OnStage - *2666*

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**The Road to *2666***

By Robert Falls

It began in 2006.

I was in Barcelona attending a theater festival, and everywhere I went I saw giant posters featuring photographs of pink crosses in the desert, emblazoned with the title “2666.” It was a fascinating, enigmatic and mysterious image; I soon learned that these posters were advertisements for the equally enigmatic novel *2666* by author Roberto Bolaño, his final work before his death three years earlier. Although he was born in Chile and spent his formative years in Mexico City, Bolaño lived in Barcelona during his final years and the book was published there shortly after his death.

At that time, the novel had not yet been published in English. I read it as soon as it became available and was blown away. I marveled at the novel’s scope, audacity and amazing five-part structure—which shifts in tone from Pedro Almodóvar-like comedy to film noir to frenetic hyper-realism, finishing with an extraordinary “fairy tale” section that takes readers on a tour of the 20th century, particularly focusing on the calamities of World War II and the Holocaust. Few other contemporary novels had ever involved me so completely; I was convinced (and still am) that this will be regarded as one of the great books of the 21st century, as much as Moby Dick is considered one of the great novels of the 19th century. The two works have many parallels, actually: they both explore (in highly poetic terms) visions of extraordinary evil—Bolaño’s being a string of hundreds of horrifying murders committed in a small Mexican city. Although those incidents are at the thematic center of *2666*, the book is about many, many other issues and ideas, perhaps most eloquently the act of writing and artistic creation itself.

*2666* is probably the last novel that one would consider adapting for the stage; aside from its epic length and breadth, Bolaño’s writing is primarily thematic and discursive, and not presented in a narrative format. I found myself so thoroughly engaged with the novel after reading it—and, if for no other reason than to figure out exactly why it had such a hold on me, I embarked on a very personal journey to explore this work in theatrical terms.

Throughout my creative life I’ve found that, rather than selecting projects to work on, projects choose me, often because I find them daunting, even overwhelming. This was certainly true of such plays as *King Lear* and *Measure for Measure*, both of which fascinated and frightened me when I first encountered them, but ultimately proved to be enormously satisfying artistic experiences. The same has been true of *2666*. I have never previously wanted to adapt a novel for the stage, let alone a novel of this complexity; I certainly never thought, during the work’s earliest stages at least, that *2666* could actually be produced on stage. But this became a passion project, and one that has endured for nearly a decade now.

Several years into the work, I realized that I was stymied by my own limitations as an adaptor. I men-  
tioned this to Seth Bockley, a strikingly imaginative writer and director who was then part of the Goodman’s Playwrights Unit and would later be named as the Goodman’s Playwright-in-Residence. I found that, like me, Seth is fascinated by the writings of Bolaño, especially *2666*—and, unlike myself, is also fluent in Spanish. Eventually, I asked him to work as a co-adaptor and co-director; these roles are inextricably linked in my mind. During my nearly 30 years as artistic director of the Goodman, I have never before entered into this kind of collaboration. However, I felt that this partnership would creatively shake me up. Seeing this project through the eyes of a fellow artist, a collaborator, has provided a whole new realm of insight.

The process of adapting this “great, torrential work” has taken on a life of its own; over the course of multiple readings and workshops we gathered together an incomparable group of collaborators–actors, designers, dramaturgs–who, like us, have embraced Bolaño’s vision and shared our passion for creating a theatrical language to communicate that vision. The novel features a rich tapestry of characters, stories and themes that span over one hundred years and dozens of countries; distilling that information occupied many hours of conversation as we honed the script. Each of the novel’s five sections is written in a distinctly different style and tone, so the process of bringing Bolaño’s language to life on stage required us to utilize all the theatrical tools at our disposal–great ensemble acting, inventive design, lush musical scoring and a blending of video and live performance–to create what we hope will be an event that matches the novel in its ambition and reach.

From the beginning of this process, I was inspired by a number of the massively-scaled works that I’ve seen in Europe, particularly in Germany and England—for example, the National Theatre’s adaptation of Philip Pullman’s trilogy *His Dark Materials*. *2666* remains an effort of love, discovery and passion. After spending nearly a decade working on this adaptation, I can honestly say that my *2666* experience continues to be amongst the most challenging and most important work of my life—as profound and mysterious as it was when I first saw those posters all over Barcelona.

Robert Falls  
Goodman Theatre Artistic Director

**Across the ‘Bolañoverse:’ The Evolution of *2666* Novelist Roberto Bolaño**

By Tanya Palmer

Writing *2666* consumed the final years of novelist Roberto Bolaño and the book was ultimately published after his death, from liver failure, at the age of 50. A literary rebel who spent much of his adult life as a poet living on the margins, moving from one low-paying job to the next, Bolaño turned to writing fiction in the 1990s and quickly gained international acclaim as an important new Latin American voice. *2666* is a culmination of the themes and obsessions woven throughout his body of work and it firmly established Bolaño as a major literary figure of the late 20th century.

In writing this five-part epic, Bolaño pulled from his own chaotic history to create a stimulating, thrilling, disturbing and global portrait of the modern world and the artist’s role within it. The many events and characters of Bolaño’s literary universe (a world so distinct that critics have coined the term “Bolaño-  
verse” to describe it) share parallels with the writer’s own time spent in several countries and his dedication to art and those who pursue its creation.

Bolaño was born in Santiago, Chile, in 1953. Skinny and near-sighted, he was often bullied at school, and in spite of his dyslexia, he developed a love of books, particularly poetry. As a teenager, he moved to Mexico City, where he dropped out of school, ending his formal education. He found work as a journalist, became involved in left-wing politics and continued his self-education through the random method of shoplifting books. In 1973, Bolaño returned to Chile to support the embattled regime of Salvador Allende, the world’s first democratically elected Marxist president. Allende’s reign ended violently that year after a CIA-sponsored coup. In the wake of Allende’s murder, Bolaño was arrested and jailed, and nearly joined thousands of others who were imprisoned, killed or sent into exile. Instead, in an incident he later wrote about in two short stories, “Dance Card” and “Detectives,” he was released by two former classmates now working as prison guards. Or at least that is the believed sequence of events; as with a number of stories about Bolaño’s life, more than one version exists. Since 2009, some of his Mexican friends have questioned whether he returned to Chile at all.

By 1975, however, Bolaño was back in Mexico, where he co-founded *infrarrealismo*, a Surrealist-influenced, anti-status quo poetry movement. He developed a reputation as a literary enfant-terrible and professional provocateur. By 1977 the movement had fizzled, and Bolaño left Mexico for Europe, eventually finding his way to Spain, where he would spend the rest of his life. He worked as a dishwasher, bellhop, costume jewelry salesman, garbage collector and night watchman at a campground—low-paying jobs that allowed him time to write. He met his wife, Carolina López, in the late 1970s, and by 1990 they had a son, Lautaro, and soon after that a daughter, Alexandra. Spurred on both by his need to provide for his family and by his failing health (he was already suffering from the effects of the liver disease that would claim his life in 2003), he wrote a series of compact, potent novellas; among them were *Distant Star* (1996) and *Amulet* (1999). In 1998, he published *The Savage Detectives*, the most acclaimed book to be released during his lifetime. Set in Mexico City in the 1970s, the novel draws on Bolaño’s past as a revolutionary poet. In the book’s opening section, Bolaño’s alter ego, Arturo Belano, presides over a haphazard bunch of literary rebels alongside Ulises Lima, a melancholy Mexican poet modeled after Bolaño’s fellow infrarrealiste Mario Santiago Papasquiaro. The novel’s final section follows Belano and Lima as they travel to the desert state of Sonora in Northern Mexico in a quixotic search for a figure from Mexico’s avant-garde poetry scene. Their journey takes them to a city called Santa Teresa, a fictional town that would play a central role in the author’s final novel, *2666*. *The Savage Detectives* put Bolaño on the literary map, earning him two of the most prominent prizes in Spanish language literature—the Premio Herralde and the Rómulo Gallegos Prize.

