA's growth and development: Jack Phillips Moore, Jesse Cameron Alick, Liz Frankel, Bradley Michalakakis, Rob Melrose, Elena Araoz, Katherine M. Carter, Jude Lucas, Jessica Hanna, and all the actors who have generously lent their time and talents to the creation of this play, including Jacqueline Guillén, Jesse Castellanos, Maria Elena Ramirez, Eliud Garcia Kauffman, José José Arrieta Cuesta, Carolína Ornelas, Melissa Carvajal, Wilson Aldas, Susana Elena Boyce, Matias Ponce, Anakarina Gallardo, Nate Riel, Destiny Rivera, Marcus Wooling, Melissa Molano, Filipe Valle Costa, Juan Sebastián Cruz, Patricia Duran, Adriana Sananes, Sebastian Chacón, Juan Francisco Villa, Jose Antonio Melián, Oscar A. L. Cabrera, Julissa Roman, Coral Peña, Tony Plana, and Dakota Granados. Your exceptional performances and dedication to your craft have brought these characters to life and enriched this play in ways we never could have imagined. And to Rodrigo Ortiz Barragan—thank you for sharing your love of this art form with everyone you meet. Your insights and expertise have brought authenticity and an infectious spirit to this work. Your reverence for the corrido inspires open hearts and minds.

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For nearly 50 years, WP Theater has remained focused on putting Women+ artists center stage, and that mission has never been more important. Our #WPCommunity includes all of us: artists, donors, staff, audiences, local businesses, and YOU! Your support helps us continue the vital, resilient, and necessary work of Women+ artists—we are so grateful to you for your support

There are various Benefits of Giving available at each contribution level. **[Learn more about those benefits here.](#)**

If you enjoyed the show and want to support WP's mission, please consider **[donating here.](#)**

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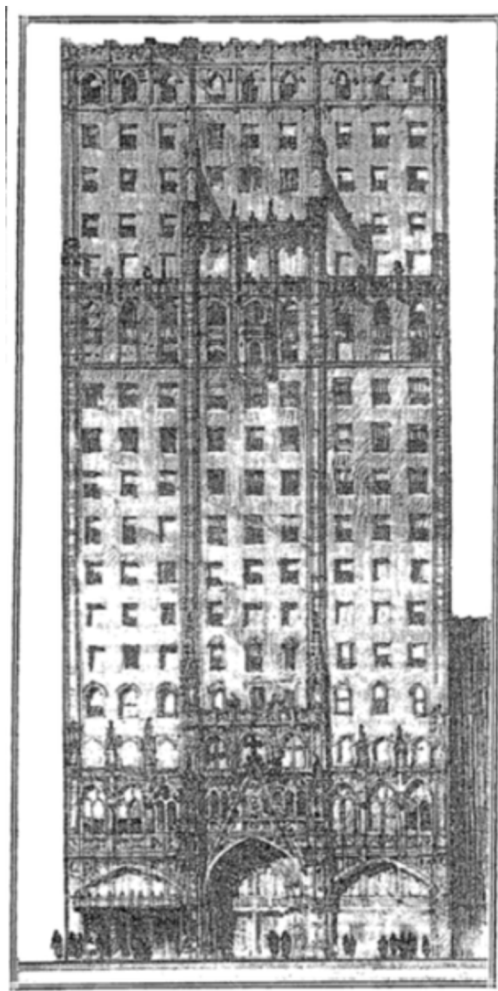
WP Theater stands on Lenape Land. Before this building came into existence, this was wooded land filled with villages of families active with trading and gathering spaces. While descendants of those first families live in this area today, many Indigenous People were forcibly removed with the arrival of European settler colonists. It was on an empty corner lot of this land that a small church was built, then taken apart and rebuilt into this building.

The “skyscraper church” that holds this theater, **once the Manhattan Congregational Church**, has housed many businesses and residents since its construction in 1930, including 200 WAVES during World War II. In 1969, the first-floor auditorium of the church was transformed into the Promenade Theatre, named after its inaugural production: the María Irene Fornés musical, **Promenade**, a show recently revived at **Encores! Off-Center**.

