

HOUSES ON THE MOON THEATER COMPANY

Emily Joy Weiner
Artistic Director

Susan Goodwillie
Managing Director

presents

HOTEL HAPPY

A NEW PLAY BY

CAMILO ALMONACID

FEATURING

**ANNELISE CEPERO MICHAEL FREDERIC YADIRA GUEVARA-PRIP
ED HERBSTMAN EDDIE MCGEE ISABELLA ORREGO LIDIA PORTO**

SCENIC DESIGN
TANYA ORELLANA

COSTUME DESIGN
HAYDEE ZELIDETH

LIGHTING DESIGN
**CAROLINA ORTIZ
HERRERA**

SOUND DESIGN
**DANIELA HART BAILEY TRIERWEILER NOEL NICHOLS
& UPTOWNWORKS**

PROPS DESIGNER
AMANDA SHIVE

PRODUCTION MANAGER
RIEN SCHLECHT

PRODUCTION STAGE MANAGER
JAMIE ROSE BUKOWSKI

ASSISTANT STAGE MANAGER
BLEU ZEPHRA SANTIAGO

MEDIA CONSULTANT
SPOTCO

PRESS
JOE TRENTACOSTA

CASTING
**X CASTING/
VICTOR VAZQUEZ, CSA**

FIGHT & INTIMACY DIRECTION
**UNKLEDAVE'S
FIGHT-HOUSE**

PUPPET DESIGN AND DIRECTION
MATT ACHESON

DIRECTED BY
ESTEFANÍA FADUL

*HOTEL HAPPY is produced
in association with Weathervane Theatre*

HOTEL HAPPY is made possible with support from New York State Council on the Arts; NYC Department of Cultural Affairs; Acton Family Fund; Howard Gilman Foundation; Alpern Family Foundation; Venturous Theater Fund of the Tides Foundation; the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund; a program of the Alliance of Resident Theatres/New York (A.R.T./New York), and many generous individuals.

Houses on the Moon Theater Company is supported in part by a grant from the National Endowment for the Arts in response to the COVID-19 pandemic.

NOTE FROM A BURRO CALLED PLAYWRIGHT.

Colombia has been facing a humanitarian crisis for decades, with millions of people being displaced due to several armed conflicts between the government, guerillas, narcos, and paramilitary groups. As a result, the displacement crisis in Colombia has been one of the largest in the world, with estimates suggesting 8 million displaced victims since the 1980s.

Animals are also affected by the humanitarian crisis in Colombia. The displacement of people has a ripple effect on animals; being forced to abandon their pets or livestock, animals are vulnerable to starvation, disease, and abuse. In addition, the armed conflict has led to increased illegal mining and deforestation, further threatening the country's survival of many animal species.

For decades, The United States has been providing military aid to the Colombian government's efforts to combat drug trafficking and armed groups. The US has deployed military personnel and private military contractors to train and support the Colombian armed forces. However, the use of private military contractors has been a controversial issue, with concerns raised about their accountability and the potential for human rights abuses.

NOTE FROM A BURRO CALLED PLAYWRIGHT. (CONT)

As a Colombian-American, I have been exposed to the US media's portrayal of Colombian history, which has shaped my perceptions of my homeland. Additionally, as someone with familial ties to Colombia, I also have personal connections and a deeper understanding of the country's culture and history.

I want to express my gratitude to everyone who has contributed to the creation of Hotel Happy. Without the unwavering support and belief of my friends and family, this project would not have been possible. I especially want to thank my wife, Jenny Paredes, for always being my biggest cheerleader and supporting me throughout this journey, and Emily Weiner, for her trust and tireless efforts in making this production happen. A big thanks to our artistic team, Houses on The Moon Theater Company, Estefanía Fadul and Matt Acheson for their invaluable input and perseverance. Lastly, I want to dedicate this play to my former teacher, the late Tina Howe. She was an inspiration to me and many others, and I will forever be grateful for her guidance and teachings.

