LATINO THEATRE FESTIVAL 2013

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For more information related to The Latino Theatre Festival visit www.goodmantheatre.org!
From Workshop to Opening Night

BY ELIA MARIA LINTZ

The audience is full, there is a buzz about the theatre – it’s opening night of a new production. Most people don’t think of how a production got to that point. But what does is the process of getting a new play from just words in a script to a full-fledged production? How does a production get from script to stage?

Most productions start out with a reading, which is a reading of the script that is directed and performed for an audience or potential investors. Actors are hired to perform a reading but lines are not typically memorized and scripts are in hand. A reader is also present to read settings, stage directions, and any notes the playwright has included in the text. A reading is usually performed with music stands. Actors use them to hold their scripts during the reading. The purpose of a reading is to hear the play out loud and to receive feedback from the audience. A play has more than one reading before it enters the workshop phase.

The next phase is a workshop. A workshop takes it a step above a reading and allows actors to get up on their feet and actually perform the piece. A workshop also enables producers to build the creative team of a production – usually the director, assistant director, and designers. A workshop varies in size and style. Some workshops happen very minimally in a small space with little to no set, costumes or props. Often, workshops done at larger professional theatres can resemble full-production with complete sets, costumes and props. Regardless of the extent of a workshop, it usually represents the first performance of a work and allows for people to get a feel of the production – its’ flow, the response, what works and what doesn’t. A workshop can make or break for a production and most productions don’t even make it past the workshop stage.

If a production makes it past its workshop, it can then move forward to a full-fledged production. Between a workshop and opening night, a lot can be fine-tuned or changed within a show. Actors change, artistic staff like designers and directors can change, there are scenes added and characters scrapped, all to make the best show possible.

Included in the plays you’ll see at Latino Theatre Festival is Teatro Buendía’s Pedro Páramo, which underwent its workshop phase with the Goodman. Pedro Páramo was workshopped internationally, both in Chicago and in Cuba. Artists and artistic staff from both locations traveled, and worked over the course of multiple years, to bring this play to a Chicago stage in 2013!

An Introduction to Teatro Buendía

BY MARIA NELSON

Teatro Buendía, presenting Pedro Páramo at this year’s Latino Theatre Festival, first debuted in the United States with a production of La Vista de la Vieja Dama for Goodman Theatre’s Latino Theatre Festival 2010. They went on to perform Charenton in the same festival, earning a stellar 3.5/4 star review from Chicago Tribune’s Chris Jones. The most celebrated independent theater company in Cuba, Teatro Buendía is renowned for its poignant adaptations of classic texts whose themes reflect the struggles and challenges of contemporary Cuban society.

Teatro Buendía was founded in 1986 by actress, teacher and artistic director Flora Lautén, with graduates from the Instituto Superior de Arte. Lautén and playwright Raquel Carrió contextualize western and European classics in a uniquely Cuban setting, with an ensemble of actors who have trained rigorously with Lautén through the Institute of Fine Arts in Havana. Past Teatro Buendía productions have incorporated puppets, intricate staging, and music and song. In addition to producing theatre spectacles, Teatro Buendía is affiliated with a permanent research center for the study of Latin American and Caribbean cultural traditions.
When posed with the question of “have you heard about Pedro Páramo?” most people provide the answer “Pedro who?” Pedro Páramo is a story of a boy who goes in search of his father to fulfill his mother’s last wish and finds out more than he bargained for about the type of man his father was. A common enough plotline, this novel would go on to be one of the most celebrated and influential works of Latin American fiction.

Pedro Páramo follows Juan Preciado as he ventures to his mother’s hometown of Comala to find his father, Pedro Páramo, her dying wish. He finds Comala a desolate and barren ghost town, having been destroyed by Pedro Páramo. The story is told through first and third person narrative. It bounces between characters and time periods.

The short novel was originally published in 1955 by Mexican author Juan Rulfo, an enigmatic author who never published another novel after the release of Pedro Páramo. At first the novel garnered lukewarm response but the view on the novel quickly changed as new literary styles were beginning to be more accepted, especially the genre of Magical Realism. By 1997, Pedro Páramo had sold over 1 million copies before it was ever translated into English.

An article in Slate Magazine argues, “In truth, Rulfo’s own book [Pedro Páramo] is more diabolical than magical, and more phenomenal than real.” Moreover, an introduction by Ilan Stavans to Juan Rulfo’s The Burning Plain claims, “The term magical realism, perversely attached to Latin American fiction, is absolutely foreign to these stories: Magic never enters Rulfo’s picture. A better term to describe what these stories do is what I would call realismo crudo, a type of realism interested in the rawness of life.”

The legacy of Pedro Páramo extends beyond the amount of copies sold and critical acclaim. With his second novel, Juan Rulfo influenced the development of Magical Realism. This novel was a precursor to the works of Gabriel García Márquez and Jorge Luis Borges, two of the most renowned Latin American authors of the 20th century.

Pedro Páramo continues to be an enigmatic novel that holds influence today, inspiring multiple movies and analyses as well as other works of literature by Jorge Luis Borges and Gabriel García Márquez.

What is Magical Realism?

Magical Realism is a genre of literature that, vaguely defined, incorporates surprising, perhaps magical or fantastical, elements into an otherwise mundane world. The term is often used in reference to Latin American literature, though in reality the genre has a more global scope.

