

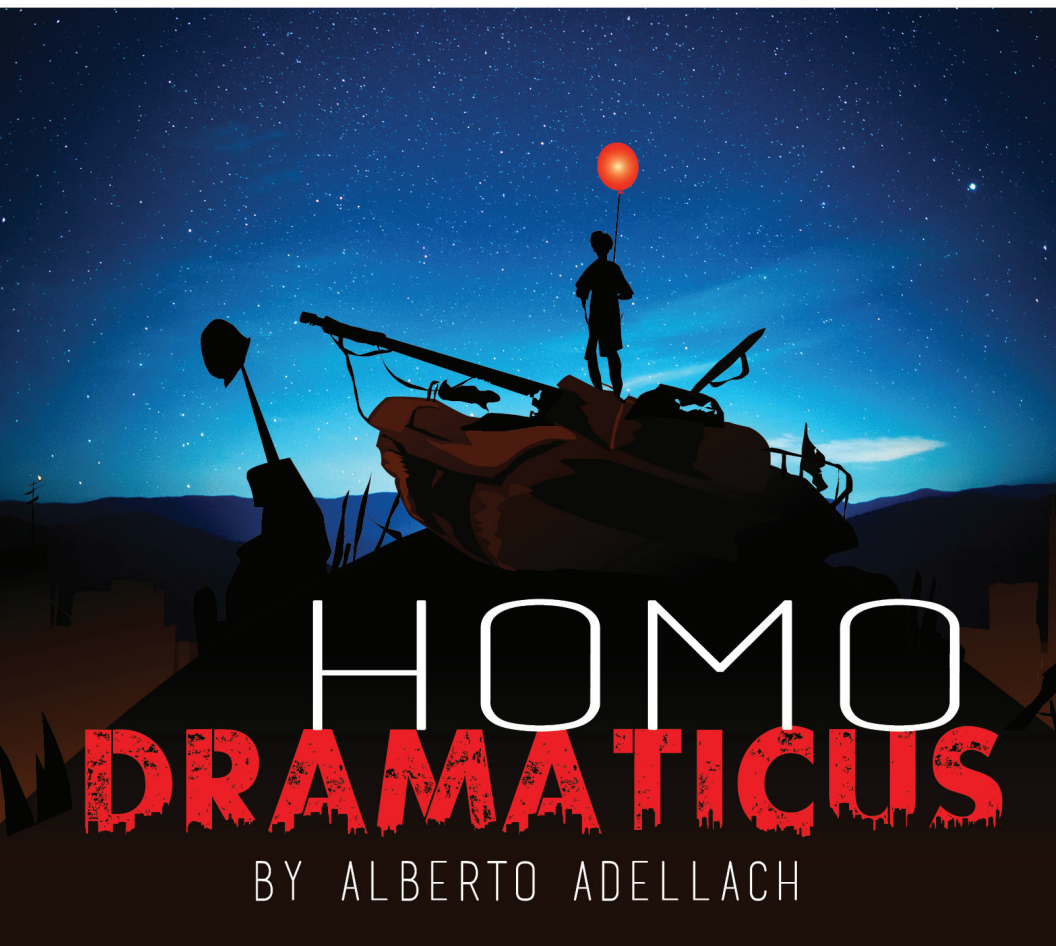


and



PANGEA
WORLD THEATER

Two Theaters, One Voice: Unmasking the Human Drama



HOMO DRAMATICUS

BY ALBERTO ADELLACH

DIRECTED BY

**Sir Curtis Kirby III, Alberto Justiniano,
Meena Natarajan and Dipankar Mukherjee**

November 8 - 17, 2024



Pangea World Theater strives to build a just world by creating multi-disciplinary theater that embodies decolonizing practices of solidarity, sustainability and equity.



Teatro del Pueblo promotes Latinx culture through the creation and presentation of performing arts, developing and supporting Latinx artists, providing educational opportunities for all to experience Latinx culture, and fostering cross-cultural dialogue.

Teatro del Pueblo and Pangea World Theater present



November 8-November 17, 2024

The Southern Theater,
1420 Washington Ave S, Minneapolis, 55454

Homo Dramaticus is composed of three short pieces. Together, they weave a story that shines a light on the importance of Drama in the cultural, political and spiritual life of human beings and its great creative force in the face of the ineffable destiny of all people. The scenes are playful, absurd and violent; the beings that inhabit them will try, in a last desperate gesture, to build the relationships that give meaning to their (our) existence before the inevitable end.