In her 2008 review of the English translation of *2666*, The New York Review of Books critic Sarah Kerr wrote, “Bolaño had a deep skepticism about national feeling, and it has been said that his work starts to point the way to a kind of post-national fiction.” When asked by journalist Mónica Maristain whether he considered himself Chilean, Spanish or Mexican, Bolaño asserted, “I am Latin American.” In writing *2666*, which begins in Europe but then travels to Mexico, and whose cast of characters includes—among many others—a depressed Chilean academic living in exile with his Spanish daughter, a novice Mexican homicide detective and an African American journalist, Bolaño crafted an epic of the Americas. In *2666*, Bolaño returns to the fictional Santa Teresa, but this time the imagined city takes on a much darker, more violent role. He modeled Santa Teresa on the real Northern Mexico city of Ciudad Juárez; Bolaño was inspired by the reporting of Mexican journalist Sergio González Rodríguez, who spent over a decade investigating the murders of women in Ciudad Juárez in the 1990s and 2000s. For Bolaño, the stories Rodríguez covered became “a metaphor for Mexico, for its past and for the uncertain future of all Latin America.”

Bolaño was drawn to detective fiction—he even claimed that he should have been a homicide detective rather than a writer. The novel is filled with detectives: from the amateur academic sleuths in the first of its five parts, who are hot on the trail of a mysterious writer, to the reporters and homicide detectives who dominate the third and fourth parts through their investigation of the murders of the women of Santa Teresa. Those murders serve as the malignant core of the novel, and the city of Santa Teresa—with its gaping economic inequity, its American-owned factories beckoning migrants from across Mexico, its violence and corruption and proximity to a vast, anonymous desert—becomes a character in its own right. By drawing on the reality of Ciudad Juárez while crafting his own fictionalized landscape, Bolaño was able to blur the lines between what he knew and what he imagined. And what he imagined is an almost apocalyptic landscape, consumed by violence, madness and greed. But there is something redemptive in Bolaño’s universe as well, and that redemption can be found in the power of art and the heroism of the artist.

Just as *2666* is filled with violence and death, it is also populated with art and artists—poets, painters and novelists who are driven to create in spite of, or because of, the horror that surrounds them. Bolaño named Don Quixote and Moby Dick as two books that most marked his life—and one can see the idealism and obsession that drove the protagonists of those great works in the characters present in Bolaño’s own great epic—including the artists. In an essay titled “Borges, Bolaño and the Return of the Epic,” author Aura Estrada compares Bolaño to one of his other great influences—the Argentinean short story writer and essayist Jorge Luis Borges—and argues that both writers saw literature not as a “path to respectability, recognition or personal fulfillment; nor a difficult and perverse means of scaling the social or economic ladder; but rather as a martyrdom or a pilgrimage, or a martyred pilgrimage towards total annulment: the literary nirvana.” Bolaño was not, Estrada wrote, concerned with “writing well,” but instead sought to “unmask the atrocities committed in the name of ‘elegance’ and ‘good taste.’” Like Bolaño himself, the artists in *2666* are marginalized, driven to poverty and madness by their commitment to their art. But they are also the truth-tellers, the rebels willing to stand up to the corrupting forces of power and money. In Bolaño’s mythology, “poets are beings who have nothing to lose.” But this kind of reckless heroism is not limited to the generative artists in Bolaño’s world. The readers, scholars and lovers of books have a nobility as well, and their journeys to find and understand the artists whose work moves and transforms them is as mad and quixotic as any journey in this massive, unwieldy and wildly moving book.

**The Women of Juárez: Inside the City’s Mysterious Murders**

By Isaac Gomez

Ciudad Juárez is a buzzing town just across the Rio Grande from El Paso, Texas, that ranks as the most populated US/Mexican border city. It also serves as the inspiration for the fictional city of Santa Teresa, one of the prominent locales of *2666*. To many, it’s viewed as one of the most dangerous cities in the world, but to the two million residents who occupy the area, it’s home. From the potholes and poor roads that blanket the city’s geography, to the pink crosses firmly planted in the nearby deserts, Ciudad Juárez is much more than the setting for many psychological thrillers and murder mystery novels (as it’s often depicted)—it’s a place where people live, raise families and grow old, like any other city in the world. Despite its robust community, authentic Mexican cuisine and affordable nightlife, Ciudad Juárez is also a city hiding many secrets—some of them buried deep in the sand.

According to Amnesty International, since 1993 more than 800 women have been brutally mutilated, murdered and had their bodies dumped in the city’s nearby deserts. Though the city also has an unusually high male homicide rate, the methods of and motivations for killing these women are especially disturbing. A great number of the victims are factory workers and many fit a particular profile: young (usually between 12 and 30 years old), from poor families or neighborhoods and abducted en route to and from public transportation buses known as *la ruta*. These systemic murders have been termed femicides, or a mass killing of women.

These disturbing events began with the signing of the North American Free Trade Agreement (NAFTA) in 1994, which led to the introduction of more than 300 *maquiladoras*, or internationally owned factories, supporting approximately 219,000 workers. These jobs, high-paying by Mexican standards, have consequently attracted droves of migrants from throughout Mexico and other Latin American countries. But beyond the cold, metallic gleam of the promising industrial parks and the frenzied urban sprawl lies a city chronically plagued by social issues such as environmental degradation, impoverished living conditions, drug trafficking and alarmingly high murder rates. Because of this displacement, hundreds of *maquila* workers are positioned in a place of increased vulnerability as many are forced to commute to and from work at some of the darkest hours of the day and night.

The ways in which they are tortured and murdered sets the female victims apart from the city’s male murder victims. Women’s bodies have been found riddled with stab wounds and bite marks, exhibiting signs of rape, mutilated breasts, chopped hair and facial disfiguration. Some women have been tied up with their own shoelaces and others have been stuffed into 55-gallon drums filled with acid. Despite intense outrage and public protests within the country and throughout the international community, the Mexican federal government has taken little decisive action in investigating the murders and preventing future ones. The state government of Chihuahua, in which Ciudad Juárez is located, has reportedly bungled investigations, and has even been implicated in covering up and/or playing a role in the femicides. Crime scenes and investigations are often manipulated. In many cases, surviving family members discovered that Juárez police are equally responsible for these murders. Approximately 80% of documented murder cases have been corrupted through poorly conducted police and forensic investigation, false and/or forced confessions and the impotence of federally appointed investigators in prosecuting the co-opted authorities.

At the very core of these femicides lies a factor not only specific to culture in Ciudad Juárez, but in several parts of Latin America—misogyny and machismo mentality. Domestic violence in households is alarmingly high. Esther Chávez Cano, founding director of the Casa Amiga crisis center in Ciudad Juárez, stated in an interview with the Center for International Study of Ohio University that married men often feel that they are entitled to physically abuse their spouses. “[Husbands] say, ‘I have the paper [marriage certificate], so I have more rights to hit,’” she said. And though Mexican machismo alone is not the sole contributing factor to the femicides, it’s through this perpetual violence that a system of abuse and murder becomes normalized and never-ceasing in a city like Juárez.