The term “magical realism” was first used by German art critic Franz Roh to describe a new, Post-Expressionism style of painting. Today, Magical Realism can describe visual art, film or, of course, literature. Often, Magical Realism is confused with fantasy or “lo real maravilloso” – and works by authors such as Jorge Luis Borges or Alejo Carpentier often bridge more than one of these descriptions.

Franz Kafka is often cited as the founder of Magical Realism literature, but perhaps its most famous author is Gabriel García Márquez. Juan Rulfo’s work is sometimes said to be a precursor to Magical Realism, though this is hotly debated.

Some well-known Magical Realism authors include:

- Isabel Allende
- Miguel Ángel Asturias
- Jorge Luis Borges
- Alejo Carpentier
- Laura Esquivel
- Günter Grass
- Franz Kafka
- Gabriel García Márquez
- Toni Morrison
- Kenzaburō Ōe
Juan Nepomuceno Carlos Pérez Rulfo Vizcaíno, more commonly known as Juan Rulfo, was born in San Gabriel, Jalisco, Mexico, in 1918, during the final years of the Mexican Revolution. When he was very young, in the 1920s, Jalisco – along with three other states in Western Mexico – became the center of the Cristero War, an uprising against the anti-Catholic practices of the Mexican Government at the time. Needless to say, the political landscape in Mexico when Juan Rulfo was growing up was turbulent.

Jalisco was once known as “Nuevo Galicia” or “New Galicia.” Galicia, one of several “nationalities” in Spain, is a region in the northwestern corner of the country, near Portugal. Those who call it their home speak of it fondly and nostalgically, as if there’s no place in the world like it, that it’s completely unique both in terms of landscape and culture. Juan Rulfo in interviews spoke of Jalisco similarly – as if Jalisco were almost autonomous community with its own distinct personality – hence New Galicia.

Yet the region, San Gabriel, even during Rulfo’s lifetime, had seen better days. In a book entitled Into the Mainstream: Conversations with Latin-American Writers, authors Luis Harss and Barbara Dohmann quote him remembering, “In the old days San Gabriel was a prosperous town; the royal road to Colima passed through there... San Gabriel and Zapotitlán were the most important towns of the region from the seventeenth century down to the Revolution... But that was long ago.” Comala, the setting of Pedro Páramo, is probably not based on Jalisco or San Gabriel – if anything it is based on the actual town of Comala, in the state of Colima. Yet both Juan Rulfo’s Jalisco and Juan Preciado’s Comala share a ghost-town quality. In 1933, 15-year-old Rulfo moved to Mexico City, where he would spend the majority of his life.

According to Harss and Dohmann, Rulfo spent a good portion of his life – much like Juan Preciado in Pedro Páramo – looking for traces of his ancestry, as Rulfo’s parents both died by the time he was eight. In Jalisco, it was common to have dug up the graves of ancestors when a family moves, bringing the decaying bodies to a new home to retain family ties to the earth. Similarly, Juan Rulfo dug up graves in search of his origins throughout Mexico. Indeed, as Harss and Dohmann had described, “The dead haunt Rulfo”.

In 1967, when Harss and Dohmann’s book was published and when Rulfo was not yet fifty, it seems Juan himself had reached a similar, aged state as desolate earth: “He [Juan Rulfo] talks quickly, in a nervous haste – he is what is known in his land as a ‘slow starter,’ he says, like one of those rifles with delayed action that often backfire – frowning painfully. He is like his land: prematurely aged, deeply furrowed, careworn.”

When Rulfo began writing fiction in 1936, after taking a class in literature at Universidad Nacional Autónoma de México, this past stuck with him. In his introduction to an English translation of Rulfo’s collection of short stories, The Plain in Flames, Ilan Stavans notes, “in interviews, he often talked about the decay in towns where he grew up as they entered the 1920s; about how the government had forgotten its inhabitants; about the hermetic way people would handle their own affairs, barely talking to one another, engaging in dialogue ‘as if it were a secret.’” Indeed, a major theme in Pedro Páramo is the breakdown of a semi-feudal society.

Rulfo’s fame comes from only two major works, a collection of short stories El Llano en llamas - translated to either The Burning Plain or The Plain in Flames, depending on the edition – in 1953 and the novel Pedro Páramo in 1955. Pedro Páramo, surely Rulfo’s most famous work, has been translated into 18 languages. His second novel, El gallo de oro, published much later in 1980, is not as well-known, probably because it was published significantly after his other works, though he wrote the majority of it between 1956 and 1958.

Describing his process, Rulfo referenced three “points of balance” – or steps – in creating a story: to create a character, to place him in an environment where he might move around, and to discover how the character expresses himself, according to Stavans. As for his writing style, he cited influences such as Norwegian authors Knut Hamsun and Selma Lagerlöf, as well as William Faulkner. The language he uses is conversational and authentic. In an interview, he described, “It isn’t a
calculated language. I don’t go out with a tape recorder to take down what people say and then try to reproduce it afterwards. There’s none of that here. That’s simply the way I’ve heard people speak since I was born. That’s the way people speak in those places.”

Unbeknownst to many, Juan Rulfo was also a prolific photographer. According to guiarte.com, he produced as many as 6000 negatives, using a Rolleiflex camera. He also kept a large library, and 900 of his volumes were on the topic of photography. An article in El País, “Los ojos de Pedro Páramo,” quotes Rulfo’s son, Juan Francisco, stating that Juan Rulfo “learned to see before he learned to write” [original Spanish: “aprendió antes a ver que a escribir”], an indication of Rulfo’s passion for photography from a very early age. His official website notes that he first released his photographs to the public in 1949 in América magazine, but that he began as a photographer as early as the late 1930s, around the same time he began writing. Larger collections of photographs have been released since – the most recent batch in 2010 in Andrew Dempsey and Francisco Toledo’s book 100 fotografías de Juan Rulfo.