MARCHA (MARCH)
directed by Alberto Justiniano

Paulina Aparicio-Rosales
Wasima Farah
Sarah Furniss

PALABRAS (WORDS)
directed by Meena Natarajan & Dipankar Mukherjee

Ernest Briggs*

CRIATURAS (CHILDREN)
directed by Sir Curtis Kirby III

Nate Kay
José Sabillón

* Actor Equity Association Membership

ACKNOWLEDGEMENTS

Pangea World Theater and Teatro del Pueblo gratefully acknowledge that we are on the sacred traditional lands of the Dakota people. It is an honor to live, work and create art and community alongside Dakota, Ojibwe and other Indigenous people in the Twin Cities.

Pangea World Theater Staff

Dipankar Mukherjee Artistic Director
Meena Natarajan Artistic and Executive Director
Adlyn Carreras General Manager
Suzanne Victoria Cross Production Manager & Local Coordinator
Sarah Tan Education Lead
Bethany Gladhill Finance Manager
Ellen Marie Hinchcliffe Lake Street Arts! Curator
Sarah N. Duncan Communications Coordinator & Graphic Designer
Seamus Wakefield Development & Communications Associate
Ismail Khalidi Directing Fellow
Sir Curtis Kirby III Directing Fellow
Nathan Berglund, Jennifer Cortes, Jennifer Sanchez, Isabel Koch, Moe Kojima, Noelle Awada, Queenie Wynter, Pamela Trinh, Shruti Ramesh. Interns

Teatro del Pueblo Staff

Alberto Justiniano Artistic/Executive Director
Aaron Wulff Company Manager
Isaac Quiroga Production & Programming Coordinator
Silvia Pontaza Resident Artist/Marketing Consultant
Anna Peters Production Coordinator

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Pangea World Theater and Teatro del Pueblo are proud members of Twin Cities Theater of Color Coalition (TCTOCC), along with Penumbra Theater, New Native Theater, and Theater Mu. It is a coalition to engage in shifting conversations of Equity and Social Justice and remapping Philanthropy.

Pangea World Theater is also a member of the Consortium of Asian American Theater and Artists, National Performance Network, Network of Ensemble Theaters, Theater Communications Group and a collaborating partner of the national Intercultural Leadership Institute.

Artistic Personnel

Lighting Designer Jordan Z. Hall
 Set Designer. M Curtis Grittner
 Costume Designer Abigail Vaughan
 Sound Designer Diego Vasquez Rios
 Musician Vladimir Garrido
 Choreographer Sandy Agustin

Production Staff

Stage Manager Cassi Henning
 Assistant Stage Manager Kyra Richardson
 Production Assistant Jennifer Cortes
 Production Assistant Isabel Koch
 Production Assistant Nathan Berglund
 Production Assistant Queenie Wynter
 Production Assistant Noelle Awada

Additional Support

Public Relations Nemer Fieger
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 Videographer Gisell Calderón
 ASL Interpretation . . . Rosalinda Estrada-Alvarez & Micahjane Draeger



Scan the code for our Performance Guide
 or visit bit.ly/HomoDramaticusGuide

Content Guidelines

Mentions and depictions of gun violence, political violence, sexual harassment/assault, and murder. Loud sounds including gunshots, bombs, and sirens present. Use of strobe light effects. Recommended for individuals 16 and older.



When I first encountered Alberto Adellach's Homo Dramaticus trilogy over fifteen years ago, it sent a bone-chilling cold through my spine. At the time, I saw it as a historical piece born from the brutal political scene of the 1970s—a time seemingly long past. But as I've revisited it, I've come to realize that Adellach's sharp, satirical commentary transcends its era. It's a reflection of the cyclical violence that still permeates our world today.

Yet, even in the darkness of this absurdist journey, there is hope. Hope is what keeps us moving, urging us to resist, to reflect, and to imagine a better world. Adellach's biting satire and unflinching portrayal of human struggle offer a cautionary tale—one that warns of history repeating itself but also leaves a glimmer of possibility: the hope that we can break free from this legacy of violence.