--CAMILO ALMONACID

CAST

(IN ALPHABETICAL ORDER)

Candela.....ANNELISE CEPERO
Ron.....MICHAEL FREDERIC
Lulu.....YADIRA GUEVARA-PRIP
John.....ED HERBSTMAN
Bob..... EDDIE MCGEE
Sofi.....ISABELLA ORREGO
Madame Carlota.....LIDIA PORTO

UNDERSTUDIES

*Understudies never substitute for listed performers unless
a specific announcement is made at the time of the appearance*

For Madame Carota--**TESSIE HERRASTI**

*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*

WHO'S WHO IN THE CAST

ANNELISE CEPERO (Candela) (she/her) New York native and New York Theatre debut! Annelise is over the moon to be part of this production! TV/Film: Steven Spielberg's *West Side Story*, *Holiday Harmony* on MAX, *Extrapolations* on Apple TV+, *Pose* on FX, *Away* in competition at SXSW 2022, *911* on Fox, *Law and Order: SVU*, *Blue Bloods*, and *Chicago PD*. Theatre: *Smokey Joe's Cafe*, *The Prince Of Egypt*, and *Murder Ballad*. BFA from Montclair State University. Love to Darius, Mom, and Amalia! @annelisecepero

MICHAEL FREDERIC (Ron) Very, very happy to be part of this exciting world premiere. National Tour: *The Great Divorce*. New York: *After (59E59)*, *The New Morality*, *The Lucky One (The Mint)*, *Bill W and Dr Bob*

WHO'S WHO IN THE CAST

(Soho Playhouse), *The Eyes of Others* (New Ohio), *Summer and Smoke* (Theatre Row), *Night Over Taos* (INTAR – dir. Estelle Parsons). Regional: Dorset Theater Festival, Public Theatre of Maine, Premiere Stages (Best Actor, BroadwayWorld.com), Penguin Rep, Hudson Stage Company, Fulton Theatre, Cleveland Play House, Florida Studio Theatre, Two River Theatre, Round House Theatre, Playmakers Rep, Stageworks/Hudson. TV: *Law & Order: Organized Crime*, *Bull*, *The Blacklist*, *Odd Mom Out*, *Royal Pains*. A big thank you to my always-supportive wife and family and to all of you here for supporting live theater. MFA from UNC-Chapel Hill. www.michaelfrederic.com

Socials: FB -- Michael Frederic,

IG -- @frederic.michael

YADIRA GUEVARA PRIP (Lulu) is an NYC based actor known for her roles on *SEE* (Apple TV+) and *Star Trek Discovery* (CBS). Her most recent theatre credits are *Tell Hector I Miss Him* and *Street Children* which was New York Times Critic's Pick. She is delighted to be working with Houses on the Moon on their production of *Hotel Happy*.

IG: @yerbends

ED HERBSTMAN (John) Ed is an actor and writer originally from Chicago where he did a lot of improvising at iO and The Second City. Recent Theater credits include: *What Else Is True?* (Egg&Spoon), *Kindness Committee*, *Six Feet* (both RiverArts) Film/TV: *Imaginary Friends*, *Hustlers*, *The Big Sick*, *White House*

WHO'S WHO IN THE CAST

Plumbers, Manifest, Search Party. He's written for Pixar, Public Radio and Da Ali G Show. Ed co-founded Magnet Theater, and teaches improvisation for the Syracuse Tepper Semester and Columbia University. He's also a volunteer firefighter in Hastings-On-Hudson, NY, where he lives with his family. IG: eduardo73
FB: edherbstman

Eddie McGee (Bob) a Long Island local, didn't let life's twists hold him back. After losing his left leg at 11, Eddie earned a college scholarship, playing wheelchair basketball and studying broadcasting and theater. In 2000, he snagged his first lead role in "Drop Dead Roses," opening doors to soap operas, music videos, and feature films. Magazine covers and noteworthy TV appearances followed, including roles in *The Equalizer, Hunters, FBI: Most Wanted, Chicago Med & Law & Order.* He currently has a recurring role on ABC's "911." Off-screen Eddie works as a voice over artist and is excited for the release of "*The Creepy School Bus*" audio books (also starring Christina Hendricks & Erika Alexander), based off his own YouTube Channel "Don't Turn Around"

ISABELLA ORREGO (Sofi) is a Colombian actress based in Brooklyn and she is very excited to make her New York theatre debut with this production. Last year she had the incredible opportunity to be Angel in the production of *Alma*, at The Spot Performing Arts in Sun Valley, Idaho. BFA from Ithaca College. Her college credits include Calpurnia in *Julius Cae-*

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sar, "M" in *Red Bike*, and the ensemble in *The Trojan Woman* and *The Other Shore*. Special thanks to mom and dad.