While the situation in Ciudad Juárez can seem hopeless—with Mexican authorities seemingly prepared to do little to stop the violence or provide resources for the vulnerable—the town’s women have increasingly taken matters into their own hands. Their action in the form of protests, rallies and marches has brought the facts of these deaths into the light of day. Women have placed hundreds of small wooden crosses, each painted pink, in the hard ground—one for every murdered or missing woman to date. The women of Juárez aren’t solely victims of misogyny; they are caught in a broader web of violence that must be dismantled. They navigate that territory, however, with remarkable strength and power in numbers, like the many crosses they have planted so firmly in the desert.

**Roberto Bolaño: The Last Interview**

Before his death in 2003, novelist Roberto Bolaño sat down with Argentinian journalist Mónica Maristain of the Mexican edition of Playboy for what would ultimately become his final public interview. Below are excerpts from the conversation, in which Bolaño recounts the highs and lows of his life, discusses his favorite authors and contemplates his all too short future.

**Mónica Maristain**: Was it hard being born dyslexic?

**Roberto Bolaño**: No. Playing soccer was hard; I’m left-footed. Masturbating was hard; I’m left-handed. Writing was hard; I’m right-handed. But as you can see, no serious difficulties.

**MM**: What makes you think that you’re a better poet than novelist?

**RB**: I judge by how much I blush when I open a book of my poetry or my prose. The poetry makes me blush less.

**MM:** What does homeland mean to you?

**RB:** I’m afraid I have to give you a sappy answer. My two children, Lautaro and Alexandra, are my only homeland. And in second place, maybe a few instants, a few streets, a few faces or scenes or books that live inside me. Things I’ll forget someday, which is the best remedy for homelands.

**MM:** What is Chilean literature?

**RB**: Probably the nightmares of Carlos Pezoa Véliz, who was the bitterest and grayest and perhaps most cowardly of Chilean poets. He died at the beginning of the 20th century and wrote just two memorable poems, though they were truly memorable, and he still sees us in his dreams and is tormented. Maybe he hasn’t actually died yet, and we’re all a part of his long death throes. Or at least we Chileans are a part of them.

**MM:** Eugenio Montale, T.S. Eliot or Xavier Villaurrutia?

**RB:** Montale. If it were James Joyce instead of Eliot, then Joyce. If it were Ezra Pound instead of Eliot, then definitely Pound.

**MM:** John Lennon, Lady Di or Elvis Presley?

**RB**: The Pogues. Or Suicide. Or Bob Dylan. But let’s not split hairs; Elvis forever. Elvis wearing a sheriff’s badge and driving a Mustang, popping pills. Elvis and his golden voice.

**MM:** If you’d met her, what would you have said to [Chilean poet-diplomat] Gabriela Mistral?

**RB**: Mother, forgive me, I’ve sinned, but I was saved by the love of a woman.

**MM:** And [former Chilean president] Salvador Allende?

**RB**: Not much, if anything. Those in power (even if it’s only for a little while) know nothing about literature, all they care about is power. And I’ll play the fool for my readers, if I feel like it, but never for the powerful. That may sound melodramatic. It may sound like the declaration of an honest hooker. But it’s the truth, in the end.

**MM**: Have you shed any tears over all the times you’ve been criticized by your enemies?

**RB**: Many tears. Every time I read that someone’s said something bad about me I sob, I throw myself on the floor, I claw at myself, I stop writing for an unspecified length of time, I lose my appetite, I smoke less, I exercise, I go for walks along the shore, which as it happens is less than 30 yards from where I live, and I ask the seagulls, whose ancestors ate the fish that ate Ulysses, why me, when I’ve never done them wrong.

**MM**: Whose opinion of your work do you value most?

**RB:** [My wife] Carolina reads my books first, and then Herralde, and then I try to forget them forever.

**MM**: What did you buy with the money from the Rómulo Gallegos Prize?

**RB**: Not much. A suitcase, I seem to remember.

**MM**: Have you experienced terrible hunger, bone-chilling cold, choking heat?

**RB**: I quote [Italian film actor and director] Vittoria Gassman from a movie: “In all modesty, yes.”

**MM**: Have you ever walked in the desert?

**RB**: Yes, and once even arm-in-arm with my grandmother. The old lady just kept going and I was afraid we wouldn’t make it out alive.

**MM**: Have you ever carved the name of your beloved into a tree trunk?

**RB**: I’ve done more outrageous things, but let’s let them languish in oblivion.

**MM:** What do you remember about your childhood?

**RB:** Everything. I have a good memory.

**MM**: What historical characters would you have liked to model yourself after?

**RB:** Sherlock Holmes. Captain Nemo. [The Red and the Black protagonist] Julien Sorel, our father; [protagonist of Dostoyevsky’s The Idiot] Prince Myshkin, our uncle; Alice, our teacher; Houdini, who is a mix of Alice, Sorel and Myshkin.

**MM:** Did the girls at school pay attention to you?

**RB:** I don’t think so. At least I was convinced they didn’t.

**MM:** What do you owe the women in your life?

**RB**: A lot. A sense of challenge and the ambition to aim high. And other things that I won’t mention for the sake of decorum.

**MM**: Do they owe you anything?

**RB**: Nothing.

**MM**: Have you suffered for love?

**RB**: The first time I suffered terribly, then I learned to take things with more of a sense of humor.

**MM**: What about hatred?

**RB**: It may sound a little pretentious, but I’ve never hated anyone. At least, I know I’m not capable of sustained hatred. And if hatred isn’t sustained, it isn’t hatred, is it?

**MM**: How did you woo your wife?

**RB**: By cooking rice for her. In those days I was very poor and all I ate was rice, so I learned how to cook it lots of ways.

**MM**: What kind of day was it when you became a father for the first time?

**RB**: It was nighttime, a little before midnight, I was alone, and since you couldn’t smoke in the hospital I smoked a cigarette practically perched on a ledge four floors up. It was a good thing no one saw me from the street. No one but the moon, as [Mexican poet] Amado Nervo would say. When I came back in a nurse told me that my son had just been born. He was very big, almost completely bald, and his eyes were open as if to ask who the hell this guy holding me was.

**MM**: Will your son Lautaro become a writer?

**RB:** I just hope he’ll be happy. Which means it would be better if he were something else. A pilot, for example, or a plastic surgeon or an editor.

**MM:** Do you care about the sales rankings of your books?

**RB**: Not in the slightest.

**MM:** Of all the things readers have said about your books, what has moved you the most?

**RB:** I’m moved by readers in general, by those who still dare to read Voltaire’s *Philosophical Dictionary*, which is one of the most entertaining and modern books I know. I’m moved by the fortitude of young people who read [Argentine novelists] Cortázar and Parra, just as I once read them and as I try to read them still. I’m moved by young people who sleep with books under their heads. A book is the best pillow there is.

**MM:** What things have made you angry?

**RB**: At this point getting angry is a waste of time. And sadly, at my age time matters.

**MM**: What things bore you?

**RB**: The empty discourse of the Left. I take for granted the empty discourse of the Right.

**MM**: What things do you enjoy?

**RB**: Watching my daughter Alexandra play. Having breakfast at a bar on the beach and eating a croissant as I read the paper. The works of [Argentine writers] Borges. The works of Bioy. The works of Bustos Domecq. Making love.

**MM**: Do you write by hand?

**RB**: Poetry yes. Everything else on an old computer from 1993.

**MM:** Close your eyes: Of all the landscapes of Latin America you’ve seen, which comes to mind first?

**RB**: Lisa’s lips in 1974. My father’s truck broken down on a desert highway. The tuberculosis ward of a hospital in Cauquenes and my mother telling my sister and me to hold our breath. A trip to [Mexican volcano] Popcateptel with Lisa, Mara and Vera and someone else I can’t remember, though I do remember Lisa’s lips, her incredible smile.