Rulfo’s photographs, all black and white, depict images of people, trains, facades, pyramids, and musical instruments and people who play them. According to Víctor Jiménez, author of Triptico para Juan Rulfo: poesía, fotografía, crítica, “Architecture occupies, without a doubt, a large part of the negatives produced by Rulfo. They reveal his interest in churches and Hispanic palaces, remnants of pre-Columbian civilizations and simple groups of houses” [original Spanish: “La arquitectura ocupa, sin duda, una gran parte de los negativos producidos por Rulfo. Revelan su interés por las Iglesias y los palacios hispánicos, los vestigios de las civilizaciones precolombinas y los simples caseríos de los pueblos”]. Jiménez notes that Rulfo was an admirer of Henri Cartier-Bresson, famous for his photojournalistic style, and this influence can be seen in Rulfo’s Oaxacan collection, which features photographs of peasants, Zapotec architecture and natural landscapes. In an interview, he said he tried “to show a reality that I know and that I want others to know. To say: ‘This is what has happened and what is happening’” – with both his photography and writing.

Juan Rulfo died in 1986, but his legacy has lived to this day. Around the time he published his novel, his writing strongly influenced student revolutionaries of the 1960s. Along with Jorge Luis Borges, his work was credited as spearheading El Boom, “a [literary] movement with global implications,” according to Ilan Stavans. Late in his life, he won awards such as the National Prize for Literature and the Premio Cervantes. He was elected to the Mexican Academy of Language in 1985. He has been praised as one of the most important Spanish language novelists by authors such as Octavio Paz and Gabriel García Marquez, the latter of whom cites Rulfo as a major influence. In 1967, Harss and Dohmann claim, “He has not blazed any new trails; to the contrary, he has been content to tread along traditional paths. But his footsteps go deep” – a statement that may still be true today.
A Profile of Quiara Alegría Hudes

BY ELIA MARIA LINTZ

Write what you know – a tip that most college writing professors reiterate over and over again. For Pulitzer Prize winning playwright Quiara Alegría Hudes, this principle can be found in all of her work. Hudes doesn’t limit herself to purely writing about her own life though. Traces of her own experiences can be found throughout her work, inspired by her own family and life, but her plays expand to places that Hudes herself has never been to and they deal with issues with which she doesn’t have first-hand experience.

Born to a Puerto Rican mother and Jewish father, Hudes was raised in West Philadelphia. From a young age she had a deep appreciation for different cultures. Her curiosity led her to discover more about them, and she felt comfortable switching between different worlds. This curiosity and multiculturalism appears in her works through diverse settings, topics, and characters present in each piece. Her upbringing in Philadelphia, a multicultural city in its own right, also plays a major part in her writing. Many of her plays are set wholly or partially in her hometown.

She attended a public school in Philadelphia and went on to receive a B.A. in music composition from Yale University – music still being very much a part of Hudes’ life and a major theme in many of her plays, especially in The Elliot Trilogy (of which, The Happiest Song Plays Last in the Goodman’s 2013 Latino Theatre Festival, is a part). Hudes has said that music is the basis of her writing, basing the world and language of the play off a certain type of music. In The Elliot Trilogy, music plays an important role, whether as a transitional backdrop or having a live musician on stage.

After receiving her B.A., Hudes went on to obtain a M.F.A in playwriting from Brown University where she studied under Paula Vogel. Although, Hudes did not actively study playwriting until her masters, she wrote and produced her first play in 8th grade. Always writing for school or music, the profession of playwright came to her naturally.

Hudes first began to garner major notice with her play Elliot, A Soldier’s Fugue, culminating in a nomination for the 2007 Pulitzer Prize for Drama. The character of Elliot, a returning Iraqi War veteran is loosely based on Hudes’ cousin. The second play in The Elliot Trilogy, Water by the Spoonful won the 2012 Pulitzer Prize for Drama, a rarity, as the show did not premier in New York until this year, to positive reviews. The final play in the trilogy, The Happiest Song Plays Last, will enjoy its premiere here at the Goodman. All three plays contain elements of Hudes’ life and highlight the importance music has played in her life.

However, Hudes is perhaps most well-known for her collaboration on the 2008 Tony Award winning musical In the Heights. She wrote the book for the musical and was with the production from its inception and Off-Broadway run to the Broadway incarnation. She received a Tony nomination for Best Book of a Musical. In the Heights was also a 2009 Pulitzer Prize for Drama finalist.

On top of writing award winning plays and musical, Hudes has also written a children’s musical called Barrio Grrrl!, commissioned by the Kennedy Center, and Welcome to My Neighborhood! A Barrio A-B-C.

Hudes shows no signs of slowing down and has finished her first play post-trilogy, Daphne’s Dive. Her work continues to be innovative and genre-bending. Always bringing an aspect of what she knows, Hudes has become one of this generation’s leading playwrights.
The Arab Spring: A Timeline

BY ELIA MARIA LINTZ

The Arab Spring was a series of political upheavals in the Middle East that started in 2010. Dissatisfaction with local government, wide income gaps, dictatorship, human rights violations, political corruption, economic decline, unemployment, extreme poverty and educated but dissatisfied youth caused protests to spread across 20 nations.

