

**La MaMa**  
Experimental Theatre Club

presents

thingNY's production of

# MANO A MANO

an operatic monodrama



Ellen Stewart Theatre  
66 East 4th Street, NYC, 10003  
Feb 12-22, 2026

# MANO A MANO

Written, Composed and Performed by Paul Pinto

Developed with and Directed by Kristin Marting

Lighting and Projection Design by Jeanette Oi-Suk Yew

Sound Design and Mixing by Philip White

Prop Design by Oscar Escobedo

Associate Lighting Design by Alex deNevers

Associate Projection Design by Max Van

Performed with

Erin Rogers and Zach Herchen (saxophones)

Dennis Sullivan and Caitlin Cawley (percussion)

Line Produced by Amanda+James

Production Managed by Erica Schnitzer

Technical Directed by Ben Elling

Stage Managed by Katie Scibelli

Props Assisted by Liz Coulter

Production Assisted by Murphy Severtson

Paul's wardrobe consultant: Aliza Simons

Fox-Goat's wardrobe consultant: Paul's mom

Presented in association with

Amanda+James, Anti-Social Music and MATA

With development and marketing support from Ancram

Center for the Arts, CultureHub, Eastern Mennonite

University, Experiments in Opera, HERE, Mana

Contemporary, Mount Tremper Arts, North American

Cultural Laboratory, and Opera on Tap.

# SONGS

## PROLOGUE

### I Edwin

*lecture*

“me/mine/myhighness’s/Edwin’s’s own head is separated in the name of god, or in the name of taxes, or in the name of order (and by order I mean power) from the rest of myself. And I wonder... will my people mourn?  
Will they mourn me forever? Or am I just passing through?”

### II Introduction

*plot summaries*

## PART ONE

### III Alpha Male (Beowulf)

*boasting recitation*

“a girl I know... a blonde woman... the queen... Hrethel’s daughter... Grendel’s mother... Bertilak’s wife... My wife... Herself... She-dragon”

### IV Reverie (Gawain)

*physical recitatio*

“Maybe you’d be in this room, how would I know? No great beauty, you, dear one, but delight my mind daily, even never uttering a word to me. Were you mute, dear one? Maybe you were mute, dear one. Come to think of it, yeah, you were probably mute.”

### V I Guess I Lasted Longer Than Expected (Dragon)

*love song*

“So I slumber ‘neath a mountain  
Dreaming what I did to earn  
This ancient hate of military men....”

### VI Scribe

*a conversation*

“Yeah! Bad enough you interrupted my super awesome story about all those names  
Now you wanna kill the She-Dragon I was literally on my way to kill.  
Why do you think I’m dressed in all this ridiculous plumage? For my health!?  
A man doesn’t dress this way if he wants any friends.”

## INTERLUDE

### vii The Fog

*instrumental meditation*

### viii On Boxing

*interlude*

"I don't really know what my core is. I didn't grow up on the West Coast"

### ix "hands... my hands"

*meditation for Pauline Oliveros*

### x Fui quod es, eris quod sum (On Death)

*interlude*

"Fuck if I know what that means. It's Latin. I don't speak Latin. But it looks good on a tombstone."

## PART TWO

### xi 100 Soldiers

*drinking song*

"Clad in armor old and rusted  
Gawain advances on the lair  
The dragon, she is weak and busted  
And Beowulf is waiting there"

### xii In Which Elderly Sir Gawain and the She-Dragon are Beheaded by the Saxon "Not- Knight" Beowulf Saint-George in what Seems to be a Fair Fight, but as Recounted by the Old Sacrificial Goat

*an animist jam*

### xiii Herself as a Sacrifice

*elegy*

" 'scape, goat! flee, goat!  
t'seems the beasts be burn'd with blame.  
'scape, goat! flee, goat!  
each needs learn her shield.  
we'll meet in better waters."