**MM:** What’s paradise like?

**RB:** Like Venice, I hope, somewhere full of Italians. Somewhere that’s used well and used up and that knows that nothing lasts, not even paradise, and in the end it doesn’t matter.

**MM**: And hell?

**RB:** Like Ciudad Juárez, which is our curse and our mirror, the unquiet mirror of our frustrations and of our vile interpretation of freedom and of our desires.

**MM:** When did you learn that you were gravely ill?

**RB**: In 1992.

**MM:** What parts of your character were changed by your illness?

**RB:** Nothing changed. I discovered that I wasn’t immortal, which–at the age of 38–it was about time I discovered.

**MM**: What things would you like to do before you die?

**RB:** Nothing in particular. Well, I’d rather not die, of course. But sooner or later the great lady makes her entrance. The problem is that sometimes she’s no lady, let alone great. Instead, as Nicanor Parra says in a poem, she’s a cheap whore, which is enough to make anyone’s teeth chatter.

**MM**: Who would you most like to meet in the afterlife?

**RB:** If it exists, I’ll be surprised. First thing, I’d sign up for whatever class Pascal was teaching.

**MM:** Did you ever think you were going crazy?

**RB:** Yes, but I was always saved by my sense of humor. I told myself stories that cracked me up. Or I remember situations that made me roll on the ground laughing.

**MM:** Madness, death, love: Which of the three has there been most of in your life?

**RB:** I hope with all my heart that’s love.

**MM**: What makes you laugh?

**RB:** My own misfortunes, and other people’s misfortunes.

**MM**: What makes you cry?

**RB:** The same thing: misfortunes, mine and other people’s.

**MM:** Do you miss anything about your life in Mexico?

**RB**: My youth and my walks with [Mexican poet] Mario Santiago.

**MM**: Does the world have a cure?

**RB**: The world is alive and nothing alive needs a cure, which is lucky for us.

**MM:** In what or in whom do you place your hopes?

**RB:** My dear Maristain, you propel me again into the realm of sappiness, which is my natural abode. I have hope in children. In children and warriors. In children who fuck like children and warriors who fight like brave men. Why? I refer you to the gravestone of Borges, as the illustrious Gervasio Montenegro, of the Academy, would say. And that’s enough of that.

**MM:** What does the word posthumous remind you of?

**RB**: It sounds like the name of a Roman gladiator. An undefeated gladiator. Or at least that’s what poor Posthumous imagines in order to give himself courage.

**MM:** Do you confess to having lived?’

**RB**: I’m still alive, I’m still reading, I’m still writing and watching movies, and as [Chilean lawyer and naval officer] Arturo Prat said to the sailors of the Esmeralda before their last stand, “So long as I live, this flag will fly.”

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**The Poetry of Roberto Bolaño**

In addition to penning his acclaimed novels, Roberto Bolaño was also a much-lauded poet. Below are two of his poems, “Resurrection” and “The Detectives.” Interested in learning more about Bolaño’s poetry? On Monday, February 29, the Goodman and The Poetry Foundation will present Poetry of Bolaño, Marquez and Galeano as part of A Celebration of Latina|o Artists. This free event will showcase some of Chicago’s finest actors reciting the poems of Bolaño, Gabriel García Márquez and Eduardo Galeano. The performance will be held at The Poetry Foundation (61 W. Superior St.) at 7:30pm.

**Resurrection**

Poetry slips into dreams   
like a diver in a lake.  
Poetry, braver than anyone,  
slips in and sinks  
like lead  
through a lake infinite as Loch Ness  
or tragic and turbid as Lake Balatón  
Consider it from below:  
a diver  
innocent  
covered in feathers  
of will.  
Poetry slips into dreams  
Like a diver who’s dead  
In the eyes of God.

**The Detectives**

I dreamt of detectives lost in the dark city.  
I heard of their moans, their disgust, the delicacy  
Of their escape.  
I dreamt of two painters who weren’t even  
40 when Columbus  
Discovered America.  
(One classic, eternal, the other  
Modern always,  
Like a pile of shit.)  
I dreamt of a glowing footprint,  
The serpents’ trails  
Observed time and again  
By detectives  
Who were utterly desperate.  
I dreamt of a difficult case,  
I saw corridors filled with cops,  
I saw interrogations left unresolved,  
The ignominious archives,  
And then I saw the detective  
Return to the scene of the crime  
Tranquil and alone  
As in the worst nightmares,  
I saw him sit on the floor and smoke  
In a bedroom calked with blood  
While the hands of the clock  
Traveled feebly through the   
Infinite night.

**Providing a Platform for Incarcerated Women: Goodman Theatre Partners with Chicago’s Visible Voices**

By Teresa Rende

Though much of *2666* takes place in the fictional Mexican city of Santa Teresa, many of the storylines in the play are inspired by true events, particularly the decades-long phenomenon of mass female homicide   
in Mexico’s Ciudad Juárez. The disappearing women of Juárez share a number of characteristics: many are young and poor and are often abducted while commuting to factory jobs. It is not just in Ciudad Juárez, though, that impoverished women are subject to a higher incidence of violence. Millions of currently and formerly incarcerated women across the world are exposed to such risks, and they have harrowing stories to tell.

For this reason, the Chicago Legal Advocacy for Incarcerated Mothers, a Chicago organization offering legal services to currently and formerly incarcerated mothers and caregivers of children whose parents are in prison or jail, formed the peer support and empowerment group Visible Voices. Goodman Theatre works with this program, now an entity of Cabrini Green Legal Aid, further supporting this often marginalized population.

Visible Voices, run by and for formerly incarcerated women, is dedicated to building skills, creating humane policy change and advocating for incarcerated people in Chicago. In partnership with Cabrini Green Legal Aid, Goodman Theatre Education staff members Bobby Biedrzycki and Brandi Lee serve as teaching artists in Visible Voices. During their time with participants, Bierdrzycki and Lee use story-sharing and performance processes to engender support and empowerment for these women as they transition back into the community and advocate for change.

The character of Visible Voices’ women is evident as they discuss local and national issues impacting the prison system, social justice movements, their families and their communities. As members become self-advocates, they work tirelessly to promote change in state practices and break down stereotypes surrounding the incarcerated by leveraging their experiences and taking action. Returning citizens are too often told that their point of view doesn’t matter. Visible Voices reminds them that what they have to say is important and valued, and that they can make a difference.

This winter, *2666* will explore the stories of Mexican women who, while trying to better themselves with work and study, experience increased risk of violence or death. The Goodman’s Education and Community Engagement department will investigate these experiences, as well as those of at risk women in our own community. We hope you’ll engage in dialogue exploring the issues of mass incarceration, prison violence and rehabilitation, as we reflect on the stories of these women, both at home and abroad.