Below is a timeline detailing important events during the Arab Spring. Think about how countries can be influenced by events in neighboring areas.

- **August 2010**
  - Obama issues secret statement preparing agencies for upheaval in the Middle East

- **December 2010**
  - Protests begin in Tunisia and Algeria

- **January 2011**
  - Protests begin in Lebanon, Oman, Yemen, Egypt, Syria, Jordan and Morocco
  - Tunisia overthrows government.
  - Tahrir Square Protest demanding resignation from President Hosni Mubarak occurs in Egypt.

- **February 2011**
  - President Mubarak resigns.
  - Protest against Muammar Gaddafi begins in Libya. This is the start of the Libyan Civil War.

- **March 2011**
  - Prime Minister Shafik of Egypt resigns.

- **August 2011**
  - Battle of Tripoli in Egypt

- **October 2011**
  - Coptic Christians protest in Egypt – Egyptian army responds with an attack in which many people were killed.
  - Gaddafi captured and killed during the Battle of Sitre – end of Libyan Civil War.

- **November 2011**
  - Protest in Tahrir Square to speed up government transfer in Egypt – Egyptian army responds again.

- **December 2011**
  - Women protest for human rights in Egypt.

- **February 2012**
  - Syrian government begins attacks rebel district.
  - President Saleh of Yemen resigns.

- **April 2012**
  - Protest against military rule in Tahrir Square.

- **May 2012**
  - Egyptians vote in 1st round of presidential elections.
  - Syrian government attacks rebels again.

- **June 2012**
  - Hosni Mubarak sentenced to prison.
  - Mohamed Morsi wins Egypt’s presidential election.
  - President Zine El Abidine Ben Ali of Tunisia sentenced to prison.

- **July 2012**
  - Syrian army carries out the Houla Massacre – Syrian uprising officially becomes a civil war.

- **November 2012**
  - Protest in Egypt against Morsi who granted himself unlimited powers.

- **January 2013**
  - Protest against Morsi develops on the 2nd anniversary of 2011 revolution.
  - Women granted the ability to vote in Saudi Arabia.
In Quiara Alegría Hudes’s Elliot Trilogy, memories of his military service in Iraq haunt title character, Elliot. Not uncommon, this phenomenon often affects people in high stress environments that carry a risk of exposure to trauma. For decades, service men and women returning from combat zones have suffered from battle fatigue or shell shock. Their conditions were often ignored because it was regarded as normal for people to return from combat changed. Only in 1980 did the American Psychological Association give the condition a clinical name — Post Traumatic Stress Disorder (PTSD).

PTSD occurs after a victim experiences a traumatic event like combat, assault, or a disaster. It is normal for people to have stress reactions after a trauma, but when reactions do not fade, they are diagnosed with PTSD. To be diagnosed with a severe anxiety disorder, symptoms must be present for longer than three months, cause great distress, and disrupt work or home life. Symptoms of PTSD manifest in four categories: reliving the event, avoidance, numbness, and hyperarousal.

Sufferers of PTSD most often relive the initial event through nightmares, hallucinations, and dissociative flashbacks. They can also have a feeling of fear and horror regarding their trauma experience. People who exhibit these symptoms often experience a trigger that sets them off into a flashback episode. A trigger is something a person can see, smell, or hear that reminds the victim of the initial traumatic event.

This leads to another common symptom of PTSD, avoidance. Many people experiencing PTSD avoid situations that remind them of the event. This can go as far as shunning specific situations or even people that could serve as a reminder of the trauma. People exhibiting avoidance also try their hardest to avoid talking or even thinking of the event. A lot of cases of PTSD go untreated because people do not want to talk of their experiences and never reach out for help.

There are two symptoms of PTSD if a person is exhibiting numbness, they often find it hard to express feelings. Specifically, they find it hard to remember, talk, or think about parts of the trauma. In contrast, hyperarousal is a state of increased psychological and physiological activity. If a person is experiencing hyperarousal, they are usually jittery or always alert and on the lookout. They may also become suddenly angry or irritable. Insomnia is one of the leading examples of hyperarousal.

PTSD is diagnosed by a mental health professional and usually takes at least two sessions of therapy to reach a concrete diagnosis, which can be confirmed through a screening test and questionnaire. The criterion for diagnosing PTSD is found in the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR).

Once a person is diagnosed with PTSD there are multiple treatment options. The most common are Cognitive-Behavioral therapy, Exposure therapy, and Eye Movement Desensitization and Reprocessing. Each method of treatment focuses on confronting the events, learning how the events affect a person, and then changing behavior and thoughts surrounding the event.

Because of the outbreak of PTSD diagnoses in returning service men and women, more focus has been placed on the research and treatment of PTSD. Support and treatment have become more available for those experiencing symptoms. Despite the advancements, cases of PTSD still go undiagnosed. PTSD is a serious condition and can result in detrimental consequences for an individual’s wellbeing.
PTSD: Outreach and Online Resources
BY MARIA NELSON

National Center for PTSD
• http://www.ptsd.va.gov/index.asp
Center of excellence for research and education on the prevention, understanding, and treatment of PTSD.
Although they are a VA Center, the seven divisions across the country provide expertise on all types of trauma - from natural disasters, terrorism, violence and abuse to combat exposure. Although no direct clinical care is provided, the purpose is to improve the well-being and understanding of individuals who have experienced traumatic events, with a focus on American Veterans.