## ATOAST

To our bodies. To the uncomfortable, the alien, fitting, ill-fitting and old. To the stories herein elaborated upon (the unflattering pants of my youth recognizable by mononyms): Arthur, Banderas, Tyson, Bo, Vandross,... Lando.

To more names added to the br/motherhood:

To Barbara, Tommy, Sterling and especially Reid, dearest friend and staunchest supporting of my work and thingNY's for twenty-something years.

To Dennis, Zach, Caitlin and especially Erin. Whatever a good pun of 'hearthstone' and 'rock star' is... that's you.

To Jeanette and Philip always above and beyond. My trusted playmates of the last decade. Thank you.

To Oscar, Liz, Alex, Max and Murphy. There's some apt volleyball metaphor for you folks that I can't remember, but I wanna make it clear it's beach volleyball we're talking about: the weirder, oilier and more difficult one. Thank you. Bump.

To Ben, Erica and Katie for tireless dedication to craft. I'm honored to be sharing a room with you, let alone a project.

To Kristin Marting. There is no harder worker or more honest and expert collaborator. Deepest thanks and love for helping shepherd a better, smarter and more heartfelt work.

To my thingNY siblings. So much gratitude. No words. Only weird sounds.

Monodramas are anything but. This sort of thing takes a village, and not only has the village come out, they've fashioned some strange fete where community artmaking stands paramount:

thingNY is supported, in part, by public funds from the New York Department of Cultural Affairs in partnership with the City Council.

MANO A MANO is made possible by the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature; the Aaron Copland Fund for Music; Foundation for Contemporary Performance Emergency Grant; New Music USA; Opera America and Puffin Foundation.

MANO A MANO could not happen without the generosity of many friends, including Paul An, Danielle Buonaiuto, Nick Brooke, Xander Duell, Barbara Farah, Matthew Goldfield, Barry Hoggard, Susan Martin, Mariana Newhard, Matthew Reid, John Gould Rubin, Elizabeth Savanella, Sterling Walker, Rob Walport, Kim Whitener, and Tommy Young.

To Jeff Young, for co-writing some jams that made it into our zoom opera about motivational speakers that didn't go anywhere but in my head for years

To Aliza, a girl I know whose idea of a good time is plot summaries

To Mia, Sarah, and our friends here at La MaMa for providing such a welcoming and supportive home for our premiere.

To all the friends and organizations who have helped this opera to become whatever it is now: Amanda+James, Jesse Alick, Art House Productions, ComPeung Artist Residency, Jean Cook, Annalisa Diaz, Lani Fu, Pauline Kim Harris, Anne Hiatt, Brad Krumholz, Materials for the Arts, Jeff Mousseau, the Resonant Bodies Festival, Aaron Siegel, Smush Gallery, Tenth Intervention, Basil Twist, and Alex White.

And to Amanda and Jonah. I love you. I love you. I love you.

-Paul

**Paul Pinto (Writer/Composer/Performer)** Hailed by *The Wire* as “one of the most exceptional composers in new music, with a sensibility that can handle deadly seriousness and wicked humour” Paul Pinto is a multi-disciplinary dabbler who makes opera-theater, installation, video art and durational performance. Sometimes with his longtime friends thingNY and Varispeed. And sometimes alone in his bedroom. Some highlights include Meredith Monk’s *Indra’s Net*, *Patriots* with Jeff Young, Gelsey Bell’s *μαυρη*, Peter Maxwell Davies’ *Eight Songs for a Mad King*, the cyclorama video installation *Whiteness* with Kameron Neal, an ongoing re-arrangement of Robert Ashley’s *Perfect Lives*, and his first opera *Thomas Paine in Violence* with Joan La Barbara. He sang and danced on Broadway in Dave Malloy’s *Great Comet of 1812*, and created many tiny performances during the pandemic for Zoom, television, headphones and the U.S. mail. Recent projects include *Water Music* (an album and soundwalk on Gold Bolus Recordings), *String Quartet No. 3 ‘Octet’* (for The Rhythm Method and Bergamot Quartets and four-channel video), *The All-Father* (a new take on Wagner’s Ring Cycle), and the operatic monodrama *MANO A MANO* with director Kristin Marting. A child of immigrants, born and raised in Queens, Paul now proudly calls Jersey City his home, because that’s where his wife, child, and vegetable garden are. [pfpinto.com](http://pfpinto.com)

