

**The Challenges of Playing a Man: Playing Jackie in Stephen's Adly Guirgis
The Motherf*cker With The Hat**

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This project is filled with a lot of amazing challenges that I am very excited and eager to overcome and accomplish. With this project being “The MotherFu**** with the hat” by Stephen Adly Guirgis, I want to be sure that the story is being told in a very realistic way, the reason I say this is because the playwright doesn’t want any gender bending when it comes to his plays, it has to be a man plays a man and a woman should play a woman. I am a woman playing a man, not a woman playing a gay woman but an actual man, and I don’t mind being able to put myself in a man’s shoes, there are just certain habits I want to learn and study so I can best resemble a man, for example a man’s walk, attitude, and masculinity. Jackie is sensitive but likes to play hard or a tough persona, but it’s because of his past and what he has gone through being a drug dealer before getting this new job and having his mother pass away, he often feels alone or feels like he can do things independently whether it’s going through an emotional challenge or a serious physical situation, he feels like he can handle things all on his own, which I can relate to. When thinking of Jackie’s character, I feel like the only “challenge” is being as precise as I can be to portray a man but as far as bringing the character to life and using tactics to emotionally fuel him, I feel like I know and understand my character really well. He is Puerto Rican, as am I, his challenges all reside in New York City, also where I was born and raised, and Jackie is very emotionally stubborn but he is very genuine, and with these traits I strongly relate to this character. When thinking about this type of play it definitely falls under comedy and drama

because some of the subjects are of betrayal and heart break but also there is sweet comedic moments that happen then you weirdly feel like you've known these characters your whole life, it's starts to feel like home. In a long term mindset, I feel like this play will help me with my future goals and plans, because I will never feel incapable to do a role no matter what gender. This play will also help me tap into my comedic side as I have only really done dramatic roles, but so far Im getting the hang of it. I plan to

keep acting but also start creating, Stephen does this beautiful writing that emulates the real, and the raw words that sound so truthful to a point where they kind of hurt your feelings but I like to think that's just how new Yorkers are in real life. This play has inspired me to write a short series on people who live in New York City, and what their life is like and what their experience can be? And creating they've background and which borough they come from? And the relationship within the characters?, I want to make something real, something relatable, something someone can watch and say "wow I've been through that". Or something someone can learn from, and understand.

This also allows me to have connections with people in the school but also know I can rely on them especially after college, because initially it's about the people we meet and get to learn from but also get to create and collaborate with in the future.

This project is so relevant for the present time because this is what people specifically people of color go through or have experienced before. But it also gives the opportunity for people who haven't experienced the harsh situations that are presented in the play they still feel empathy and love and forgiveness in a way, and when I say that I mean each character is being manipulated by each-other and they all learn what's best for themselves individually and in a way forgive the past but will never forget it, and that is something still relevant in the present time and it is something the audience can take from the play. I also feel like the way this play is, it also is so hilarious that you get lost in all the drama because these characters are

unapologetically themselves, especially Jackie and that's something I admire about my character that he is so honest and blunt with his approach on things and just makes him this funny character that we begin to love, although we don't always agree with some of his life choices, he is still genuine.

There are multiple ways this play can impact the audience and community, I would like to start that we are a full POC cast and it is being ran by predominantly by POC as well and with major projects on campus not going to lie most of them have a cast full of white individuals and have one poc and that's just not fair. This show also gives you this raw authenticity that floods the script, and people will get to learn how some people from New York were brought up, and a view of the play where maybe you wouldn't want to

end up like these characters except for Julio because he got his life together. This show also opens people's eyes to drug and alcohol abuse, and how that affects them personally or how that affects their character's relationships with each-other, and that is something that can potentially reach someone's heart, whether they've experienced something like that or not. It also shows anyone and everyone can be vulnerable in a state where they thought they can trust someone and later on feel betrayed by said person and how that can affect them mentally. When reading this play non of these characters have sat down and acknowledged the mental traumas they put themselves through whether that emotionally or physically and that's another thing people can take out of this play, to never hold your feelings in, to express them in a positive way and never let that hurt consume you, because you don't know where you can end up or be, and that's something very valuable someone can take from this play.