VA AboutFace Campaign
• http://www.ptsd.va.gov/apps/AboutFace/
Learn about posttraumatic stress disorder (PTSD) from Veterans who live with it every day. Hear their stories. Find out how treatment turned their lives around.

Patriot Outreach
• http://www.patriotoutreach.org/
Supporting all Military Service Men, Women, Retirees, Veterans, Government Civilians, Battlefield Contractors and their Families. Confidential and effective help with Anger, Stress, Pain, Combat Stress and even P.T.S.D.

International Society of Traumatic Stress Studies (ISTSS)
• http://www.istss.org/
ISTSS is an international, interdisciplinary professional organization that promotes advancement and exchange of knowledge about traumatic stress.

Sidran Institute
• http://www.sidran.org/
Helps people understand, recover from, and treat traumatic stress (including PTSD) dissociative disorders, and co-occurring issues, such as addictions, self injury, and suicidality. They provide educational programming, resources for treatment, support, and self-help trauma-informed community and professional collaboration projects and publications about trauma and recovery.
History of the Cuatro
BY LINDSAY SNIDER

The cuatro is a small, guitar-like instrument that has been a part of Puerto Rico’s musical and cultural landscape for more than 300 years. Despite its honored position as the island’s national instrument, the cuatro’s precise origin remains uncertain. It’s likely that the cuatro was originally inspired by guitars and lutes that were popular in Spain during the Medieval period.

The word cuatro is the Spanish word for the number “four,” and the name references the number of strings that were found on the earliest cuatros. Today the name appears to be something of a misnomer as modern cuatros are strung with ten strings. The traditional explanation for this discrepancy is that, over time, Puerto Rican musicians simply added more and more strings to the original four-stringed instrument. Scholars today, however, believe that the four and ten-stringed cuatros are actually unique instruments that developed independently of one another.

The earliest 4-stringed cuatros were strung with cat gut and were tuned according to a medieval modal tuning pattern that had been popular in Spain. They were the instruments of choice among jibaros, Puerto Ricans living in rural and remote parts of the island, who used the cuatro primarily to provide musical accompaniment to religious services as well as secular community events.

During the mid-1900s, however, the four-stringed cuatro began to fall out of favor as string orchestras from Italy and Spain began to make their way to the Americas and grew in popularity. These orchestras, which frequently performed in cities along the island’s northern coast, featured instruments strung with wire strings which were capable of creating a louder, more robust sound than the cuatro. In order to keep up with the times, the cuatro was “updated” to include a more sophisticated construction including wire strings strung in five sets of two and a more modern tuning. With the advent of radio technology, the cuatro gained popularity on a national scale as famous musicians such as Ladislao Martinez began to play the instrument in songs that were broadcast across the country.

Today, the cuatro is primarily used to play popular, secular music or in a string trio made up of two other Puerto Rican instruments: the tiple and the bordonúa.
Albany Park Theatre Project (APTP) is a multi-ethnic, ensemble-based theatre of teens and young adults that creates original performance works based on the real-life stories of immigrant and working-class Americans. Laura Wiley and David Feiner founded the company together in 1997 and were its co-directors until Laura’s death in 2007. Currently, David Feiner serves as artistic director and Maggie Popadiak serves as the associate director.

Since 1997, APTP has created more than 50 performance works integrating theater, music, and dance. They have performed for more than 25,000 people at their home theater in Albany Park and at venues throughout the city and beyond, bringing together one of the most truly diverse audiences in Chicago.

An important mission of APTP is to humanize issues that impact real people which is clear in the development of works. The ensemble of theatre artists gathers stories from real people in their neighborhood. They then collectively write, choreograph, compose and stage performances base on these stories. Wholly involved at each step of the process, the ensemble is encouraged to analyze, research, consider staging, devise text, movement, music ideas and decide how best to bring a story to life on stage.

APTP focuses on storytelling and using the stories to inspire discussion in the community. Adventurous and imaginative in the type of theatre they produce, APTP’s productions and ensemble confront issues with which society struggles.

APTP doesn’t just stop at producing relevant theatre, it also provides outreach programs. They offer mentoring, book discussions that focus on critical reading skills, and an annual artistic retreat. APTP also offers a highly successful college guidance program to its members. More than 90% of ensemble members are the first in their family to go to college. APTP seeks to empower youth through theatre. Through the artistic process, youth ensemble members are able to see that they play and active and important role in molding their communities. This realization leads to a want to do meaningful work for the rest of their lives.
The Practice of Social Justice Theatre

BY ELIAMARIA LINTZ

Contrary to popular belief, theatre is more than actors on a stage performing. The art and practice of theatre has the ability to address and create dialogue about issues that are pertinent to the world today. Theatre practice also fosters the development of a unique set of skills that can be used in a myriad of situations. Social Justice Theatre aims to take these skills and use them to address conflict in the world or a specific community. Theatre is a conflict at its heart, so why not use it to comment on issues that occur in the world?

Social Justice Theatre seeks to find a way to create open dialogue in a community, school, or other institution. It examines challenging social and cultural subject matter and using theatre techniques creates a space to discuss them and try to find a solution. In Social Justice Theatre there is an emphasis on participating in civic practice, which has helped to establish an art field based on intention and process rather than production value. Social Justice Theatre often form partnerships with a groups that are not related to the arts, emphasizing that art and collaboration are central to the vitality of community life. Practitioners respond to the needs of a specific group and, using theatre techniques and tools such as role play and forum theatre – the creation of scenes based on oppression people have experienced in their own lives, work toward mitigating that problem.