Alberto Justiniano
 Director of Marcha (March), Artistic Director & Co-Founder of Teatro del Pueblo



ABOUT THE PLAYWRIGHT & HISTORICAL CONTEXT

ABOUT THE PLAY



Alberto Adellach (Playwright)

Carlos Cresté (1933 -1996), who published under the pseudonym Alberto Adellach, is the one who defined himself solely as a playwright. Residing in Buenos Aires, Argentina, Adellach was a journalist, advertiser, essayist, writer for television and playwright. His adoration of the Absurd and Beckett as a main inspiration can be reflected in his work. The production *Upa-la-la* (1966), integrated by two plays of Adellach ('Vecinos y amigos' and 'Criaturas'), and the *Act without words number 2* by Samuel Beckett, promoted the inclusion

of Adellach among the avant-garde authors. Later, he wrote plays that lead to 'Grotesque', the literary genre with an Argentinian flair as introduced by Ramón María del Valle-Inclán. In 1976, he had won two of Argentina's most prestigious artistic awards: a Martín Fierro Award for his work in television, and the Argentores Award from the General Society of Authors of Argentina.

After the coup d'état and subsequent Dirty War in Argentina, Alberto Adellach was blacklisted for his leftist plays, and fled the country in 1976. A fellow playwright, Griselda Gambaro, claimed that Adellach never wrote again after his children were kidnapped. However, he did continue to write while living in the US such as the play *Romance de Tudor Place* -- a play about the mothers of La Plaza de Mayo who march in front of the Presidential Palace weekly in memory of their children who disappeared during the dictatorship. Adellach never returned to Buenos Aires, but his collected works have been reprinted in the hopes of a revival.

Historical Context

The play is not set in a specific time or place, as is typical for the genre Theater of the Absurd. But the events of the Dirty War in Argentina impacted Adellach's work as someone who lived through the dictatorship. Juan Perón was elected president of Argentina in 1946. Perón's work in industrializing Argentina, increasing economic and social benefits to the working classes and the poor brought him unwavering support from millions of laborers, known as *descamisados*, or 'shirtless ones'.

In 1955, Perón was overthrown and went into exile. In 1971 the Peronist party was re-established, and Peronist candidates won the presidential election the following year. Juan Perón returned to Argentina and was elected as president in a special election. What happened after Juan Perón's death in 1974, led to a dictatorship known as the Dirty war where up to 30,000 were killed or made to disappear by anti-communist forces in Argentina.

Synopsis

Marcha (March)

A surreal tragicomedy that acts as a cautionary tale against dehumanization. Three characters continue in a repetitive cycle of violent death and deployment as they march towards an undefined destination.

Palabras (Words)

A man attempts to preach a Sermon on the Mount. As he does, his audience tries to preach through body language. He wants to impose the word of Jesus Christ. They want to impose physical action. Their bond is one of pure violence and at the end there is death.

Criaturas (Children)

John and Andrew, two children played by adults, are creating different scenarios for them to play pretend through. They play pretend war, pretend as aviators, as castaways, and as astronauts. However, as they continue to play out these different scenarios, real dread seems to grow within them.



Theater of the Absurd

The Theatre of the Absurd was a dramatic movement that began in Europe in the 1950s and continued into the late 1980s. The movement was a reaction to the collapse of social, political, religious, and moral structures after World War II. The Theater of the Absurd is often rooted in the ideas of the freedom of choice and individual action. Understanding the action of the play is not as important in this art form, but rather what you personally glean from it.



Paulina Aparicio-Rosales

Paulina Aparicio-Rosales is a vibrant Colombian and Guatemalan performance artist currently based in the Twin Cities. She is a 2024 graduate from the UMN/Guthrie Theater Actor Training Program and is overjoyed to be making her debut with Pangea World Theatre! Her past credits include *Romeo and Juliet: Love in a Time of Hate* (Teatro Del Pueblo), her One-Woman Show *Pachamama: of the Earth* (devised), *Off-Kilter* (devised), *Much Ado About Nothing* (Island Stage Left), and *Uncle Vanya* (UMN/Guthrie). She believes her art is a loving embrace towards her ancestors, honoring and thanking them for this beautiful life she gets to live.