Though WP’s theater sits on the third floor, we are delighted to produce work in a building with a theatrical history forged by Fornés, **a woman whose leadership of the off-off-Broadway movement and longtime collaboration with WP helped secure the legacy of this institution and paved the way for future female theatremakers.**

In 1979, Carole Rothman and Robyn Goodman co-founded Second Stage Theatre and made this their permanent venue in 1984, dubbing the theater McGinn/Cazale after the late actors Walter McGinn and John Cazale. McGinn’s widow Robyn Goodman and Cazale’s fiancée Meryl Streep wanted to honor the actors’ passion for their craft and commitment to the New York theater community in the dedication of this theater and Second Stage’s first ever production. WP made the McGinn/Cazale our home, in partnership with Second Stage in 2015, as WP Theater had not had a permanent home since the closing of the Julia Miles Theater, named after our founder, in 2011. As of 2022, the theater is now wholly run, year round, by WP Theater.

To encourage this growth, Jann Leeming, Board Chair Emerita, and Executive Director and Senior Trustee of the Royal Little Family Foundation, generously gifted WP a founding grant to support our first three years’ residence in this building. **WP Theater now celebrates nearly 50 years of challenging preconceptions about the kinds of stories Women+ tell and working towards gender parity in theater. Since WP Theater mounted its inaugural production in this venue, the New York premiere of Dear Elizabeth by Sarah Ruhl, we have been honored to make this storied theater a home for Women+ to reach their full potential.**



A NOTE FROM THE PRODUCERS

Torera is a play that celebrates the richness, beauty, and complexity of Mexican culture through the art of bullfighting. We present this work during a time of heightened anti-immigrant and anti-Latiné sentiment and discriminatory rhetoric, where the trauma of wrongful deportation reverberates through entire communities.

We strongly encourage our audience members to learn about these issues; support affected communities and engage with organizations working to prevent wrongful deportations. Whether you're navigating the immigration system for yourself, supporting a family member or neighbor, or want to further understand your rights, this guide is here to help.

We thank you for joining us on this journey and for your commitment to building more inclusive and just communities. You are not alone, and together we can fight injustice.

Please share this compiled [list of resources](#) with anyone who might benefit – we are stronger together.



In Solidarity,

The Producers of Torera

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@ WP THEATER**

9/28

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PICNIC**

**4-6PM
@ CENTRAL
PARK**

10/4

**CHILDCARE
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**2PM
@ GODDARD
RIVERSIDE**

10/14

**MOVEMENT
& MEANING:
AN
INTERACTIVE
TALKBACK
WITH THE
DANCERS OF
TORERA**

10/17

**TALKBACK
AND PLAY
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**ACCESS
-
ENGLISH &
SPANISH
CAPTIONS**

STARTING SEPT. 23

WP THEATER SEASON 2025 - 2026

SEPTEMBER 20 - OCTOBER 19

TORERA

WRITTEN BY
**Monet
Hurst-Mendoza**

DIRECTED AND
CHOREOGRAPHED BY
**Tatiana
Pandiani**

WP THEATER THE SOL PROJECT LONG WHARF THEATRE LatinX playwrights circle

THE WATERFALL


a co-production with **THROWN
STONE**

by **PHANÉSIA PHAREL**

directed by **TAYLOR REYNOLDS**

JANUARY 31 – MARCH 1, 2026

THE PIPELINE FESTIVAL 2026



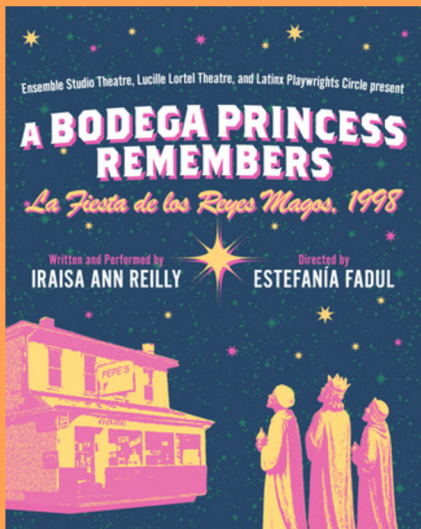
Learn more at
WPTheater.org

THE SOL PROJECT

2025 - 2026



COMMUNITY PARTNERSHIPS



We are excited to be a community partner with this upcoming production that runs Nov 17-Dec 14 at Ensemble Studio Theatre of Iraisia Ann Reilly's play, which was part of SolFest 2024! Join us for a performance and holiday community event in December!