Another form of theatre based completely on collaboration is Devised Theatre. Also known as Collaborative Creation, a group or ensemble originates their own work of theatre by working together to create a piece from start to finish. Unlike traditional theatre, where a script is already written, Devised Theatre emphasizes the creation and writing of a script by the ensemble as a whole. The group makes adjustments based on their experience with the work and helps to mold it into what it needs to be. The ensemble functions as a democracy, with each person having an equal say in the development of a Devised Theatre work.

By its very nature, Devised Theatre goes hand in hand with Social Justice Theatre. Devised Theatre, like Social Justice Theatre, can be used as a tool that addresses specific and current issues and allow a dialogue to develop in a group setting. Devised Theatre allows for group members to put their own experience and opinions on topics into a piece of theatre.

Albany Park Theatre Project uses the techniques of both Social Justice Theatre and Devised Theatre to create its work. APTP uses the stories of people in the community to create work which addresses pertinent issues in the world today. Through the creation of original works of theatre, the ensemble at APTP produces work that inspires discussion and thought surrounding conflict.

Theater is immediate, live, powerful, and engaging. This makes it a relevant tool in addressing the issues of here and now. Social Justice Theatre and Devised Theatre help to create an open dialogue in the community about issues that directly impacts the people of the community.

Below: Albany Park Theater Project performing their critically acclaimed, sold-out show Home/Land written collectively by the Albany Park Theater Project teen ensemble.
For nearly 20 years, the United States has not made any significant changes to its immigration laws. Although many new bills have been proposed, they have often been ignored due to other pressing domestic or international concerns, or simply failed to garner enough political support to become enacted. While the number of undocumented immigrants currently living in the United States is impossible to know with certainty, government officials estimate that the number is between 12 and 20 million, or about the number of people who live in the state of Illinois.

The Immigration and Naturalization Act (INA) currently provides the policies regulating immigration to the United States. Under the laws of the INA, the US can provide visas for up to 675,000 immigrants from countries around the world every year. The majority of these visas are offered to family members of immigrant citizens or legal permanent residents, and the remaining visas are distributed to refugees and applicants with specialized work skills. Only about 5000 visas are approved each year for unskilled laborers. The number of immigrants from specific countries is also strictly regulated so that no more than 7% of immigrants may come from any given country.

Under the INA, it is virtually impossible for people who have entered the US illegally to obtain legal resident status. While many Americans believe that providing a path to legal permanent residency and citizenship for undocumented immigrants would be unjust and only encourage illegal immigration, such a ban disproportionately affects children who were brought to the US illegally by their parents and find themselves trapped between worlds as adults.

In 2001, the DREAM Act was introduced in the Senate with the intention of providing relief to young people who found themselves in exactly this situation. The DREAM Act proposed that children who had been brought to the United States illegally could obtain legal permanent resident status if they met certain qualifications such as being of “good moral character,” graduating from high school, serving the US military, and attending a college or university for two years. The act has been revised and reintroduced multiple times during the last twelve years, but has never found enough support to be passed into law.

Following the November elections in 2012, President Obama signaled that the time had come for the government to seriously address the issue of immigration reform in the United States. In response to this mandate, in January of 2013, eight senators formed a bipartisan committee comprised of four Republicans and four Democrats that was set with the task of creating an immigration reform bill that would be accepted by both parties. Members of the House of Representatives simultaneously began working on a bipartisan plan of their own.

Any comprehensive immigration reform bill for the United States will address three important goals: enforcing immigration laws consistently, including securing national borders, creating a pathway for undocumented immigrants to become US citizens, and reforming the current policies surrounding legal immigration to the United States.

Of these goals, the intention to allow the millions of undocumented immigrants currently living in the country to become legal citizens and residents is by far the most controversial. The Senate committee has proposed offering these immigrants an immediate, provisional status to live and work in the country, but which would put them at the end of the line when it comes to obtaining full citizenship. Undocumented immigrants would also potentially be required to undergo background checks, pay a fine and demonstrate an English proficiency before they could become full citizens.

As of March 2013, the bipartisan committee has yet to reveal their proposed legislation, but they hope to hold a vote on the bill before the Congressional recess in August.
Weighing the Difference
BY TONI CASTILLO

What makes people different? Her eyes, his hair, their walk or their accent, all things we notice looking at someone face to face, but talking to them you find out their last name, or when they go to church, or even that their mom’s sister is having a baby. Most of the time, when I speak about my difference within this American melting pot, I speak referencing the entire Latino community. I often forget that my Mexican-American neighbor didn’t necessarily have the same experience as me being raised by an El Salvadorian mother, or that if we travel even further south into Mexico, it must have been a totally different type of upbringing. We all live under this massive Latin umbrella, which gets wider each day sheltering new biracial, and multiracial Latinos. Small differences, ranging from the way we dress to the manner in which we greet and send our farewells, shine the light on larger aspects of Latino lifestyles such as food, music and language. These differences really help to identify the multi-formity within Latino cultures.

Food, the core of Latino cultures, differs greatly when it comes to each country’s plato nacional [national plate]. These foods help self-construct each nation’s character. Salvadorians have their pupusas, flour tortillas filled with cheese, beans or meat usually served with curtido or some more cheese. Argentinians pride themselves on their cattle ranches, which bring their delicious meats in such dishes like Milanesa and Choripanes. Mexicans are famous for their tacos, but also pride themselves in mole poblano, which a variety of versions exist in other Latin American countries. Many of these platos nacionales are considered peasant foods in their countries of origin, but in the States each culture sees their dish as a delicacy and as their own.