When we think about the realities on how beneficial non profit theatre programs benefited the underprivileged low-income schools from around New York City, we don't often know the positive result it gives to the students' lives. We will dive deep into the purpose, cause ,and result of the how and why these organizations are justifiable on being a student to greater success. The program that will specifically be written about will be Epic Theatre Ensemble, the organization has had many students over the years and some were also interviewed as well. To arrange the structure we'll start of with the history of the program Epic Theatre and follow through with their purpose, how they truly started the program and they differ from years ago to the present time, as well as; how and what they teach, and then layer that with who are the student's from Epic and what we're there point of views were while attending the program. Furthermore, getting to know who they are, where and what schools they're from, and whether or not the program impacted and prepared them for the future.

In its early years, a dedicated group of theatre makers and teaching artists who were Ron Russell, Melissa Friedman, Jim Wallert, Zak Berkman, Teri Lamm, Craig Rovere, and Shaheen Vaaz co-founded Epic Theatre Ensemble then "Epic Theatre Center" in 2001, with the assistance and guidance of numerous colleagues and friends. They led the company, shaping a new kind of "Artist Run Theatre" that connected classrooms, stages, and community spaces. Their work blended youth development,

“Citizen Artist training”, and the production of bold political plays. Epic experienced rapid growth over the next few years under the leadership of Berkman, Friedman, Russell, and Wallert, alongside producing Artists Godfrey L. Simmons, Jr. and Sarah Winkler. Together, they carried out a five year plan that helped bring Epic’s programs into closer alignment. This effort included the award winning after school program “*Shakespeare Remix*”, which received the Coming Up Taller Award in 2009, and a yearly summer program for youth that eventually developed into the “Epic NEXT Arts” Leadership Program. With this program they use theater to inspire social change and spark conversations, especially by involving young people and underrepresented communities. Their work includes creating new plays, reimagining classics in a way of modernizing Shakespeare and bringing in current social justice conversations that are currently relevant for that time period, and running educational programs that help students become creative, active citizens.

Today, Executive Director Russell and Co-Artistic Directors Friedman and Wallert lead Epic’s growth as a creative force, committed to empowering young people and building strong partnerships with communities. Together, they’re driving bold, socially conscious theater that redefines the role of art in the movement for justice. At Epic, they are not just imagining a more inclusive and equitable america, they are actively working toward it by investing in the young people who can help make it real. Epic sees their students as future leaders in the arts and beyond, because they believe artists have a powerful role to play in shaping the conversations and actions that drive lasting change.

Epic was founded to build meaningful connections through art, education, and mentorship between a diverse ensemble of professional theater artists and young people

of color from communities that have long been overlooked and under-resourced. Their work is rooted in an asset based approach, they focus on the strengths, voices, and creative potential that young people bring, rather than framing them by what they lack. The program recognizes that the lack of diverse leadership in theater and other institutions isn't about a lack of talent, it's about systems that have favored a privileged few. Their overall mission is to help level that playing field by creating pathways for more young people to lead, not just be heard. Step by step, they are working to make American theater more inclusive, more equitable, and more relevant led by the next generation of changemakers. Previously the way the program used to be was Epic had come to certain highschools which were Urban Assembly School For The Performing Arts which is located in harlem New york and was ran by Melissa Fredman, then we have Chelsea CTE High School which was ran by Jim Wallert located in Downtown Manhattan, and a Bronx location that was biswaka that was lead by Ron Russell. In English, History, and Economics classrooms, Epic teams up with teachers to help students explore the connection between individuals and the world around them. With guidance from Epic Teaching Artists, students write and perform original theater pieces that encourage civic awareness and spark meaningful dialogue, and that is where it all starts, then with shakespeare remix the after school program that gives young people the chance to team up with professional theater artists and take the stage in fully produced theater and film projects.