**Kristin Marting (Director)** is an award winning director & creative producer based in NYC. She has constructed 37 world premieres (15 hybrid, 9 opera/music-theatre, 9 adaptations of novels & 5 classics). Selected premieres: BAM, HERE, Ohio Theatre, Soho Rep. Selected touring: 7 Stages, Berkshire Festival, Brown, MCA, New World, Painted Bride, UMass, Moscow Art Theatre, Oslo. Selected workshops: Clubbed Thumb, New Georges, Playwrights Horizons, Public Theatre, Target Margin. Recipient of an Obie award for Lifetime Achievement and Proclamation from the NY State Assembly for steadfast leadership, two prestigious MAP Fund awards, a nytheatre.com Person of the Decade for outstanding contribution, a Leader to Watch by Art Table, and a BAX10 Award. She is the Founding Artistic Director Emeritus of HERE and co-founded / co-curated 12 editions of PROTOTYPE festival.

**Jeanette Of-Suk Yew (Lighting and Projections Designer)** is an award winning multi-disciplinary lighting and projection designer for theater, dance, opera, musicals, music performances, art installation, immersive experiences and digital productions. As a designer, Jeanette aims to create a visual environment that is organically integrated into the landscape and language of the production. NY Times described her designs as “clever” and “inventive”. Her designs have been seen across US cities and internationally at Havana (Cuba), Prague (Czech Republic), Lima (Peru), Edinburgh (Scotland), Tokyo (Japan), Graz (Austria), Shanghai (China), Paris (France), and Bloemfontein (South Africa). Jeanette is also a generative artist in devising interdisciplinary productions through contemporary puppetry aesthetics. NY Times described her project with Target Margin, Act 4 of *The Iceman Cometh* as “consistently inventive”. Her immersive production, *Are They Edible?* premiered at La MaMa to sold-out houses. Jeanette is the Associate Arts Professor and Head of Lighting Design Training with NYU’s Department of Drama Production & Design Studio (P&D). Member of Woodshed Collective and Caborca. Member of USA29. Recipient of the NEA/TCG Career Development Program.

**Philip White (Sound Designer/Mixer)** is a NYC based sound designer and musician specializing in immersive, idiosyncratic and non-conventional performance.

**Oscar Escobedo (Prop Designer)** is a San Diego native and a New York City-based theater creative. Oscar is thrilled to collaborate again with this fantastic group of theater-makers. Other credits include *Book of Travelers / Mag. Bird* (dir. Annie Tippe), *Eat the Document* (dir. Kristin Marting), *Bark of Millions* (Taylor Mac), *What to Wear* (dir. Paul Lazar), *Rossini* (Stefanos Koroneos), *The Visit* (Dir. Marina Montesanti) *Rainbird* (Dir Mallory Catlett). He holds an MFA from NYU's Tisch School of the Arts.

**Alex deNevers (Associate Lighting Design)** is a New York-based Lighting Designer and a graduate of Fordham University at Lincoln Center. Recent work includes; La MaMa, Columbia Stages, The Cell Theater, Ma-Yi Theatre Company, Less Than Rent, 59E59. 6 years working as Associate for Jeanette Oi-Suk Yew including *Kimberly Akimbo*, *The Thanksgiving Play*, and *Life & Trust*. Proud member USA Local 829.