Wasima Farah

Wasima Farah (She/Her) is a Somali actor and graphic designer born and raised in Minnesota. She started pursuing the arts in 2017 in high school plays, short films, comedy skits, extra background work and voice acting. She was most recently seen in *The Brontide* at the Nimbus Theater and *Riyo iyo Rajo* at the Somali Museum of Minnesota 11th anniversary showcase. Interested in exploring different creative mediums and working with local creatives in the Twin Cities, Wasima hopes to continue serving as an artist to her community

by sharing work inspired by our everyday stories. In her spare time, she loves watching sunsets, painting, martial arts and spending time with family and friends. This cast, crew and all associates, is her most cherished opportunity. Thank you to all.



Sarah Furniss

Sarah is thrilled to be making her Pangea/Teatro del Pueblo debut! Former credits include *Arsenic and Old Lace* and *A Murder is Announced* at TRP, *A Christmas Carol* with Wayward Theatre, and *A Streetcar Named Desire* with Zephyr. She loves this show and hopes you enjoy it.



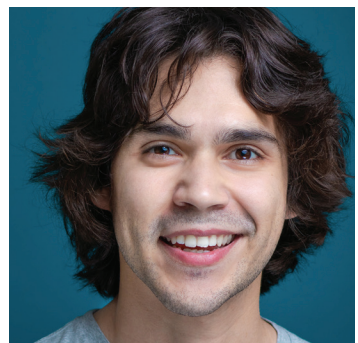
Ernest Briggs

Ernest Briggs is a proud Anishinaabe professional actor from the Twin Cities who has worked in film, TV, stage and commercial work for over 15+ years. Ernest has been seen onstage at the Guthrie Theater, Park Square Theatre, Mixed Blood Theatre, Teatro del Pueblo, Pangea World Theater, Minnesota Children's Theater Company, Nimbus Theatre, Wanderlust Productions, Turtle Theater Collective, Artistry, Sidekick Theatre, History Theatre, South Coast Repertory, Tilted Windmills Theatricals, Pittsburgh Irish and Classical Theater and Native Voices at the Autry, to name a few. He has also played supporting roles in independent feature films, including *Unholy Communion*; *Sony's Downtown Owl*, *Sold Out* and *Nina of the Woods* both currently streaming on Amazon Prime Video. Ernest received his M.F.A. in Acting from the University of Florida and attended The American Academy of Dramatic Arts. He also studied improv at Brave New Workshop and Upright Citizens Brigade. Ernest was a 2022 Warner Brothers Discovery Early Access Career Bootcamp Fellow. Outside of theater Ernest spends his time with his wife, five year old daughter and two and a half year old son. www.ernestbriggs.com.



Nate Kay

Nate Kay is an actor, model, and dance choreographer from South Minneapolis. He is passionate about performing arts and loves to be a vessel to tell compelling, fun, and important stories. Outside of the arts, physical fitness, family, and community are his top priorities.



José Sabillón

José is an actor, painter and teaching artist based in the Twin Cities. He is so excited to make his debut with Pangea World Theater! Previous work includes involvement with Exposed Brick Theatre- Code:You; Playwrights' Center- December (workshop); Teatro Del Pueblo- Coco's Barrio: War of the Worlds Redux, Santiago (Reading), and Chrysalis (Reading), Open Window Theatre- INFERNO (World Premier), The Living Water, and Lilies of The Field. He loves Pro-Wrestling, Brother! And he hopes you enjoy the show!

ARTISTIC PERSONNEL

Alberto Justiniano Director of Marcha (March)

Alberto Justiniano is one of the founders and Artistic Director of Teatro del Pueblo. He curates Teatro's Political Theater series and the Latino/Asian Fusion series with Pangea World Theater. He has been active as a director, playwright, screenwriter and independent producer for both film and theater. His community-based work has integrated the creation of art by community members in ways that engage participants in social justice issues. His honors include the 1993 Many Voices Residency Award, St Paul Companies 1994 Leadership and Arts Award, 2009 Fransico Rosales community award, the 2012 Target Community Award and the 2013 Pangea Social Justice award.