LIDIA PORTO (Madame Carlota) is a Los Angeles based actor who was born in Barranquilla, Colombia. She started her career in Houston, TX, acting in and directing plays, and appearing in commercials, industrials and TV shows like *Prison Break*, *Friday Night Lights* and *Walker, Texas Ranger*, and films like *Mike Judge's Idiocracy* and *Extract*. In 2013 she moved to Los Angeles, CA. Recent films include *Horrible Bosses 2*, *Running Wild*, *Dope* and *Queenpins*. She is best known as sexy Cartel boss Amara de Escalones in *Get Shorty* on MGM+, and no-nonsense nanny/housekeeper Lupe in *Home Economics* on ABC, hulu and Disney+. The Gulf Coast Film and TV Festival awarded her its 2019 Lifetime Achievement Award, and in 2022 she received the International Actor Award from the Bilingual International Film Festival. She has one son, and is happy to be here! Socials: Lidia Porto/@lalidiaporto/@lalidiaporto/@piliporti

TESSIE HERRASTI (Madame Carlota Understudy) is a multifaceted actress, writer, and filmmaker who uses her diverse talents and experiences to create diverse stories. Born in Mexico and based in NYC, she has a unique background that blends her love for languages and community with her expertise in drama, conflict resolution, and expressive art facilitation. She is passionate about promoting mental

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health awareness, justice, and equality through her work. Tessie has performed professionally on stage and in film in various cities around the world, including Mexico, Paris, Los Angeles, Sydney, El Paso, and New York. She is currently developing a TV series, *Jewels of Light*, based on her original novel, and a short proof of concept that has received over 26 awards, including Best Female Empowerment Short, Best Fantasy Short, and an honorable mention for original story. The main theme, composed by Omar El Deeb (*The Mandalorian*, *The Sound of Silence*) with her lyrics, won Best Original Soundtrack and Best Original Song. Her dream is to turn her project 85' into a theater piece that pays tribute to the devastating earthquake in Mexico City. She is a certified Social-Emotional Arts Facilitator and a frequent staff member for the Expressive Therapies Summit for Mental Health. She believes that compassion and kindness are the keys to positive change. She has studied at The National Dramatic Art Conservatory in Mexico City, The Tom Todoroff Acting Conservatory in New York, The Acting Class with David Gideon (Lee Strasberg's Mentee), and Shakespeare with Mary Lou Rosato and Andrew Wade. She has also completed the Drama Therapy Principles with international Drama Therapist Armand Volkas. In her free time, you can find her playing the Irish harp, reading and exploring her curiosity for myths and folklore from different cultures and playing goofy inventing

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songs for her cat Lenu. She is thrilled and grateful to join Hotel Happy as her first Equity Contract and to collaborate with its amazing team of creative artists.

CAMILO ALMONACID (Playwright) is a multi-talented artist based in New York City with over ten years of experience creating dynamic stories that explore the diverse voices of America. Some of his notable plays include *The Assignment* (A.R.T/NY Theatres 2017), *Westpine Myopes* (Rita Goldberg Award 2014), *Checkin In* (Irv Zarkower Award 2012), *For the Flies* (Here Arts 2015), *Church Of Why Not* (Theatre 167 2015), *After the Crowds* (Queen's Museum, NY times Critics Pick 2014), and *Shithole* (Here Arts 2010). In addition to being a playwright, he is also a skilled freelance writer who has collaborated on branded content projects with major media outlets like Netflix, Remezcla, and Vice Media. Camilo Almonacid holds a BFA in acting from Rutgers University and an MFA in Playwriting from Hunter College. He is a proud member of the Dramatist Guild. You can find more information about his work at camiloalmonacid.com.

