



jack warner, sj
director

apartado 70
el progreso, yoro
honduras, c.a.

tel.: (504) 2647-0974
e-mail: teatrolafragua@gmail.com
<http://www.teatrolafragua.org>

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“Honduran authorities have detected the Central American country's third case of coronavirus infection, President Juan Orlando Hernandez said on Friday.”

That story from Reuters hit the international wires on Saturday. It did not merit a great deal of notice; COVID-19 has affected people around the globe, and three cases in a poor and mostly forgotten country don't grab headlines in a time of pandemic.

A couple days earlier, another story had shown up as a marginal wire service piece in the New York Times and elsewhere. This story signaled the impact the coronavirus would have on *teatro la fragua*:

“The Honduran government said on Thursday that all schools, both public and private, would close for two weeks from Friday to contain the coronavirus....”

The *teatro* has *El Asesinato de Jesús* rehearsed and ready for our Easter season. With the school closure, our principal paying audience vanishes (school groups are our most reliable and substantial source of audience and revenue). And that vanishing audience erases the sole significant income source during the spring season, and one of the bedrock income sources in our annual budget.

In this new normal, the *teatro* dream remains as powerful as ever, but the *teatro* company must declare itself in a state of “Financial Emergency.” If the social crisis worsens—as the combination of global pandemic and official corruption suggests it will—we face an existential threat.

I am sending this note in the hope that out there, there is someone who manages to hear our desperate cry, and who will help us keep our *teatro* dream alive. Can you make a special gift at this critical time?

Thank you very much for being part of *teatro la fragua*.

Jack

P.S.: If, in this time of global anxiety, you can make a gift to the *teatro*, you will join the *teatro* in proclaiming that Beauty in the Time of Pandemic may be our most critical need.

teatro la fragua
c/o Jesuit Advancement Office
4511 West Pine Boulevard
St. Louis, MO. 63108
U.S.A./EE.UU.