**Max Van (Associate Video Designer)** is in the pursuit of being a jack-of-all-trades, master of theater. He has worked on productions and concerts, serving various key roles as projection and sound designer. Recent credits include, *Amahl and the Night Visitors* (Lincoln Center Theater), *Roadkills* (Good Apples Collective), *The Word of the Day* (Classic Stage Company), *Zoetrope* (Caborca), *cankersore paradise* (Lenfest Columbia University), *Left On Tenth* (Broadway), *cunicularii* (Good Apples Collective), and more. In his "free" time, he works as an Associate Production Coordinator for the annual synthetic-biology iGEM Grand Jamboree. For more, find him on his website @maxvan.work

**Erin Rogers (Saxophone)** is a Canadian - American saxophonist, composer, and improviser. "A consummate collaborator" (New Yorker), Rogers is founder and co-artistic director of: thingNY, New Thread Quartet, Hypercube, Popebama, and core member of the International Contemporary Ensemble and LA-based WildUp. Rogers' music has been performed at Lincoln Center, Carnegie Hall, Elbphilharmonie (Hamburg), Centro Nacional de las Artes (Mexico City), Celebrity Series (Boston), Prototype Festival (NYC), Winspear Centre (Edmonton), Círculo de Bellas Artes (Madrid), and NyMusikk Bergen (Norway). Her solo album *2000 Miles* was dubbed "a richly expressive display of stentorian brilliance" by the Wire Magazine. Rogers is a D'Addario Woodwinds and Selmer endorsing artist and co-chair of the Manhattan School of Music Contemporary Performance Program. erinmrogers.com

**Zach Herchen (Saxophone)** Described as "utterly captivating" (parterre box), saxophonist Zach performs modern chamber music, jazz tone poems, multimedia works, and beyond. He has performed as a soloist in Italy, Sweden, Germany, and at American venues such as Lincoln Center and Kennedy Center. Zach has held masterclasses and residencies at schools such as Peabody Conservatory, Berklee, UCLA, UVA, and NYU. Zach is a member of New Thread Quartet, director of Con Vivo Music, and has performed with ensembles such as the String Orchestra of Brooklyn, Talea Ensemble, Ensemble Échappé, and The Dream Unfinished.

**Dennis Sullivan II (Percussion)** is percussionist, improviser and composer based in Ossining, NY. He is a founding member of Popebama, with saxophonist/composer Erin Rogers and Radical 2, with percussionist / sound artist Levy Lorenzo. He also collaborates with improvised music ensembles such as Blood Luxury (with Erica Dicker) Brandon Lopez Trio (with Brandon Lopez, Chuck Roth) and GLeague Ignite (with Chris Burns). As a contemporary percussionist he has worked with the International Contemporary Ensemble, Either/Or, Argento and others while appearing at festivals such as MaerzMusik (Berlin), nyMusikk (Bergen), Manifeste (Paris), Long Play (Brooklyn) and countless others. Throughout 2025 Dennis served as a guest artist with the two piano, two percussion quartet, Yarn/Wire.. His music has been played by Yarn/Wire, ICE, Hypercube, New Thread, Dal Niente and others. He and Erin Rogers' work, *Fight Songs*, an evening length music/theater happening written for and performed with Decoder premiered at Hamburg's Elbphilharmonie in March 2020. Dennis enjoys an active schedule as a performer and clinician across the US and Europe. He is a recipient of the Darmstadt Stipendium Prize and is a D'Addario/Evans/ProMark/Sensory Percussion artist. He serves as professor of music at Adelphi University. [Dennis-sullivan.com](http://Dennis-sullivan.com)

**Caitlin Cawley (Percussion)** is a percussionist, composer and educator based in Brooklyn, NY. She has played, sang, danced and yelled in concert halls, garages, bars, living rooms, kitchens, streets, forests, art galleries and rooftops - using megaphones, triangles, gongs, drums, balloons, lamps, speaker drivers, vibraphones, EMT pipes, plastic buckets, tin cans, wine glasses, styrofoam, power tools, and paper airplanes - with newts, birds, elephants, Talujon, Mantra Percussion, Talea Ensemble, Novus NY, Chamberqueer, Heartbeat Opera, Bang on a Can All-Stars, The Walter Thompson Orchestra, Slavic Soul Party!, Brass Queens, Gamelan Yowana Sari, Danse Theatre Surreality, Bash The Trash, Eve Beglarian, and I Dewa Ketut Alit. She studied with David Cossin, Jeff Milarsky, John Ferrari, Tim Genis and Sam Solomon.