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Goodman Theatre

Robert Falls, Artistic Director and Roche Schulfer, Executive Director

Presents

**2666**

Based on the novel by Roberto Bolaño

Adapted and directed by Robert Falls and Seth Bockley

Based on a translation by Natasha Wimmer

Set Design by Walt Spangler

Costume Design by Ana Kuzmanic

Lighting Design by Aaron Spivey

Original Music and Sound Design by Richard Woodbury and Mikhail Fiksel

Projection Design by Shawn Sagady

Casting by Adam Belcuore, CSA and Erica Sartini-Combs

Dramaturgy by Tanya Palmer

Production Stage Managers: Joseph Drummond\* and Alden Vasquez\*

Special thanks to the Roy Cockrum Foundation, Principal Foundation Support for *2666*

**Cast** (in order of appearance)

**I: The Part About the Academics**

Piero Morini: Sean Fortunato\*  
Jean-Claude Pelletier: Lawrence Grimm\*  
Manuel Espinoza: Demetrios Troy\*  
Liz Norton: Nicole Wiesner  
Schwartz/Dean Guerra: Jonathan Weir\*  
Borchmeyer: Juan Francisco Villa\*  
Pohl/Receptionist: Charin Alvarez\*  
Swabian/Nurse: Yadira Correa\*  
Mrs. Bubis: Janet Ulrich Brooks\*  
Alex Pritchard: Eric Lynch\*  
Taxi Driver/Young Guerra: Adam Poss\*  
Edwin Johns: Mark L. Montgomery\*  
Auxilio/Professor Perez/Dr. Koenig: Sandra Delgado\*  
Oscar Amalfitano: Henry Godinez\*  
Rosa Amalfitano: Alejandra Escalante\*

**Intermission**

**II: The Part About Amalfitano**

Oscar Amalfitano: Henry Godinez\*  
Rosa Amalfitano: Alejandra Escalante\*  
Voice of Amalfitano’s Father: Sean Fortunato\*  
Lola: Charin Alvarez\*

**III: The Part About Fate**

Oscar Fate: Eric Lynch\*  
Fate’s Mother: LaFredta Lusk  
Mourners: Cynthia Cornelius, Velma Gladney, Beatrice Hall, Mary Moran  
Fate’s Editor/Rosita Mendez: Yadira Correa\*  
Chucho Flores: Demetrios Troy\*  
Charly Cruz: Juan Francisco Villa\*  
Guadalupe Roncal: Sandra Delgado\*  
Waiter: Sean Fortunato\*  
Rosa Amalfitano: Alejandra Escalante\*  
Young Guerra: Adam Poss\*  
Oscar Amalfitano: Henry Godinez\*  
Klaus Haas: Mark L. Montgomery\*

**Intermission**

**IV: The Part About the Crimes**

Guadalupe Roncal: Sandra Delgado\*  
Epifanio Galindo: Lawrence Grimm\*  
Jaime Contreras: Demetrios Troy\*  
Pedro Negrete: Sean Fortunato\*  
Elena Torres/Florita Almada/Ernesto: Yadira Correa\*  
Congresswoman Esquivel: Charin Alvarez\*  
María: Alejandra Escalante\*  
Juan de Dios Martinez: Juan Francisco Villa\*  
Elvira Campos: Janet Ulrich Brooks\*  
Lalo Cura: Adam Poss\*  
Carlos: Henry Godinez\*  
Albert Kessler: Jonathan Weir\*  
Klaus Haas: Mark L. Montgomery\*  
Prisoner: Eric Lynch\*

**Intermission**

**V: The Part About Archimboldi**

Lotte: Alejandra Escalante\*  
Johann/General Popescu: Henry Godinez\*  
Hans: Mark L. Montgomery\*  
Hilde/Ilse: Sandra Delgado\*  
Hugo Halder: Eric Lynch\*  
Grete von Joachimsthaler/Fortune Teller: Charin Alvarez\*  
SS Officer: Adam Poss\*  
Ingeborg Bauer: Nicole Wiesner   
German Soldier: Juan Francisco Villa\*  
German Soldier: Demetrios Troy\*  
Baroness Von Zumpe: Janet Ulrich Brooks\*  
General Entrescu/Jacob Bubis: Jonathan Weir\*  
Village Woman: Yadira Correa\*  
Leo Sammer: Sean Fortunato\*  
Ansky: Lawrence Grimm\*

Assistant to the Directors: Samantha Mueller

Fight Choreographer: Chuck Coyl

Dialect Coach: Eva Breneman

The video and/or sound recording of this performance by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

\*Denotes member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

**Profiles**

**CHARIN ALVAREZ\*** (Pohl/Receptionist/Lola/Congress-woman Esquivel/Grete von Joachimsthaler/Fortune Teller) returns to Goodman Theatre, where she previously appeared in Pedro Páramo, El Nogalar, Dollhouse and Electricidad. Chicago credits include A Work of Art at Chicago Dramatists Theatre; The Clean House at Remy Bumppo Theatre; Water by the Spoonful at Court Theatre; Mojada, Oedipus El Rey, Anna in the Tropics and A Park in the House at Victory Gardens Theater; Our Lady of the Underpass, I put the fear of Mexico in ‘em, Dreamlandia and Another Part of the House at Teatro Vista; What We Once Felt at About Face Theatre; Kita & Fernanda at 16th Street Theater; Esperanza Rising at Chicago Children’s Theatre; Two Sisters and a Piano at Apple Tree Theatre; The Infidel, Ordinary Yearning and World Set Free at Steppenwolf Theatre Company; Generic Latina at Teatro Luna and La Casa de Bernarda Alba at Aguijon Theater. Film and television credits include Shameless, The Mob Doctor, Boss, Chicago Code, Rooftop Wars, Arc of a Bird, Were the World Mine, Chicago Overcoat, First and Only Lesson, Eric’s Haircut, Night of Thrones, Bachelor’s Grove, Dogwalker, Olympia: A Manual for How Things Work and Chicago Fire.

**JANET ULRICH BROOKS\*** (Mrs. Bubis/Elvira Campos/Baroness Von Zumpe) returns to Goodman Theatre, where she previously appeared in Vanya and Sonia and Masha and Spike (Jeff Award nomination), The Seagull, A True History of the Johnstown Flood and Teddy Ferrara. She is a company member of TimeLine Theatre, where her credits include the Apple Family plays That Hopey Changey Thing and Sorry, The How and the Why and Jeff-nominated performances in 33 Variations, A Walk in the Woods, All My Sons, When She Danced, Not Enough Air and Weekend. Other theater credits include Women Laughing Alone with Salad at Woolly Mammoth Theatre, To Master the Art at Broadway Playhouse; South of Settling at Steppenwolf Theatre Company; Ten Chimneys at Northlight Theatre; The Original Grease and Speech & Debate at American Theater Company; Failure: A Love Story at Victory Gardens Theater; Golda’s Balcony   
(Jeff Award) at Pegasus Players and work with About Face Theatre, Writers Theatre and Strawdog Theatre Company. Television credits include Chicago Fire, the ABC pilot Doubt, Boss, Under-employed and The Playboy Club. Film credits include Divergent, Conviction, Polish Bar, One Small Hitch, The Middle Distance, A Light Beneath Their Feet, I Heart Shakey, Fools and Market Value. Ms. Brooks was the first recipient of the Ed See Outstanding Theatre Alumnus Award from the University of Central Missouri.

**YADIRA CORREA\*** (Swabian/Nurse/Fate’s Editor/Rosita Mendez/Ernesto/Elena/Florita Almada/Village Woman) returns to Goodman Theatre, where she previously understudied in The Happiest Song Plays Last and appeared in Massacre (Sing to Your Children). Chicago credits include The Late Henry Moss (The Artistic Home); Water by the Spoonful (Court Theatre); Blacula: Young, Black and Undead (Pegasus Players); The Comedy of Errors in the Parks (Chicago Shakespeare Theater); Romeo and Juliet (Teatro Vista); The Motherf\*\*ker with the Hat (Steppenwolf Theatre Company); Enfrascada (Renaissance Theaterworks and 16th Street Theater); The Ghost is Here (Vitalist Theatre); Mala Hierba (Ignition Fest 2010 at Victory Gardens Theater and Super Lab Workshop at New York’s Playwrights Horizons) and Lunatic(a)s, We’ll Show You Crazy, MACHOS and S-E-X-oh! (Teatro Luna). She received a Jeff Award for Best Ensemble for MACHOS. Ms. Correra also recently appeared in Water by the Spoonful (Theatre Squared) and The Comedy of Errors (Oregon Shakespeare Festival). Film and web series credits include Head Over Heels, Caesar’s Rain and Dentally Challenged. Education includes programs through the Steppenwolf Theatre 2010 Summer School, The Artistic Home, The Second City and Chicago Shakespeare Theater.