Sir Curtis Kirby III Director of Criaturas (Children)

Sir Curtis Kirby III, Bois Forte Band of Ojibwe and African American descent is enjoying his 7th year directing the Ikidowin Youth Theater Ensemble. He has been selected as Emerging Artist for a TPT Minnesota Original. Kirby is mentored by Dipankar Mukherjee, Artistic Director of Pangea World Theater and has participated in the Next Generation Theater Director's Institute for the past three years. This year, he has been awarded a 2 year Fellowship with Pangea World Theater for Directing. Kirby was the Assistant Director for *Five Weeks*, *Sabra Falling*, *Mother Courage and Her Children*, and *Hecuba* by Marina Carr. He directed a one-act play in New York City, 2020 Reflections of Native Voices as an emerging director.

Dipankar Mukherjee Co-director of Palabras (Words)

Dipankar Mukherjee is a professional director originally from Calcutta, India with a 25-year history of directing. He is the Artistic Director of Pangea World Theater and received the 2023 McKnight Distinguished Artist Award. He co-founded Pangea World Theater, an international theater in Minneapolis that is a progressive space for arts and dialogue. His aesthetics have evolved through his commitment to social justice, equity and deep spirituality and these factors along with relevant politics form the basis of his work. As a director, he has worked in India, England, Canada and the United States. Dipankar has received the Humphrey Institute Fellowship to Salzburg and has been a Ford Foundation delegate to India and Lebanon. He is a recent recipient of the Bush Leadership Fellowship award to study non-violence and peace methodologies in India and South Africa. Dipankar was invited to visit the White House as part of the Asian American and Pacific Islanders Delegation. In his rehearsal and workshop practices, Dipankar has facilitated processes that work to disrupt colonial, racist and patriarchal modalities that we have inherited and collaboratively searches for an alternate way of working.

ARTISTIC PERSONNEL

Meena Natarajan Co-director of Palabras (Words)

Meena Natarajan is a playwright and director and the Executive and Artistic Director of Pangea World Theater. She has led the theater's growth since its founding in 1995. Meena has co-curated and designed many of Pangea World Theater's professional and community based programs. She has written at least ten full-length works for Pangea, ranging from adaptations of poetry and mythology to original works dealing with war, spirituality, personal and collective memory. Meena leads ensemble-based processes in Pangea that lead to works produced for the stage. She has also directed and dramaturged several original theater and performance art pieces. She has served on the board of the Consortium of Asian American Theaters and Artists and is a National Theater Project Advisor at New England Foundation for the Arts. She was on the Advisory Committee of the Community Arts Network, was on the founding board of the Network of Ensemble Theaters and the president of Women's Playwrights International between 2000-2003. She has been awarded grants from the Theatre Communications Group, Playwrights Center and the Minnesota State Arts Board. She was awarded the Visionary Award for mid-career leaders from the Minnesota Council of Nonprofits.

Jordan Z. Hall (Lighting Designer)

Jordan Z. Hall's most recent lighting credits include, *A Gentleman's Guide to Love & Murder* at Super Summer Theatre, *Mud*, *The Beaux' Stratagem*, and *Crumbs from the Table of Joy* at the Nevada Conservatory Theatre, *On Golden Pond* at Vegas Theatre Company, *Alice and Wonderland* at Parallel 45 Theatre, *The Mountaintop* at the Hoogland Center for the Fine Arts and Illinois College, and *Theory of Relativity*, *The Tempest* and *She Kills Monsters* at Illinois College. Based in Las Vegas, Jordan works as a Lighting Technician at SpiegelWorld's newest production, *DiscoShow*. He holds a Master of Fine Arts in Lighting Design & Technology from the University of Nevada Las Vegas, and a Bachelor of Arts in Theatre & Business Administration from Illinois College. www.jordanzhall.org

M Curtis Grittner (Set Designer)

M Curtis Grittner recently returned to Minnesota from Colorado. He holds an MFA University of Idaho, MA University of Arizona, BA Bemidji State University. Mr. Grittner is concurrently the TD and teaches courses at Concordia University, St. Paul. He is a former Artistic Director of the Paul Bunyan Playhouse. In Colorado he designed scenery for Backstage Theatre (2017 Henry Nomination, *Vanya & Sonia & Masha & Spike*), BDT Stage (2022 Marlowe Award, *Spongebob*), Candlelight Dinner Playhouse (2019 True West Award, *Tarzan*), The Catamounts (2011 Boulder Camera Eye Award, *Gods' Ear*), Cherry Creek Theatre, Denver Children's Theatre, Firehouse Theatre, Ignite Theatre, Little Theatre of the Rockies, Mizel Arts and Cultural Center, Ovation West, Phamaly Theatre Company, Town Hall Arts Center, and Vintage Theatre (2019 Henry Nomination, *Boys in the Band*).