**Amanda + James (Line Producer)** is a New York-based company dedicated to producing the work of emerging artists. They provide a space for this community to follow creative impulses, refine ideas into projects, and collaborate and learn from their peers. In fulfillment of our mission, A+J produces a suite of ongoing programs: Sessions (chamber music), PlayTime (theatrical work), Dance+ (interdisciplinary dance work), Sightlines (choreographic residency), Summer Happenings (performance art) and Working Titles (opera). Amanda + James also develops and presents larger-scale, multi-disciplinary productions and co-productions. They have ranged from an original EDM opera, to a communist burlesque musicale, to a new immersive project based on the music of Olivier Messiaen and an original chamber oratorio, The Lydian Gale Parr. Over its ten year history, Amanda + James has collaborated with a diverse range of over 300 artists and counting. The company is dedicated to supporting today's rising artists and is proud to have supported and furthered the work of an impressive group of creators across all mediums of art, having presented at venues including Target Margin Theater, Pioneer Works, the Chelsea Hotel, Coffey Street Studio, CPR-Center for Performance Research, Ars Nova, and more. [www.amandaplusjames.com](http://www.amandaplusjames.com)

**Erica Zippel Schnitzer (Production Manager)** is a Brooklyn-based theatermaker. She has collaborated with artists at many institutions, including Lincoln Center, The Shed, The Park Avenue Armory, New York Theater Workshop, The Public Theater, Under The Radar, 59E59, The Bushwick Starr, La MaMa, Clubbed Thumb, Pomegranate Arts, Eugene O'Neill Theatre Center, BRIC Arts Media, HERE Arts Center, and En Garde Arts, among many others. Recent credits include *I Hope This Finds You Well* by Samora Pinderhughes (MoMA, Pomegranate Arts / The Healing Project), *Petra* by Tina Satter (Half Straddle), *Testo* by Wet Mess (Under the Radar), *TERCE* by Heather Christian (PROTOTYPE), *Port(al)* (Brooklyn Youth Chorus), and the W71 season at The Williamstown Theatre Festival. Erica is a resident stage manager at Mercury Store. Upcoming: *A Door Slams, a Glass Trembles* by Talking Band (La MaMa).

**Ben Elling (Technical Director)** is a theatrical technician who has worked in the downtown community for 10 years. In addition to his technical work, Ben has puppeteered in Basil Twist's *Rite of Spring* at Lincoln Center, and *Symphonie Fantastique* at HERE Arts Center.

**Katie Scibelli (Production Stage Manager)** is a stage manager & technician from Staten Island. Previous stage management credits include the touring production of Gelsey Bell's experimental opera *morning//mourning* (thingNY), the workshop production of *Turtle Story* (En Garde Arts), and *The How And The Why* (Good Egg Theater). Katie also works as a scenic assistant & draftsman, as well as serving as tech director for local SI company, Ghostlight Players. She graduated from Vassar College in 2019, with a BA in Drama.

**Liz Coulter (Props Assistant)** is a theatre artist dabbling in props for the first time! She previously has worked as an Assistant Production Manager at Little Island, the Operations Manager and a member of the production at Williamstown Theatre Festival, and is currently the Production Manager for The Mall The Mall The Mall at The Tank. When not working, can she be found hunched over a craft.