Each year, 20 to 60 students dive into a classic play unpacking its social and political themes, breaking down the language, and weaving in their own writing to make it personal and relevant. Along the way, they work side by side with Epic artists as mentors and castmates, bringing old texts to life in a way that speaks to their own

stories and experiences. It's also running as the same concept currently but as far as having certain select schools they don't do that anymore, they have updated to a citywide remix where any child from any highschool can come and join epic which is really cool but you would have to at least attend/ work a shakespeare production with them and then would be to move to the summer intensive Epic Next.

Epic NEXT is a yearlong program that starts in the summer and pairs professional theater artists with students from Epic's used to be partner schools and other schools now, young people who've shown real creativity, leadership, and passion. It kicks off with an intensive summer lab, where students work closely with their mentors to dive deep into theater making, explore big ideas around social justice (especially in education), and grow as leaders, artists, and community members. Each Epic Teaching artist mentors a small group of students, usually two or three helping them build skills not only in acting and writing, but also in public speaking, teamwork, college readiness, and civic engagement. These relationships often become a lasting source of support and inspiration throughout the school year. They run through a structure of Improv, Monologues, and finishing up with a devised piece. At the end of the summer, the students use what they've learned to create original 30 minute plays that go on tour to schools, community centers, and conferences. These performances explore real, complex issues like access to education, racial equity, and student voice—and spark conversations in every room they enter. At its core, Epic NEXT is about the power of theater to spark change. Theater pushes young people to discover who they are, to speak their truth in front of others, and to connect with audiences in meaningful ways. It challenges assumptions, encourages empathy, and brings people together around shared experiences. And the impact is real, Epic NEXT alumni have

gone on to attend top schools like Howard, Northwestern, Bard, SUNY Binghamton, Emerson, and even SUNY Purchase and many more. With what they teach, theatre isn't the only guideline, they want to make sure that as a student you have the "roadmap" to a better future especially as a minority and P.O.C, they teach them what is financial aid and how to best execute applying for college and what is dorming and just the layers of how to better prepare to get ready for college and it's really encourage to make something of ourselves instead of feeling like we are going to end up like certain people we see everyday and that's not the result we want for ourselves as students from predominantly underprivileged neighborhoods. But beyond college, they leave the program with confidence, purpose, and a strong sense of who they are as artists and as leaders.

This is a great turning point to get to know some of the Epic Alumni that had attended Epic while in highschool. Olivia Dumbar was a student at Chelsea CTE High School and graduated Smith's College , Olivia first got introduced to Epic when meeting Fredman and Wallert they where teaching in the English class incorporating real life to an adaptation of "Antigone" and making however they want, Olivia immediately raised her hand and said " I probably took up most of their time asking questions about the program but that's something that highly encouraged when can to joining the program and they said they could just tell from then I would be with them for a very long time, and it was kind of cathartic for me, right? And my artistry, Just to be able to create and be bold." But what really intrigued her was the summer program. Olivia states " But what really changed my entire life, especially that whole summer, I learned how to make friends with people who actually care about something, not just my mentors and the older people in the company right? But the students and the students, they brought

them together and taught them how to hold a safe space for each other, the most intense and loving place, and Epic became this family and that wouldn't have been without them giving us the safe space they cultivated for us. In the summer we were always doing something so interesting and learning how to build community and pushing ourselves to do what seemed to be impossible task that were either writing a script, putting up a show, and in that first year we truly learned structure when it came to the theatre world but what came down to what really made change was the touring shows. In our second year at Epic we were given a grant to come up with a play that has a social justice topic whether that's about standardized tests or segregation in schools and we were young but we learned to conduct interviews with other teach artist, teachers, staff, and learned how to make a play in a week and had to be memorized within two days and it's like dang we are being taught and treated like professional artists to some degree, and it's like what that means as students of color and how that can we benefit and help make change for something that can help the future students. I think that's also why I love working with the students now as an alumni, we get to relate and understand the students and just teach them that they have a voice as well and just being able to express that is a big thing especially for young P.O.C students."