ARTISTIC PERSONNEL & PRODUCTION STAFF

PRODUCTION STAFF

Abigail Vaughan (Costume Designer)

Abby Vaughan is an interdisciplinary artist and costume designer recently relocated to the Twin Cities from Portland, Oregon. She has had the privilege of working as a designer and maker with performance artists and theaters in Minnesota and throughout the Pacific Northwest including Portland Center Stage, Portland Opera, Full Circle Theater, and Illusion Theater. Forever interested in collaboration and community, Abby's work reflects our collective imagination and storytelling practices. She is thrilled to be collaborating with Pangea World Theater and Teatro del Pueblo on this incredible work.

Diego Vasquez Rios (Sound Designer)

Diego Vasquez Rios was born in Mexico City, Mexico and migrated to the United States when he was very young with his mom, dad, and three siblings. He has worked as an audio and visual technician in Minneapolis and sound designer for Pangea World Theater, including *Murmurations* in 2023. Diego has a unique ability for listening to the smallest details to create an impactful mix. He enjoys recording music of his own and loves to stay active by running and lifting weights.

Vladimir Garrido (Musician)

Vladimir Garrido-Biagetti was born in South America in the city of Arica-Chile. He is a musician, folk dancer, community activist, director, producer, and sound engineer living in the Twin Cities since 2005. Folk music from the Andes Mountains and "La Nueva Canción Latino-Americana" influenced Vladimir's first musical creations back in his homeland and still shapes the music he creates nowadays. Vladimir currently directs the senior choir called Sabios Cantores from Giving Voice in Minneapolis and St Paul, the local band Alma Andina, the mother and son duet Ina-Yukka, and the Blue Condor Production Studio in St Paul.

Sandy Agustin (Choreographer)

Sandy grew up in South Minneapolis, the youngest of eight to a Pinoy immigrant father and Euro-mix mom and calls herself a Cre8tive Navigator. Movement is her first language as she sees the world through energy and non-verbal communication. She holds a Bachelor's degree in Dance Therapy, and has choreographed, taught, performed, coached, shifted energy and facilitated using arts based methodologies for over 40 years. She shares a 30+ year love and respect for Pangea and the way it walks its way through the world. Sandy is an animal advocate and Certified End-of-life doula, and encourages everyone to engage in open conversations around death, dying and healing. Cre8tiveNavigatorsllc.com

Cassi Henning (Stage Manager)

Cassi is thrilled to be working with Pangea World Theater again. Her most recent credits include stage managing *Life Born of Fire* with Pangea, *The Wedding Singer* with Lyric Arts, and *Coco's*

Barrio: War of The Worlds Redux with Teatro del Pueblo. Outside of the theater, she enjoys painting and candle making. She started her theater journey at St. Catherine University as a 4-year student worker for the theater department.

Jennifer Cortes (Production Assistant & Pangea Intern)

Jennifer Cortez is an enrolled member of the Leech Lake Band of Ojibwe tribe and Mexican. She has been in theater for 8 years and is now the youth theater assistant at Indigenous People Task Force, as well as an intern with Pangea World Theater. Jennifer also creates indigenous beadwork and fashion!

Isabel Koch (Production Assistant & Pangea Intern)

Isabel Koch is studying Theater in Education in Germany. For the last five years, she has worked with different theaters there. She is interested in how to make art, especially theater, accessible for everyone. It is important for Isabel to listen to stories and experience art from other perspectives than those of white Europeans. She hopes to find out more about Pangea's amazing work and the variety of communities in the Twin Cities during her internship.

Nathan Berglund (Production Assistant & Pangea Intern)

Nathan Berglund is working as a production assistant for Pangea World Theater but has also acted as member of the Ikidowin Acting Ensemble for the past 8 years. He was born and raised in the Twin Cities and is Oglala Lakota and Northern Cheyenne.