**A full program with information on this production can be found on the La MaMa website page of *MANO A MANO***

**In addition you can scan the QR code Poster located in the theatre lobby for access to detailed information on this program.**

# LA MAMA



## RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit [www.lamama.org/remakeaworld](http://www.lamama.org/remakeaworld)

# La MaMa Staff

**Richie Adomako**  
Digital Marketing & Strategy

**Armando Arias**  
Building Superintendent

**Braulio Basilio**  
Box Office Supervisor

**William Electric Black**  
Poetry Electric Curator

**Niels Blumel**  
Crew

**Murielle Borst-Tarrant**  
The Andrew W. Mellon  
Foundation Playwright in  
Residence

**Marc Bovino**  
Graphic Design

**Rocco Candela-Michelus**  
Crew

**Santiago Casares**  
Front of House

**Theo Cote**  
Photographer/Videographer

**Filippo De Capitani**  
Facility and Rentals Manager

**David Diamond**  
La MaMa Umbria Coordinator

**Gilberto Diaz-Flores**  
Co-Marketing Coordinator

**Nick Freedson**  
Front of House

**Kaori Fujiyabu**  
Deputy Director of Development

**Mary Fulham**  
Managing Director

**Michal Gamly**  
Coffeehouse Chronicles Curator

**Kylie Goetz**  
Head Archivist /Director of Digital  
Collections

**Gloria Gomez**  
Technician

**Goldstein Hall PLLC**  
Attorneys

**Deron Gopie**  
Co-Marketing Coordinator

**Denise Greber**  
Director of Artistic Operations

**J. Fern Gregorio**  
Front of House

**Miriam Grill**  
Education Outreach Coordinator

**Piruz Haney**  
Archive Digitization & Metadata  
Specialist

**Bryce Harnick**  
Lighting Supervisor

**Kristen Ivy Haynes**  
Front of House

**John Issendorf**  
Director of Audience Development

**George Landau-Pincus**  
Archive Digitization & Metadata  
Specialist

**Diego Las Heras**  
Sound Supervisor

**Thomas Linehan**  
IT Support

**Maureen McSherry**  
Interim Manager Director

**Ali Molaei**  
Front of House

**Sarah Rae Murphy**  
Associate Producer

**Christian Neal**  
Front of House

**Sophie Nie**  
Sound Technician

**Nicky Paraiso**  
Programming Director-The Club  
La MaMa Moves! Curator

**Beverly Petty**  
Producing Director

**Violeta Picayo**  
Associate Producer

**Pearse Redmond**  
Technician

**Federico Restrepo**  
Puppet Series Producing  
Director

**Jack Reynolds**  
Assistant Technical Director

**Mateo Rodriguez-Hurtado**  
Great Jones Reception

**Will Rossiter**  
Technician

**Sam Rudy Media**  
Press Representative

**Kiku Sakai**  
Accounts Manager

**Jane Catherine Shaw**  
Great Jones Reception

**Melissa Slattery**  
Capital Accounts Manager

**India Stachyra**  
Development Associate

**Studio Jg Lecat/Jean-Guy Lecat**  
Theatre Consultant

**Shigeko Suga**  
Archive Associate

**Mark Tambella**  
Technical Director

**Ursula Tinoco**  
Resident Artist

**Juan Pablo Toro**  
Front of House

**Martin Valdez**  
Building Superintendent Asst.

**Madai Valdez**  
Porter

**Avery Vang**  
Front of House

**Taylor Wood**  
Individual Giving Manager

**Mia Yoo**  
Artistic Director

**Sasa Yung**  
Front of House

# YOUR SUPPORT MAKES ART HAPPEN

We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 64th Season!

## 64th Season Sponsors (7/1/25 - 6/30/26)

Bloomberg Philanthropies, Doris Duke Foundation, Howard Gilman Foundation, Mellon Foundation, Radio Drama Network, and The Shubert Foundation



### Public support provided by:

National Endowment for the Arts, National Historical Publications and Records Commission, New York State Council on the Arts with the support of the Governor, and the New York State Legislature, New York City Department of Cultural Affairs, in partnership with the City Council.