COMING MAY 2026 "CANCIONES"

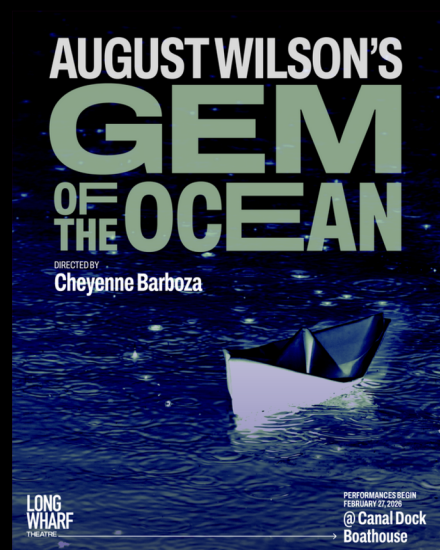
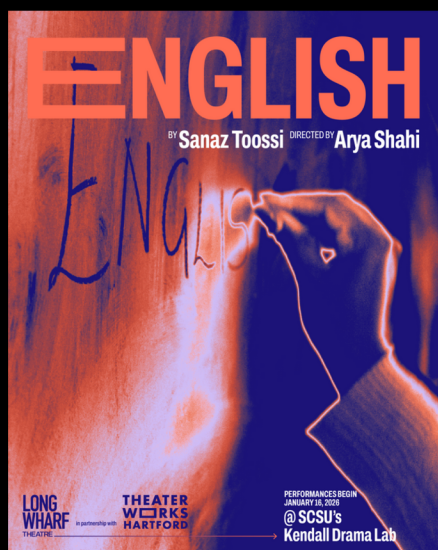
Collaboratively created by Rebecca Martínez, Julián Mesri, Beto O'Byrne, Sara Ornelas, and Meropi Peponides

A co-production with Radical Evolution, Latinx Playwrights Circle, and Boundless Theatre Company

Join three generations of the legendary Guerrero family as they gather for a special family reunion. When Maestra's long-lost daughter returns home for the first time in years, secrets are unearthed, old rivalries are revived, and the family is forced to decide who will carry on their musical legacy. A site-specific party, an acoustic Mariachi concert, and a family reunion all rolled into an immersive, interactive experience. Come for the tamales—stay for the chisme.

solproject.org

LONG WHARF THEATRE → 25 26

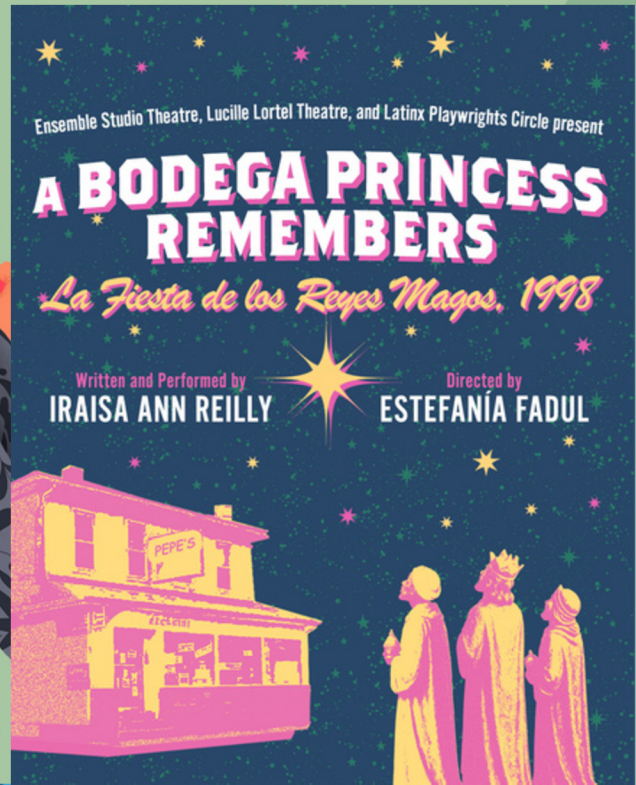


WE'RE STILL → HERE

www.longwharf.org

[@longwharftheatre](https://www.instagram.com/longwharftheatre)

LATINX PLAYWRIGHTS CIRCLE



**Join us for
Sunday
Service and
Fresh Draft
Readings too!
Subscribe to
our newsletter
for up to date
information.**

Learn more at
latinxplaywrights.com

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