Queenie Wynter (Production Assistant & Pangea Intern)

Queenie Wynter is currently finishing her senior year at St. Olaf College as a Sociology/ Anthropology and Theater major with concentrations in Race and Ethnic Studies and Gender and Sexuality Studies. Her experiences in house and stage managing has led to a love for the more organizational aspects of art production as well as curating Uprising, an annual exhibition showcasing the art of Black community members on the St. Olaf campus for the past three years. Born and raised in Kingston, Jamaica, Queenie is able to pursue her education in the US thanks to the Davis UWC Scholars Program.

Noelle Awada (Production Assistant & Pangea Intern)

Noelle Awada (she/her) is an intern with Pangea World Theater. She studied theater arts with a minor in Spanish at Hamline University, later obtaining an MBA from the same. Noelle studied abroad in Cienfuegos, Cuba for a short while in her undergraduate program. She has worked in administration with Penumbra Theatre, the Guthrie Theater, as well as the Minnesota Historical Society. Her main interest is in stage management, which she pursued while in college and shortly after graduation. Born and raised in St. Paul, Minnesota, Noelle is proud and honored to be part of an organization that does such important and meaningful work, so close to home.

UPCOMING EVENTS

UPCOMING EVENTS & SPECIAL THANKS



Teatro del Pueblo presents **Coco's Barrio Podcast**

Coco's Barrio podcast season 4 is out now! This comedic bilingual podcast is a blend of SNL and Old Time Radio. Join Coco and her amigos for a lively mix of pop culture, social justice, and universal messages impacting Latino/x/e and BIPOC communities. Stream on Apple Podcasts, Spotify, and all your favorite podcast platforms.

For more information, visit teatrodelpueblo.org/cocos-barrio-podcast/



Teatro del Pueblo presents **Los Profanadores de la Calle Arenas**

December 14th at The Playwrights' Center, 7-9 pm

Teatro del Pueblo is excited to present Los Profanadores de la Calle Arenas, a work-in-progress show with our Vision-es program. The show is an immersive, multi-modal Spanish performance telling the story of a family of graverobbers living in a Caribbean cemetery 50 years in the future when the days are hotter, water is scarcer, and they are torn between their own desires for growth and the pressures to take on upper class values. The show will take place at the Playwrights' Center on December 14th from 7pm - 9pm.

Tickets are free and can be reserved at tinyurl.com/26vt6j64



Pangea World Theater presents **Rhinoceros**

April 4-19, 2025 at The Southern Theater

Written by Eugene Ionesco. Directed by Dipankar Mukherjee. In this absurdist play, people transform into rhinoceroses which represents their succumbing to fascism.

Save the date!



Special Thanks

Concordia University St. Paul Theatre Department

Muchos besitos a mi Mamita hermosa y mi bello Papito! Gracias por todo el amor y soporte! Very special thank you and so much love to my friends, family, and teachers. Thank you for making me the human and artist I am today. <3 -Paulina

Jonathan Wilson, thank you for everything, I wouldn't be on stage without you. - Sarah

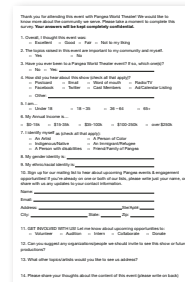


This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural fund.

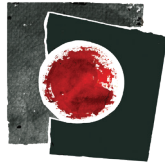


This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

How was the show?



We appreciate your feedback about the show. Plus, information about and from our audiences helps us apply for grants. Please complete the enclosed survey or go online to share your thoughts about *Homo Dramaticus*.
THANK YOU!



PANGEA
WORLD THEATER

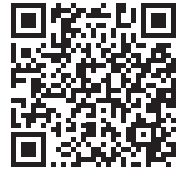


THANK YOU FOR ATTENDING

HOMO DRAMATICUS

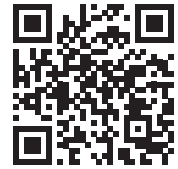
As our audience and community, we rely on your continued support to make works like *Homo Dramaticus* possible. If you believe that relevant work like *Homo Dramaticus* keeps you accountable to creating a better world, you can take action today by contributing to Pangea World Theater and Teatro del Pueblo.

Donors make the art you see onstage and in your community possible.



Make a gift today to invest in the arts, and in a better world.

Use the enclosed envelope, scan to donate, or visit pangeaworldtheater.org/make-a-gift or teatrodelpueblo.org/donate/.



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