July 1, 2024 - June 30, 2025  
LA MAMA GRATEFULLY  
ACKNOWLEDGES THE  
GENEROUS SUPPORT OF:

### \$100,000+

Anonymous  
Booth Ferris Foundation  
Doris Duke Foundation  
Ford Foundation  
Howard Gilman Foundation  
Mellon Foundation  
National Endowment for the Humanities  
New York City Department of Cultural Affairs  
New York State Council on the Arts  
Melina Brown / Radio Drama Network  
The Shubert Foundation

### \$50,000-\$99,999

Donald Capoccia and Tommie Pegues  
National Historical Publications and Records Commission

### \$25,000-\$49,999

Jody and John Arnhold  
The Lily Auchincloss Foundation

### \$25,000-\$49,999 (continued)

Mertz Gilmore Foundation  
Cheryl Henson / The Jim Henson Foundation  
Holland & Knight LLP  
The Jerome Foundation  
Steven B. Malkenson / Malkenson Foundation  
National Endowment for the Arts  
Lise Olney and Timothy W. Fulham  
The Fan Fox and Leslie R. Samuels Foundation  
Trust for Mutual Understanding  
Venturous Theater Fund of the Tides Foundation  
The Estate of Harold C. Walker

### \$10,000-\$24,999

Anonymous  
Nicole Ansari and Brian Cox  
Frank Carucci and David Diamond  
Marta Heflin Foundation  
Matthew Hall / Goldstein Hall PLLC  
Wendy vanden Heuvel / Distracted Globe Foundation / JKW Foundation  
Ima Miller Trust  
Midnight Theatricals  
Leslie Morioka  
Polish Cultural Institute

### \$10,000-\$24,999 (continued)

Brian Snyder / Granny B&P Foundation / Beatrice Snyder Foundation  
Richenthal Foundation  
Cosmo Roe  
The Spingold Foundation  
The SQA Foundation

### \$5,000-\$9,999

Axe-Houghton Foundation  
Dance Service New York / Dance NYC  
Eugene "the poogene" Chai  
Fiordellisi Williams Family Foundation  
Alice and Jon Flint  
The John Fulham Family Fund  
A. Guettel and C. Smith Charitable Fund  
The Harkness Foundation for Dance  
Karen Hauser and Warren Leight  
The Hyde and Watson Foundation  
van Itallie Foundation  
The Curtis W. McGraw Foundation  
The McMahan Family Foundation  
Jen Kruse  
Sarah Lederman  
Mary McMahan  
Margaret H. Parker  
Estelle Parsons

**\$5,000-\$9,999 (continued)**

Richard Pinner  
 The Québec Government Office in  
 New York  
 Peter Rider and Glenn Hill  
 The Jerome Robbins Foundation  
 Ophelia and William Rudin Family  
 Foundation  
 Sam Rudy  
 Wynn Salisch  
 Deborah Tolman and Luis Ubiñas  
 Liangtee Tue