Language; seemingly could be the glue that holds all Latin American countries together, but some forget that Brazilians speak Portugese or that 17% of Argentina solely speaks Franco-Argentin, which is principally French. But even in Spanish speaking countries like Peru and Chile, some words get lost in translation with the development of slang. In Mexican slang, “nieve” is used to distinguish ice cream, but in other countries like Cuba “helado” is rendered to describe something universal and necessary to these tropical climates. Pronunciation and dialect are crucial as well. Countries colonized by Spain, speak a form a Spanish called Castilian, where the speaker, generally emphasizes their “I”s in a “cho” sound. Phonetic differences help differentiate a person’s lifestyle, education, and most importantly, where they come from.

Finally, the Argentinian Tango, Cuban’s Salsa dance, Mariachi outfits from Mexico, Cumbia, the Dominican Republic’s Merengue, and Samba all establish themselves in the same place, the dance floor. Music, for me, is the personality of a country as well as communication through another avenue. Music helps to exemplify the differences through something very planetary, not only creating a wordless conversation between different Latin American countries, but as well as the conversation between Latin American countries and the rest of the world. These differences help to illustrate to a second generation Latino like me what makes my country, my childhood and my ancestry unique. The combination of music, food and language of every Latin country gives home to the reality of the cliché of the melting pot, not only for America, but for Latin America.
Whenever I visit one of my grandmother’s houses there is the hello, the hug, the kiss, and then without fail the “Are you hungry? Have you eaten anything today? Do you want me to cook you something?” Even if the answer is “No Gramma, I ate earlier”, a meal will undoubtedly be prepared and subsequently shared.

Food plays a central role in bringing the family together and keeping our culture always alive and with us. Food has never been just food for my family. It is a way to connect with each other and share ourselves and our stories.

When I was younger it was such a treat to be able to watch my grandmother or my mother cook. They were preparing the family recipes that I wasn’t allowed to be privy to yet. The day that I was old enough to actually help in the kitchen and to be entrusted with our family recipes was the most exciting day of my life. I was never told just how to make a dish. Along with the ingredients and directions, I also received something more personal and important. I heard stories about how my grandmother would make the same thing when she lived in Panamá or stories of my other grandmother and her life in a cigar factory in Ybor City. The recipes were a family history lesson and a lesson in my heritage.

The act of cooking and gathering is just as important as the recipes. Everything revolves around the kitchen. I always thought it was strange to enter someone’s house through the front door because my family always used the kitchen door. Family get-togethers have always been a loud and common occurrence. No one brings prepared food; we cook as a family, which can at times prove problematic when you have a dozen people in one kitchen all trying to do something.

A year ago I unintentionally threw a wrench into my family’s kitchen life. I decided to become a vegetarian. My family’s one concern and response was not what I was going to eat but HOW I was going to eat with them. Food is not important for the sake of food. Food is important because of what it signifies – the creation of a community. Food provides the opportunity to create conversation, honor family history, and make sure that culture is perpetuated throughout future generations.

I consider myself so fortunate to have grown up in a culturally rich and close-knit family. I take such pride in being able to share my culture and family history with others and the best way to do that is through food because food is tradition. And with that, I’d like to share some of my family’s recipies with you!

### Empanadas

Empanadas are turnovers traditionally filled with a meat filling or fruit filling. They are usually fried but can be baked. This recipe is the most popular in my family, especially around holidays. The most popular fillings in my family are ground beef, shredded chicken, and chorizo.

#### Part 1: Discos (makes about 20)
- 3 cups flour
- Dash of salt
- 1 ½ sticks of unsalted butter (cut into pieces)
- 1 egg
- 5 tbs water

Mix the flour and salt together in a bowl. Knead in the butter, egg, and water. A clumpy dough should form. Form the dough into a ball and chill for 30 minutes. Roll out dough into a thin sheet and cut the dough into small discs. (use a small plate as a mold)

#### Part 2: Filling
- 2 lbs ground beef
- 1 large yellow onion
- 2 green bell peppers
- 1 bundle of fresh cilantro
- 3 cloves of garlic (minced)
- Salt and pepper to taste
- Olive oil
- Sazón
- 2 cups of sofrito (can be bought or made from scratch)

Brown the ground beef and mix in sazón, salt, and pepper. In another pan lightly sauté the onion, pepper, and garlic in olive oil. Mix together the beef, vegetables, cilantro, and sofrito into a large bowl.

Put filling into the center of an empanada disco. Fold the disco in half and seal by pressing the edges together with a fork.

Fry until outside is crispy and golden brown.
Theatre Etiquette with Henry Godinez

BY GOODMAN EDUCATION

What should I wear?

Definitely dress nicely but comfortably; try business casual. No tank tops, ripped jeans, etc. Baseball caps or hats must be moved once you enter the theatre. The Goodman is air-conditioned so be sure to bring an extra sweater or dress warmly.

What should I bring?

Only what you really need. Electronic devices such as PSP, Nintendo DS, smart phones, and laser pointers are not permitted during the show. If it makes noise or is distracting, please refrain from having it out in the theatre. A purse, bag, or backpack is fine. School supplies are not necessary. Remember that you are here to sit back, watch and enjoy, so don’t bring anything you don’t need.