ESTEFANÍA FADUL (Director) Estefanía Fadul is a Brooklyn-based Colombian-American director, and co-Artistic Director of Ensemble Studio Theatre. Recent projects include the world premieres of *Eva Luna* by Caridad Svich (Repertorio Español), *The Garbologists* by Lindsay Joelle (Philadelphia Theater Com-

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pany), *Carla's Quince* created with The Voting Project (Drama League Award nomination), *Zoom Intervention* by Noelle Viñas (Weston Playhouse, NYTimes Critics Pick), *The Same Day* by Stefan Ivanov (Sfumato Theatre, Bulgaria), and C. Quintana's *Azul* (Southern Rep) and *Scissoring* (INTAR). Estefanía has developed new work off-Broadway and regionally at the Public Theater, Playwrights' Realm, NYTW, Chautauqua, Audible, Goodspeed, Juilliard, and more. She is the inaugural recipient of New York Stage and Film's Pfaelzer Award, and an alumna of directing fellowships at Clubbed Thumb, the Drama League, O'Neill/NNPN, Williamstown, and Repertorio Español. She serves on the Drama League's Board of Directors, and is a member of the Leadership Circle of the Center for Performance and Civic Practice, the Latinx Theatre Commons advisory committee, the Lincoln Center Directors Lab, and SDC.

MATT ACHESON (Puppet Direction + Design) is a puppet and theater artist who was based in Brooklyn for 20 years and now lives in Pittsburgh. He is a founder of AchesonWalsh Studios, a kinetic creation studio providing design, fabrication, direction and performance services, whose clients include Amazon Studios, Broadway, Radio City Music Hall Lincoln Center Theater, The Alliance Theater and the Atlanta Symphony Orchestra, Long Wharf Theatre, Radio City Music Hall, Disney Cruise Lines, Cirque Du Soleil, and the Yale School of Drama. Matt has had the pleasure

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of working with many exceptional artists including Basil Twist, Dan Hurlin, Mabou Mines, Lee Breuer, Paula Vogel, Chris Green, Metropolitan Opera, The Swedish Marionette Cottage, MTV, Lake Simons and Nami Yamamoto and directed and curated The Puppet Lab, an experimental puppet festival at St. Ann's Warehouse for over a decade. He was the Puppetry Director for *War Horse*, during its run at Lincoln Center Theater and for the North American tour. Matt designed, built, and directed the marionettes for Rinna Groff's *Compulsion*, original production directed by Oscar Eustis and the recently remounted production of *Compulsion* directed by Johanna Gruenhut at Theater J in DC.

TANYA ORELLANA (Scenic Designer) (she/her) designs performance spaces for theatre, opera and immersive experiences. Collaborations include *For The People* by Larissa FastHorse and Ty Defoe at The Guthrie Theatre, *Big Data* by Kate Attwell directed by Pam MacKinnon at A.C.T., *Oedipus* directed by Jenny Koons at The Getty Villa, *We the Peoples Before* directed by Roberta Uno at The Kennedy Center, *The Industry's Sweet Land*, an immersive opera directed by Yuval Sharon and *Cannupa Hanska Luger* at LA State Historic Park, Long Beach Opera's *Voices from a Killing Jar* by Kate Soper, directed by Zoe Aja Moore, *LEAR* by Marcus Gardley directed by Eric Ting (Calshakes), and *The Kind Ones* by Miranda Rose Hall directed by Lisa Peterson (Magic Theatre). She

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is a member of Wingspace Theatrical Design and an organizing member of La Gente: The Latine Theatre Production Network. She received her MFA in Scenic Design from CalArts and is a recipient of the Princess Grace Fabergé Theatre Award. www.tanyaorellana.com

CAROLINA ORTIZ HERRERA (Lighting Designer) is a Mexican-born and New York-based Lighting Designer for theater, opera, and dance. Broadway: *Good Night, Oscar* (Belasco & Goodman Theatre); Regional: *American Mariachi* (Alley Theatre & Arizona Theatre Company); *Born with Teeth* (Guthrie & Alley Theatre); *Native Gardens* (Dallas Theatre Center); *Everything Rises* (BAM & Royce Hall); *4000 Miles, Doubt, A Parable* (Westport Country Playhouse); *I & You* (Bristol Riverside Theatre); *Macbeth, Until the Flood* (Merrimack Theatre Repertory); *All's Well That Ends Well* (Oregon Shakespeare Festival); *The Railroad Children* (Northern Stage); *Seven Guitars* (Yale Repertory Theatre). Other theatre: *Hedda Gabler & Winter's Tale* (Bedlam Theatre Company); *Yellowman*, an Audelco Awards Best Lighting Design Nominee (Billie Holiday Theatre); *Sweeney Todd* (Yale Drama); *Titus Andronicus*, and *The Skin of Our Teeth* (Yale University Theatre). Dance & Opera: *Cruzar la Cara de la Luna* (Minneapolis Opera); *I as Another* (BAC); *Florencia en el Amazonas* (Shubert Theatre); *The Silent Lyre* (Lighten Theatre); and *The Cunning Little Vixen* (Opera Theatre of Yale). Carolina is the Lighting Director for Calpulli Mexican