**\$1,000-\$4,499**

Arthur Adair  
 Lucy P. Allen and John Rhodes  
 The American LGBTQ+ Museum  
 Page Ashley  
 Christina A. Back  
 Winsome Brown and Claude Arpels  
 The Witter Bynner Foundation for  
 Poetry  
 Roger Cacchiotti and  
 Stephan Kennard  
 Peggy Chane  
 Jacqueline Chu  
 Jane and John Comfort  
 Robert Croonquist  
 Mary Crowley  
 Claudia Doring-Baez  
 Frederic Duchac  
 Jacqueline Elias  
 Farview Foundation  
 The Felder Foundation  
 Elise Frick and John Garraty  
 Robert Goldberg / Yorke Construction  
 Company  
 Laurie Goldberger and Leslie Kogod  
 The John Golden Fund  
 Jill Hanekamp  
 H.B. Henson Fund / The Puppet Slam  
 Network  
 Buck Henry and Irene Ramp  
 Charitable Trust  
 Gerald Herman  
 Kim Ima  
 Kevin Jennings  
 Jackie Judd and John Papanek  
 Joan Kane  
 The J.M. Kaplan Fund  
 William Kelley and Juan Escobar  
 Rob Laqui  
 Lucille Lortel Foundation  
 The Earle I. Mack Foundation, Inc.  
 Aran Maree  
 Wiley McCarthy  
 Robert B. Middleton  
 Mary Mullin and Frederick Lough  
 Matthew Nasser  
 Carol Ostrow

**\$1,000-\$4,499 (continued)**

The Mr. Pancks' Fund at the Chicago Community  
 Foundation  
 Mary Parker and Damon Smith  
 Christy Pennoyer / The William C. Bullitt Foundation  
 Sol Reischer  
 Robertson Foundation  
 The James E. Robison Foundation  
 Joan A. Rose  
 Glenn Rose  
 Sara Rudner  
 Karla Saavedra  
 David Sedaris  
 Marc Shaiman and Louis Mirabal  
 Kenneth Silverman  
 Moira Smith / M&T Bank  
 Howard and Sarah D. Solomon Foundation  
 Spiderwoman Theatre Workshop Inc.  
 The Acción Cultural Española  
 Hillary Webb  
 Michael Witkin  
 Bon Yagi / T.I.C. Restaurant Group  
 Candice and Joel Zwick

La MaMa is deeply grateful for the support of the Estate  
 of Harold C. Walker.

**Board Of Directors**

Frank Carucci  
*President*

Donald A. Capoccia  
*Vice President*

Joan Rose  
*Vice President*

Steven B. Malkenson  
*Treasurer*

Richard Pinner  
*Secretary*

Byung Koo Ahn  
 Eugene (the poogene) Chai  
 Jane Friedman  
 Mary Fulham  
 Timothy W. Fulham  
 Matthew Hall  
 Kevin Jennings  
 Rob Laqui  
 Wynn J. Salisch  
 Luis A. Ubiñas  
 Scott Wittman  
 Mia Yoo  
 Joel Zwick

To receive information regarding upcoming events at  
La MaMa or to make a donation, please go to [lamama.org](http://lamama.org)

La MaMa, 66 East 4<sup>th</sup> St., New York, NY 10003

If You Like It, Share It  
We want to hear from YOU!

SEARCH FACEBOOK.COM:  
LA MAMA EXPERIMENTAL THEATRE CLUB



FOLLOW US ON TWITTER @LAMAMAETC  
FOLLOW US ON INSTAGRAM @LAMAMAETC  
FOR TICKETS  
VISIT [LAMAMA.ORG](http://LAMAMA.ORG) OR CALL 212-352-3101

## NOW PLAYING

### **The First Line of Dante's Inferno**

Feb 5-22, 2026  
The Downstairs Theatre

### **Mia M.I.A.**

Feb 5-15, 2026  
The Club

### **MANO A MANO**

Feb 12-22, 2026  
Ellen Stewart Theatre

### **The Thousand and One Nights**

Feb 19-March 1, 2026  
The Club

### **Footnotes**

Feb 27-March 15, 2026  
Ellen Stewart Theatre

## COMING SOON

### **La MaMa Kids:**

**The Great Animal Zodiac Race**  
March 1, 2026  
Community Arts Space

### **La MaMa Puppet Slam**

March 13-15, 2026  
The Downstairs

### **Jane Comfort and Company**

March 19-22, 2026  
Ellen Stewart Theatre

### **Antigone in Analysis**

March 20-April 5, 2026  
The Downstairs

### **Spider Rabbit**

March 26-April 12, 2026  
The Club