Dumbar still works with Epic till this day and is now a Teaching Artist and Mentor for both CityWide remix and Epic NEXT. The Next Epic Alumni is Dalissa Duran, her high school was located in the Bronx and had attended Evander Childs Campus, " I think one of the biggest things is that we as past students got the opportunity to learn all these techniques and strategic work, to a point where we can potentially make an impact together all for free, and that's also what makes Epic special because you have programs that can offer very similar things with a high price tag on it

and therefore is inaccessible to students in marginalized demographics and the fact that Epic does it all for free at no expense to the parents or the students and only working as a nonprofit, that's what makes it so important and so special because at a time where our country loves to profit off of art especially marginalized people's authenticity and stories and Epic is putting all that power and skill sets into the hands of young black and brown and poor students in this city and the way I feel like no other company is doing at all, all this and the Co-Founders are like raising us at the same time and I think that's why the alumni staff in our company are so successful even if they are in and out of the company throughout the school year, and it's like they cared so much about us and giving all of us that individual attention and now we want to be able to give that back and I think that we provide such an important perspective having been alumni in the program because we know where the students are coming from therefore they trust Ron, Jim, and Melissa, and they would trust us to because we would give them guidance and it's kind of like an older sibling to a younger sibling so it that alumni aspect the also makes Epic so important and different because then it means that not only are they taking care of these students while in highschool, while having to benefit from as a nonprofit but also just being able to bring them bring in as adults and that means you can still be in Epic later in life."

Duran Continues " That means you can be with Epic until practically the day you die. I feel like at least. If it, hopefully, if it keeps going on. And that's why it's important to have nonprofits. Especially in this time where the government is trying to limit what nonprofits can do and sort or strong arm them into complacency and compliance and Epic is only about to be 25 years old next year so just imagine what it can accomplish if the alumni really did spearhead it. And take over and learn how to make those finances

through a nonprofit way. None of this would mean anything if it was for profit, none of it would be as important, accessible or really true to the message of the art that the company creates, if it were a for profit theatre company, right?”

Duran also still works with Epic throughout the school year and teaches students what was once passed down to her she was also a graduate at Muhlenberg College. I had also attended Epic and is an Epic Alumni that currently still works with Epic during the summer intensive and with the students, and being an apprentice and helping teach with the mentors. I have had many similar experiences as Olivia and Dalissa, where we as young black and brown students are living in underprivileged neighborhoods and go to these under resourced high schools and there was never a light shined on it that we deserved better and more from and for our community and Epic became and was a vessel for students to express the unfair realities that we had to face as young poor kids trying to find our way and Epic helped us as much as they can and could to navigate us as best as possible to be passionate and fight for the justices that we believed in and being able to create art and continue to then pursue whatever we wanted to be in college. Epic made me feel like I belonged somewhere and having the ability to practice my craft and also having a sense of purpose behind it and it meaning something, with all this being said it made me reflect that nonprofits are important to make the changes that we make today as a society because how else are you going to model to a capitalistic society it needs to, in my opinion completely fall and restructure itself to be actually be sustainable for the world and society, how else are your going to model what it means to be revolutionary if you aren't revolutionary yourself in your practices and in your artform and in your finances.

There are list of nonprofit theatre programs that are possibly similar to Epic and we have a messed up president and he decided to defund and take away alot of money from these programs that better young black and brown students that want and should have an amazing successful life, and I can say Epic had definitely changed mine, in many ways then one, even preparing me for college and writing my personal essay to even auditioning for the BFA in purchase, I didn't get in but I still got into B.A and they still helped me achieve to go to college and still pursue my dreams.

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My senior project was the play “The Mother F***** with the Hat” written by Stephen Adly Guirgis and the character I proudly performed as was Jackie. There are multiple factors that helped me achieve the goals that I wanted to explore and really tap into. In my goals and impact paper I really wanted to be sure to capture the true embodiment of a man and I was just worried that I wouldn’t be able to visibility achieve that due to the fact that I am a woman, but I took journal entries and took classes that really helped dive deep into that type of character but also my director also helped me navigate through character work and making sure all of our characters were in our bodies and better familiarized with our characters. So to start of with what classes I took this semester, I took three classes that I knew were going to benefit me in a way of being better prepared with Jackie, the classes were Movement for performers with Ronnie Stewart and Ensemble creation with Donnie Mather as well as Voice essentials with Tania Chelnov-snitow. These classes really benefited in not just being a reliable and noble scene partner but they helped me to embody this character as much as possible, these classes really helped bring out the authenticity of the character and enhanced the skills I’ve learned in these classes.