**SANDRA DELGADO\*** (Auxilio/Professor Perez/Dr. Koenig/Guadalupe Roncal/Hilde/Ilse) previously appeared at Goodman Theatre in The Upstairs Concierge, Pedro Páramo (co-production with Cuba’s Teatro Buendía), Chicago Boys, Mariela in the Desert, Electricidad, Zoot Suit, A Christmas Carol (2001 and 2011), El Nogalar, Massacre (Sing to Your Children) (co-production with Teatro Vista) and El Grito del Bronx (co-production with Collaboraction and Teatro Vista). She was a TCG Fox Foundation Resident Actor Fellow in residence at the Goodman, where she developed her solo show Para Graciela. Chicago credits include The Motherf\*\*ker with the Hat, The House on Mango Street, Sonia Flew, Words on Fire and Whispering City at Steppenwolf Theatre Company; Mojada and Anna in the Tropics at Victory Gardens Theater; Dreamlandia and Breakfast, Lunch and Dinner and Two Sisters and a Piano (co-production with Apple Tree Theatre) with Teatro Vista; Guinea Pig Solo, Refuge and Casanova with Collaboraction; Summertime at Lookingglass Theatre Company; Undone at About Face Theatre and Esperanza Rising and If All the World Were Paper with Chicago Children’s Theatre. Off-Broadway credits include points of departure at INTAR Theatre. Regionally, she has appeared in Ground and Wit at Actors Theatre of Louisville and The Winter’s Tale at Missouri Repertory Theatre. Television credits include Empire, Chicago Fire, Law & Order: Special Victims Unit, Betrayal, Mind Games and the pilot POWERS. Ms. Delgado is   
an ensemble member of Collaboraction and Teatro Vista and a member of the Goodman Playwrights Unit for the 2015/2016 Season. She is currently developing La Habana Madrid, both a documentary film and play about Caribbean Latinos and the salsa music scene in 1960s Chicago, for which she and Teatro Vista were recently granted the prestigious Joyce Award. SandraDelgado.net

**ALEJANDRA ESCALANTE\*** (Rosa Amalfitano/María/Lotte) previously appeared at the Goodman in The Upstairs Concierge, Measure for Measure and Song for the Disappeared (New Stages Festival). Ms. Escalante has appeared in Trestle at Pope Lick Creek with Rapscallion Theatre Collective, A House Full of   
Dust at Wings Theatre Company and Hey Mary! at the Midtown International Theatre Festival. She also appeared in A Wrinkle in Time, The Tempest, The Tenth Muse, A Midsummer Night’s Dream, Romeo   
and Juliet, As You Like It and Measure for Measure at the Oregon Shakespeare Festival; Darwin in Malibu   
at the Washington Stage Guild and A New Day at the Boston Center for American Performance.

**SEAN FORTUNATO\*** (Piero Morini/Voice of Amalfitano’s Father/Waiter/Pedro Negrete/Leo Sammer) previously appeared at the Goodman in Measure for Measure, Oedipus Complex, A Christmas Carol and As You Like It. Other Chicago credits include You Can’t Take It With You (Northlight Theatre); Spamalot (Theatre at the Center); The Diary of Anne Frank, The Real Thing, Travels with My Aunt and Rosencrantz and Guildenstern are Dead (Writers Theatre); M. Butterfly (Court Theatre); Curtains (Drury Lane Oakbrook Terrace); over 20 productions with Chicago Shakespeare Theater and work with Timeline Theatre, Marriott Theatre, Remy Bumppo Theatre Company, First Folio Theatre, Griffin Theatre and About Face Theatre. He has appeared off-Broadway in Rose Rage at The Duke on 42nd Street. Regional credits include productions at The Old Globe in San Diego, Intiman Theatre in Seattle and 12 seasons with the Peninsula Players Theatre in Wisconsin, where his credits include Sunday in the Park with George, Chicago, A Little Night Music, Cabaret and Doubt. Mr. Fortunato has received four Jeff Award nominations and an After Dark Award. He has also appeared on Chicago P.D. and on film in The Merry Gentleman, directed by Michael Keaton.

**HENRY GODINEZ\*** (Oscar Amalfitano/Carlos/Johann/General Popescu) is the Resident Artistic Associate at Goodman Theatre, where he has served as the director of the Latino Theatre Festival. As an actor, he was recently seen in Pedro Páramo, the Goodman’s co-production with Teatro Buendia of Cuba, and in Chuck Smith’s production of José Rivera’s Massacre (Sing to Your Children). He has been seen on film and television in Chicago Fire, The Beast, Boss, Chicago Code, Above the Law, The Fugitive and The Package, as well as on stage at Chicago Shakespeare Theater, Court Theatre, The Old Globe and Victory Gardens Theater. Goodman directing credits include Feathers and Teeth, The Sins of Sor Juana, Boleros for the Disenchanted (also world premiere at Yale Repertory Theatre), Millennium Mambo (also at Signature Theatre), Straight as a Line, The Cook, Mariela in the Desert, Electricidad, Zoot Suit and the Goodman/Teatro Vista co-production of Cloud Tectonics. Other Chicago credits include Water By The Spoonful (Court Theatre), A Work of Art (Chicago Dramatists), End Days (Windy City Playhouse), A Civil War Christmas (Northlight Theatre), A Year With Frog and Toad and Esperanza Rising (Chicago Children’s Theatre), Two Sisters and a Piano (Apple Tree Theatre) and Anna in the Tropics (Victory Gardens Theater). Mr. Godinez is the co-founder and former artistic director of Teatro Vista, a professor in the Department of Theatre at Northwestern University and serves on the Board of Directors of the Illinois Arts Council and Albany Park Theatre Project.

**LAWRENCE GRIMM\*** (Jean-Claude Pelletier/Epifanio Galindo/Anksy) returns to the Goodman, where he previously appeared in the New Stages reading of 2666 and the New Stages workshop production of The Upstairs Concierge. He is a founding ensemble member of A Red Orchid Theatre, where his credits include Trevor (Jeff Award nomination), In a Garden, The Meek, Abigail’s Party and Mr. Kolpert. Other credits include The Tempest (Chicago Shakespeare Theater); Maple and Vine and Welcome Home Jenny Sutter (Next Theatre); Wolf Lullaby, A Fair Country and I Never Sang for My Father (Steppenwolf Theatre Company); 1984 and The Brothers Karamazov (Lookingglass Theatre Company); In The Next Room or the Vibrator Play (Victory Gardens Theater), Orlando (Court Theatre), The Glass Menagerie (Raven Theatre, Jeff Award) and additional work with Collaboraction, Piven Theatre Workshop and Famous Door Theatre Company Theatre. Film credits include Welcome to Me, Murphy’s Law and A Perfect Manhattan. Television credits include Chicago P.D.

**ERIC LYNCH\*** (Alex Pritchard/Oscar Fate/Prisoner/Hugo Halder) returns to Goodman Theatre, where he previously appeared in stop. reset. and Buzzer. Other Chicago credits include Native Son at Court Theatre, Broken Fences at 16th Street Theater, Blacktop Sky at Theatre Seven, Holidaze at Step Up Productions and A Midsummer Night’s Dream at Sankofa Theatre Company. Mr. Lynch is also an artistic affiliate with American Blues Theater. His regional credits include Buzzer at Cincinnati Playhouse in the Park and Twelfth Night and Richard III at Lakeside Shakespeare Theater. Mr. Lynch has appeared on television on Chicago Fire, Chicago P.D and Chicago Med.