(Please remember):

No smoking, and no eating or drinking while inside the theatre.

What if I need to leave the theatre during the show?

Only if it is an emergency. Otherwise, it’s very disrespectful. Make sure to use restrooms before the show, or wait until intermission.

Have respect for other audience members. This means no talking during the performance, no feet on seats, and no kicking. (For your safety and others’!)

Artistic Associate, Henry Godinez. Photo by Brian Kuhlmann.
How should I respond to what’s going on on the stage?

Honestly but appropriately. If you find something funny, then laugh—but don’t laugh for five minutes straight or laugh so hard that you need to leave the theatre. Theatre is very different from watching a movie at home. Always remember that you are in a room full of people who are there to watch the performance. They can hear your responses just as well as you can hear theirs. Most important, the actors can hear and see you. They will appreciate any appropriate feed back but might be extremely offended if it is inappropriate. Whether you enjoy the play or not, you owe respect to the actors for having given it a try.

What to do before the show:

When your class arrives, your teacher will let the Education staff know how many people are in your group. It is a good idea to arrive at least 15-20 minutes before the performance.

If you are late, often you will not be allowed to enter the show until after intermission. Once your group is called, an usher will lead you to your seats and hand you a program.

Please promptly sit where you have been assigned. Remember that the show needs to begin on time and everyone needs to be seated.

What to do during Intermission:

Most plays have a 15 minute intermission. This gives you time to stretch your legs, walk, use the restroom, get water and discuss the play with your friends.

We do ask that if you are sitting on the main floor that you remain downstairs and if you are sitting in the mezzanine that you remain upstairs. There are restrooms on both floors. When intermission is over, the lights in the lobby will flash several times; that is your cue to get back to your seat because the performance is about to begin!

What to do after the show:

There will be a post-show discussion immediately following the performance. Members of the cast will come out on stage and answer your questions. Feel free to ask anything that’s on your mind about the show, but please remember to be respectful.

And remember the Golden Rule of Theatre-going:

Theatre artists are paid professionals.

When you enter a theatre, you are entering their work space. Respect their work as you would have them respect yours.

Enjoy the Show!
Reading Your Ticket
BY GOODMAN EDUCATION

As a patron of the theatre, it is important to know how to read your ticket and find your seat. Generally, seats for all performances in the Goodman’s Albert Theatre are assigned seating, so be sure to know how to be able to find your seat. When you come with your school, you will be ushered to a section where you and your fellow students can sit and enjoy the play together.

Below is a seating chart— a map of all the seats in the Albert Theater – and an explanation of how to read your ticket. If you have any problems, ask an usher for help. They’re here for you!

This will guide you to the lobby door closest to your seat — aisle numbers are on plaques that hang above the doors to the theater.

The section of the theatre you will be sitting in: Main Floor or Mezzanine.

This is your seat number, located on the edge of the bottom seat cushion.

The row where your seat is located, noted in a letter on the side of the end seat of each row.

Day and date of performance.

Curtain time.

Play you are seeing and its author.

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Goodman’s Albert Theatre

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After you have seen the show and discussed your responses in the classroom, it’s time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

Pick one of the artists involved with the Latino Theatre Festival whose work was particularly memorable to you—an actor, designer, the playwright or the director—and write that artist a letter describing your experience at the show and your feedback about his or her work. Be honest and ask any questions that are on your mind.

Send us your letter within one month of seeing the show, and we’ll forward it on to that artist!

Important information to include:

- Your name, age and school
- Your mailing address (where a response may be sent)
- Any questions or special observations you want to share with the artists!

Here is a great student letter we received in response to Animal Crackers:

Dear Cast and Crew,

I would have to say that every single one of you have done a superb job in this play. All the effort you have put forth into this play has resulted in a memorable experience for all of us. I thought it was clever that the actors, actresses and the orchestra interacted with the audience. From viewing the original film of Animal Crackers, I think the cast played in the play and the original cast of Animal Crackers very similar! This play might have been the first encounter of the Marx brothers for many teenagers and children and I believe that the crew and cast of Animal Crackers proved that early comedy can also be entertaining and memorable!

The director’s vision of the play was a rather conscious one. Exposing the Marx brothers to the vast majority of people who never knew about them and bringing back nostalgic memories to the older audience was a great idea. This play was actually my first play and a first trip to Goodman Theatre. I myself, as a young adult, finally realized that plays are enjoyable and gratifying. The play had all the elements of emotion and slapstick comedy which made it a great one. The technical aspects as well as the props were amazingly set to follow each scene. My favorite scene had to be the scene where Harpo and Rivelli tried to clear up the misunderstanding of “The Flash.” I thought the script was very flowing and comfortable. Was there any improv involved? I did not find any negative aspects of this play. I have found the play and the ambiance of Goodman Theatre very positive. I give Animal Crackers two thumbs up.

Sincerely,
A CPS student

Send your letters to:
Education and Community Engagement
Goodman Theatre
170 North Dearborn Street
Chicago, IL 60601

Or email us at:
education@goodmantheatre.org

Goodman Theatre Education & Community Engagement is also online!

Check us out on Facebook:
http://www.facebook.com/goodmaned

Or Twitter:
http://twitter.com/GoodmanEd

We love hearing your thoughts, so don’t be afraid to drop us a line, comment, tag us in a note, @reply, or retweet us. Also check out our online educational resources for more information regarding the play you’ve seen, or anything else you’d like to know about how our programs (and theatre) work!

Keep checking in for updates online!