In the class for movement for performers we were instructed to really learn to combine but also detach ourselves as performers to our craft and characters. We learned how to center ourselves, and our chakras and who we are as artists and are we genuinely being honest with ourselves in being okay to be in uncomfortable situations like stretching our bodies and being willing to be okay to struggle but don't give up. There was a large amount of text I had to memorize, I learned that I could push myself even on days I don’t want too, that I shouldn’t allow that to be a reason to not achieve the goal I have been planning for even if it’s a “bad day” or I’m not feeling it, because if this is something you really want, you will push to strive through all the rough patches to get to that finish line. This class also humbled me alot, cause we would take half the class doing individual stretches and run around the room just to be sure we were equally starting to understand ourselves and who we are when we present ourselves to the audience and for a stage.

As for my other class that also had benefited me towards a successful performance had to be Ensemble Creation, with this class we as an ensemble were taught so many techniques like creating shapes with our bodies and finding out what really molds the body and how it can fold or go small to big, and learning jesters and how does a repeating jester signify with the character that you are portraying and how does that affect the rest of the ensemble? and what are their responses to that?, learning how to use time in a space and really processing and letting that moment sink in, learning how to use the space as an ensemble member and creating small scenes as an ensemble and taking these different elements and conjuring up a story. This class taught me the perspective of all points of view when it comes to being an actor, director, and playwright, because we all had a chance to work together and really tackle these projects using these techniques and creating beautiful work with it. The process really help me embody the character way more learning how to use jesters as one of the biggest factors when working on my character, Jackie is a fun chill laid back guy that's from new york and likes be a little sly but always honest and i loved giving this character jesters from rubbing my hands on my laps repeatedly whenever he got nervous or even rubbing of the hands, or even just by the speed or the pace of his walk, it just adds and is want gives it life. I was also able truly use the shape of my body, I want to say in a specific instance the fight scene in the show, I really wanted to be sure I was able to really exaggerate the effects of a punch or even someone throwing a body across the stage, just being able to accomplish the visible effect to make sure it looks as authentic as possible. For the last class that tied everything into place was Voice and Speech essentials with Tania, although i had taken a vocal specialized class but I wanted to take another one just to learn more when it comes to the voice and the anatomy of the throat and neck of our bodies, and really tapping into the benefits and the risk of how our voices are, even on a day to day bases, and how to take the right measures to be sure we aren't harming ourselves when performing, or even in a regular sense. You wanna be sure that you aren't straining or damaging the throat because then something can happen like throat irritation and it can cause your voice to become raspier or a tad bit lower. We did exercises daily to see if we were experiencing changes or improvements. We had taken a video in the beginning of the semester of ourselves performing a monologue and then ended up taking another video at the end of the semester and then reflecting on the

practices we learned in class and we would use these exercises outside of class to better evolve our performance abilities as actors/actresses. This helped my overall experience while playing the role of a man and because with the hefty load of lines I have to be able to be sure I'm breathing while performing, as actors and sometimes myself, get caught up into trying to be sure we deliver a line and not often realize that sometimes we hold our breath or not give a line enough breath which causes the line to seem unnatural to the human eye and initially fake, as well as I would drop my voice a tad bit down but not too much where I am trying to imitate a man due to the fact I already have a pretty deep voice that didn't need a drastic change, and we didn't use microphone so these practices really helped with the projection of my voice to really reach the audience and be sure to keep them engaged.