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Dance Company, and she worked as a Lighting Supervisor for the Santa Fe Opera for three seasons. Member of United Scenic Artists Local 829. Education: MFA, Yale School of Drama. www.carolinaeor-tiz.com

HAYDEE ZELIDETH (Costume Designer) is a Chicana artist and costume designer. Clothes carry on public conversations with others and share stories about who we are, who we are not, and who we wish to be. They are a means of exploring how image can open up perceptions of race, class, socioeconomic status, and more – all of which is what most interests her. She grew up on both sides of the Mexican border and these experiences inform her point of view and how she approaches her work, giving depth, dimension and color to the specificities of someone's life. www.haydeezelideth.com

UPTOWNWORKS SOUND (Sound Designer) is a dynamic team of designers that creates collaboratively for theatre, film, podcasts, music production and other media. Select sound design highlights include *Working: A Musical* (CUBoulder); *Tiny Father* (Barrington Stage/Chautauqua); *BMLD* (NBT); *Avaaz* (South Coast Rep); *Singularity Play* (HarvardTDM); *Black Odyssey* (Classic Stage); *Chicken & Biscuits* (Asolo Rep); *Espejos:Clean* (Hartford Stage/Syracuse Stage); *Which Way To The Stage* (Signature DC); *the ripple, the wave...* (Berkeley Rep/Goodman); *Complicity Island* (Audible); *Blues Clues & You!* (Round

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Room Live); *Queen* (Long Wharf Theater/A.R.T.NY); *Choir Boy and Today is my Birthday* (Yale Rep); *Fires in the Mirror* (Baltimore Center Stage/Long Wharf Theatre); *already there* (The REACH, Kennedy Center); *First Down* (59E59). This design was led by Daniela Hart (uptownworksny.com), Bailey Trierweiler (bt-sounddesign.com) and Noel Nichols (noelnichols-design.com). Daniela, Noel & Bailey received their MFAs in Sound Design from Yale School of Drama.

RIEN SCHLECHT (Production Manager) Rien is excited to be working with this incredible team on her first show with HOTM! She is the Operations Manager and Resident Designer at The Weathervane Theatre in New Hampshire and is a Costume Designer based in New York.

JAMIE ROSE BUKOWSKI (PSM) Jamie Rose Bukowski graduated from the Pace University School of Performing Arts, with a B.A. in Stage Management. She's had the pleasure of working with HOTM since 2016. Some other credits include: US TOUR: *A Charlie Brown Christmas Live on Stage*, *Rockin' Road to Dublin*. NYC: *Día Y Noche* (Labyrinth Theatre Group,) *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 *Quisana Musical Theatre Resort*.

BLEU ZEPHRA SANTIAGO (ASM) (pronouns: they/

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them) is a Jack of All Trades in the theater and very excited to be joining HOTM for another wonderful production. Some of their credits include: *Boombbox Burlesque: a Hip Hop Burlesque Festival*, SM (Signature Theater, 2023); *Dia Y Noche*, ASM (Labyrinth, 2023); *Shared Sentences*, ASM (HOTM, 2022); *high functioning x.0*, SM (HERE, 2022); *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); *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).

Houses on the Moon Theater Company (HOTM) whose work has been hailed as “potent” and “powerful” (The New York Times), was founded in 2001 with a mission to dispel ignorance and isolation through the theatrical amplification of unheard voices. Through creative workshops, original performances, post-show conversations and accessible ticketing, HOTM brings communities together through the public sharing of their untold stories. Community partnerships and extensive interviews with people about their lives are at the core of Houses’ development process. The company works towards their goals through the development of new work with community partners, and by reaching a representative audience.

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