**MARK L. MONTGOMERY\*** (Edwin Johns/Klaus Haas/Hans) returns to Goodman Theatre, where he most recently appeared in Rapture, Blister, Burn. Previous Goodman credits include Camino Real, Stage Kiss and A Christmas Carol. Mr. Montgomery’s other Chicago credits include Outside Mullingar (Jeff Award Nomination) at Northlight Theatre; Hedda Gabler and The Letters at Writers Theatre; M. Butterfly, Agamemnon and Iphigenia in Aulis at Court Theatre; Twelfth Night, Troilus and Cressida, Rose Rage, Henry VI Parts 1, 2 and 3 and As You Like It at Chicago Shakespeare Theater; In the Next Room or the vibrator play at Victory Gardens Theater; Fascination at About Face Theatre; The Time of Your Life, The Wheel and Want at Steppenwolf Theatre Company; Cat on a Hot Tin Roof at Apple Tree Theatre and In the Belly of the Beast: Letters from Prison at Journeymen Theater Company (After Dark Award), among others. Mr. Montgomery’s Broadway credits include The Seagull and Mamma Mia! His off-Broadway credits include Our Town at Barrow Street Theatre; Macbeth at The Public Theater, The Runner Stumbles at the Actors Company Theatre and The Madras House at Mint Theater Company. His regional credits include Julius Caesar at American Repertory Theater, as well as the show’s French tour. He has been seen on television in Law & Order and Chicago Fire.

**ADAM POSS\*** (Taxi Driver/Young Guerra/Lalo Cura/SS Officer) returns to Goodman Theatre, where his credits include workshop productions and readings of The Magic Play, Without, 2666 and The Solid Sand Below as part of the New Stages Festival; Teddy Ferrara; three seasons of A Christmas Carol and dark play or stories for boys (Latino Theatre Festival). Other Chicago credits include Oedipus el Rey (Victory Gardens Theater), 1984 and Animals Out of Paper (Steppenwolf Theatre Company), The Beats (16th Street Theater), Scorched and The Lake Effect (Silk Road Rising) and Antebellum (Athenaeum Theatre). Regional credits include The History Boys (Studio Theatre) and The North Pool and The Lake Effect (TheatreWorks). Television work includes Shameless, Chicago Med, Crisis, Chicago Fire, The Chicago Code and The Mob Doctor. Film work includes The Middle Distance and The Drunk, as well as the shorts The King   
of URLS and Speed Dating. Mr. Poss is also an ensemble member of Erasing the Distance, an organization dedicated to education about mental illness through theater. He holds his BFA from the Theatre School at DePaul University.

**DEMETRIOS TROY\*** (Manuel Espinoza/Chucho Flores/Jaime Contreras/German Soldier) returns to the Goodman, where his previous credits include The Happiest Song Plays Last, A Christmas Carol, The Seagull, The Good Negro and numerous readings, including 2666 at the New Stages Festival. Chicago credits include Inana, Blood and Gifts and Danny Casolaro Died for You (TimeLine Theatre); The Wheel (Steppenwolf Theatre Company); Never the Sinner (Victory Gardens Theater); Henry V, Julius Caesar, Timon of Athens, Richard III and Short Shakespeare! Romeo and Juliet (Chicago Shakespeare Theater); Awake and Sing (Northlight Theatre); Beyond the Score: Haydn, Beyond the Score: Beethoven, Beyond the Score: Schoenberg, The Soldier’s Tale and Welcome Yule (Chicago Symphony Orchestra) and Working (Broadway Playhouse). Regional credits include The Boys Next Door (Syracuse Stage), Julius Caesar (Utah Shakespeare Festival), King Lear and The Merry Wives of Windsor (Riverside Shakespeare) and King Lear and Tartuffe (Milwaukee Repertory Theater). Mr. Troy holds a BA from DePaul University/Barat College and an MFA from the University of South Carolina.

**JUAN FRANCISCO VILLA\*** (Borchmeyer/Charly Cruz/Juan de Dios Martinez/German Soldier) returns to the Goodman, where he previously appeared in The Upstairs Concierge (New Stages Festival), Water by the Spoonful (reading for The Latino Theater Festival), Massacre (Sing to Your Children) and El Grito del Bronx. Chicago credits include Mojada (Victory Gardens Theater) and The Gun Show (16th Street Theater, Jeff Award nomination). His ITBA Award-winning and Jeff-nominated autobiographical solo play Empanada for a Dream made “Best of Lists” from the Chicago Reader, Chicago Tribune and LA Weekly. Film credits include One Night Stand and The Tank. Television credits include Chicago P.D. and Betrayal.

**JONATHAN WEIR\*** (Schwartz/Dean Guerra/Albert Kessler/General Entrescu/Jacob Bubis) most recently appeared at the Goodman in Candide during the 2010/2011 Season. Other Goodman credits include The Visit and several seasons as Jacob Marley in A Christmas Carol and a brief stint as Ebenezer Scrooge. Additional Chicago credits include The Merry Widow at Lyric Opera of Chicago; Days Like Today, The Liar, A Little Night Music, Bach at Leipzig, Arms and the Man, The Doctor’s Dilemma, Misalliance and The Father at Writers Theatre; Stepping Out at Steppenwolf Theatre Company; Billy Elliot, Ragtime and The Most Happy Fella at Drury Lane Theatre; Side Show at Northlight Theatre and The First and Grand Hotel at Marriott Theatre. Broadway credits include The Lion King. His national tours include Jersey Boys (Chicago Company), The Lion King (first and second national tours) and Scrooge the Musical. Mr. Weir is an adjunct professor of theater in the Department of Fine and Performing Arts at Loyola University Chicago.

**NICOLE WIESNER** (Liz Norton/Ingeborg Bauer) was previously seen at the Goodman in Shining City, also directed by Robert Falls, and Passion Play (After Dark Award). Chicago credits include The Book Thief, South of Settling and Dublin Carol at Steppenwolf Theatre Company; Dying City at Next Theatre; Great Men of Science at Lookingglass Theatre Company and Phedre at Court Theater. Regional credits include Shining City at the Huntington Theatre in Boston and Passion Play at Yale Repertory Theatre and Epic Theatre in New York. She is the associate producing director of Trap Door Theatre, which she joined in 1997 and where she most recently directed The Fairytale Lives of Russian Girls. Additional Trap Door Theatre credits include First Ladies, (Jeff Award), OVERWEIGHT, unimportant: MISSHAPE,   
The Bitter Tears of Petra Von Kant and Nana.

**ROBERT FALLS** (Co-Adapter/Co-Director/Goodman Theatre Artistic Director) Most recently, Mr. Falls reprised his critically acclaimed production of The Iceman Cometh, featuring the original cast headed by Nathan Lane and Brian Dennehy, at the Brooklyn Academy of Music. Last season, he also directed Rebecca Gilman’s Luna Gale at the Kirk Douglas Theatre in Los Angeles and a new production of Mozart’s Don Giovanni for the Lyric Opera of Chicago. Other recent productions include Measure for Measure and premieres of Beth Henley’s The Jacksonian in Los Angeles and New York. This season at the Goodman, Mr. Falls will also direct the Chicago premiere of Rebecca Gilman’s Soups, Stews, and Casseroles: 1976. Among Mr. Falls’ other credits are The Seagull, King Lear, Desire Under the Elms, John Logan’s Red, Jon Robin Baitz’s Three Hotels, Eric Bogosian’s Talk Radio and Conor McPherson’s Shining City; the world premieres of Richard Nelson’s Frank’s Home, Arthur Miller’s Finishing the Picture (his last play), Eric Bogosian’s Griller, Steve Tesich’s The Speed of Darkness and On the Open Road, John Logan’s Riverview: A Melodrama with Music and Rebecca Gilman’s A True History of the Johnstown Flood, Blue Surge and Dollhouse; the American premiere of Alan Ayckbourn’s House and Garden and the Broadway production of Elton John and Tim Rice’s Aida. Mr. Falls’ honors for directing include, among others, a Tony Award (Death of a Salesman), a Drama Desk Award (Long Day’s Journey into Night), an Obie Award (subUrbia),   
a Helen Hayes Award (King Lear) and multiple Jeff Awards (including a 2012 Jeff Award for The Iceman Cometh). For “outstanding contributions to theater,” Mr. Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor’s Award. He was recently inducted into the Theater Hall of Fame.