With all these classes, it provided the tools that I needed to be well prepared for the role of Jackie in addition to all the character work my castmates and I would practice to really dive deep into the center of the character, so we better understand them as actors/actresses and also understand the relationships within the ensemble and the characters to each other. In our rehearsals it was really beneficial when Natalie our Senior director would give us these prompts that had our characters interact with each other in an improv of scenario of something that would happen in these characters lives, like for example when it was a rehearsal for a scene with Jackie and Veronica, Natalie had Tionne and I in a scenario where Jackie was in jail and Veronica came to visit him and we decided whether or not they had stayed together or had broken up due to the fact at the end of the play as audience members we are left with a cliffhanger and don't know the answer to that question, and it was an interesting experience to see where the minds of Jackie and Veronica could lie and where relationship is. We also did an exercise with the two characters portraying being together and getting to know who they were as a couple and trying to understand each other and seeing where their relationship is at during the show but also to where the climax of the show was and how that affected the hardship of Jackie's and Veronica's relationship towards the end and with these scenes we would collectively make, we as actor's got to really understand where our character were with each other and that really helped me be able to show this beautiful relationship that has hardships and challenges and drama but isn't afraid to back down for what they love or who they love even if they have to die for it.

There was this heartfelt moment where Julio who was play by Daniel V. and my character were arguing and Natalie had paused the scene and asked me how does this scene make Jackie feel? And I reflected on the question and said Jackie feels like he don't need anybody, but deep down inside he needs to be comfort and when playing the scene a second time and going through those intense emotions and tactics where I'm trying to portray the tough guy but deep inside my character wants to break, and i remembered just hugging Daniel V and feeling like I wasn't alone and knowing that my character wanted to go against that made me sad as an actor but it's something I can relate too.

To continue with character work I did with my other castmates that had played Ralph, Natalie had Daniel and I also in that same scenario as the one mentioned earlier with Jackie being in Jail and Ralph coming to visit him after finding out Ralph had slept with Veronica and doing that exercise Daniel and I were were two best friends and one was betrayed by the other and how that betrayal look from the person who is being betrayed but also how is my scene partner processing that and what is going to be the next action Jackie might take after that and this made me realize as a man Jackie is this person who feels like ever since his mother past away he's always got his own back and he has nobody but himself and sometimes it is fed off with this toxic masculinity and in a sense he relied on Ralph at being a big benefactor in his life and really trusted him, and within this play Ralph kind of destroyed Jackie's manhood but this also helped me tackle this vulnerable side to Jackie where it's like men cry too and that's okay, being a man and crying isn't a sign of weakness, it makes you you stronger in the end and sometimes it's the people that you have close to you is the ones who hurt you the worst.

If i had to reflect on my performance I thought I had accomplished my goals and expectations for the play, brought this character to life and truly capture the essence of a man, no i'm not a man but that's okay it didn't bring down the realism of the story and that what I feel like is the most important part.

This play has made me realize a lot as an actor and a senior producer and just being able to juggle all these requirements into making an amazing play and if I'm going to be truly honest the hardest aspect on this project just had to be the set of the stage and the budget and that is something that really worried me due to the fact if we don't have good props or like flats to be imitated as walls it won't be good just being the fact the you have

four broke senior college students that could barely afford anything, how could we make something this amazing become real and not going to even thought we had a set and we had a fun,cute set but it was also bear but that's not what mattered to me, it was the story, it was the amazing cast that we had and the characters that we all had been working hard for, coming into rehearsals three days a week since August 28 2024 and then having those intriguing character workshops that we did with each other to truly understand the meaning of this play and just give and offer this audience and amazing show.

This show has been a big challenge but one of my greatest achievements because with this challenge I tested myself into being sure to have discipline when it came to the serious of the role I was, with these classes and tools that were given to me, I would just practice and practice until I was able to truly play with Jackie and this character and if he's loving and funny but is he also stubborn and I am just glad I had the Greatest opportunity to be able to play this character he was fun, caring and also an asshole but I loved him.

Instagram:@Tmfwth

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Senior Project

Breaking News

THE MOTHERFUCKER WITH THE HAT

By Stephen Adly Guirgis



NOV
21st
22nd
23rd
IN HUMANITIES
THEATRE
@7:30 PM

Directed by
Natalie Nova

Cast
Lizette Padua
Tionne Watson
Daniel Pierre
Nina Farduchi
Daniel Velasquez

