**SETH BOCKLEY** (Co-Adapter/Co-Director) is the Playwright-in-Residence at the Goodman. His plays include Ask Aunt Susan, which held its world premiere at the Goodman in 2014; February House, a collaboration with composer and lyricist Gabriel Kahane, which premiered at The Public Theater in the spring of 2012; Wilderness with En Garde Arts (premiering fall 2016); adaptations of George Saunders’ short stories CommComm, commissioned by the Goodman and further developed by New York’s Page 73 Productions, and Jon, winner of a Jeff Award for Best New Adaptation; The Twins Would Like To Say for Dog & Pony Theatre Co. and Laika’s Coffin and The Elephant and the Whale with Redmoon. Directing credits include Basetrack Live with En Garde Arts; Samsara and Failure: A Love Story at Victory Gardens Theater; hamlet is dead. no gravity with Red Tape Theatre; The Ugly One with Sideshow Theatre Company; The Box with The Foundry Theater; Jason Grote’s Civilization (all you can eat) for Clubbed Thumb’s Summer Works Festival; Jon and Jason Grote’s 1001 for Collaboraction; numerous Redmoon events and spectacles and the clown play Guerra, developed with Devon de Mayo and Mexico City-based troupe La Piara.

**ROBERTO BOLAÑO** (Novelist) was born in Santiago, Chile, in 1953, and later lived in Mexico, Paris and Spain before his death in 2003. During his lifetime he received the prestigious Herralde de Novela Award and the Premio Rómulo Gallegos and was posthumously awarded the National Book Critics Circle Award. Considered among the greatest Latin American writers of his generation, he wrote nine novels, two story collections and five books of poetry, before dying at the age of 50. In addition to his final novel 2666, his works include The Savage Detectives; By Night in Chile; Distant Star; Last Evenings on Earth; The Third Reich; The Romantic Dogs; Amulet; Antwerp; The Unsufferable Gaucho; Between Parentheses: Essays, Articles and Speeches, 1998–2003; The Unknown University; Tres; Nazi Literature in the Americas; The Return; The Skating Rink and Woes of the True Policeman.

**WALT SPANGLER** (Set Designer) most recently collaborated with the Goodman on Buzzer. Other Goodman credits include designs for Measure for Measure (2013 Jeff Award nomination), Desire Under the Elms, Turn of the Century, King Lear, Hollywood Arms, Heartbreak House, A True History of the Johnstown Flood and Blue Surge. Broadway credits include Desire Under the Elms, directed by Robert Falls; Hollywood Arms, directed by Harold Prince; Scandalous, directed by David Armstrong; A Christmas Story the Musical, directed by John Rando and the upcoming Tuck Everlasting, directed by Casey Nicholaw. New York credits include designs for The Public Theater/New York Shakespeare Festival, Manhattan Theatre Club, Atlantic Theater Company, Playwrights Horizons, Signature Theatre Company, The New Group and Lincoln Center Festival. Regional credits include work with Steppenwolf Theatre Company, the Guthrie Theater, The Shakespeare Theatre, the Mark Taper Forum, the Ahmanson Theatre, American Conservatory Theater, Goodspeed Musicals, Paper Mill Playhouse, Centerstage, Arena Stage, Hartford Stage, Yale Repertory Theatre, Long Wharf Theatre, American Conservatory Theater, the 5th Avenue Theatre and the Alley Theatre. Mr. Spangler received his MFA from the Yale School of Drama.

**ANA KUZMANIC** (Costume Designer) most recently collaborated with the Goodman on Smokefall. Previous costume designs for the Goodman include Camino Real, Measure for Measure, Mary, The Seagull, A True History of the Johnstown Flood, Desire Under the Elms, Rock ’n’ Roll, The Cook and King Lear. Her Chicago credits include work at Steppenwolf Theatre Company, Court Theatre, Lookingglass Theatre Company, Chicago Shakespeare Theater and The House Theatre of Chicago. Ms. Kuzmanic is the recipient of a Jeff Award for The Comedy of Errors at Chicago Shakespeare Theater. Her Broadway credits include the Tony Award-winning August: Osage County, Robert Falls’ Desire Under the Elms and Superior Donuts. Regional theater credits include work with Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, the Shakespeare Theatre Company, Trinity Repertory Company, the Geffen Playhouse and the Oregon Shakespeare Festival. Her design work is featured in the theater, film and entertainment industries around the country and internationally, and from 1997 through 2002 she designed her own fashion and jewelry line. Ms. Kuzmanic is a native of the former Yugoslavia and earned an MFA from Northwestern University. She is an assistant professor of costume design at Northwestern University.

**AARON SPIVEY** (Lighting Designer) returns to Goodman Theatre, where he previously designed Brigadoon and served as associate lighting designer for The Iceman Cometh and Turn of the Century. Mr. Spivey served as the associate/assistant designer on 25 Broadway productions including Aladdin, Motown, The Coast of Utopia (Tony Award for Best Lighting), Catch Me if You Can, The Merchant of Venice, 9 to 5, Tarzan, Little Women, Grease, A Chorus Line, Lend Me a Tenor and Collected Stories. His off-Broadway credits include Wanda’s World, From My Hometown, 4 Guys Named José, Golf the Musical and Elle. His regional credits include The Secret Garden (Children’s Theater of Charlotte), Marry Me a Little (Cincinnati Playhouse in the Park), Bomb-ity of Errors (Syracuse Stage), 4 Guys Named José (Actors’ Playhouse), Mame (Helen Hayes PAC), Little Shop of Horrors and Beautiful Dreamer (Cherry County Playhouse). He also worked on A Chorus Line in Mexico City.

**RICHARD WOODBURY** (Sound Designer and Composer) is the resident sound designer at the Goodman, where his credits include music and/or sound design for Vanya and Sonia and Masha and Spike; The Little Foxes; stop. reset.; Rapture, Blister, Burn; Ask Aunt Susan; Luna Gale; Measure for Measure; Teddy Ferrara; Other Desert Cities; Crowns; Camino Real; A Christmas Carol; Red; God of Carnage; The Seagull; Candide; A True History of the Johnstown Flood; Hughie/Krapp’s Last Tape; Animal Crackers; Magnolia; Desire Under the Elms; The Ballad of Emmett Till; Talking Pictures; The Actor; Blind Date; Rabbit Hole; King Lear; Frank’s Home; The Dreams of Sarah Breedlove; A Life in the Theatre; Dollhouse; Finishing the Picture; Moonlight and Magnolias; The Goat or, Who is Sylvia?; Lobby Hero and many others. Steppenwolf Theatre Company credits include Slowgirl, Belleville, Middletown, Up, The Seafarer, August: Osage County, I Just Stopped By to See the Man, Hysteria, The Beauty Queen of Leenane, The Memory of Water, The Libertine and others. Broadway credits include original music and/or sound design for Desire Under the Elms, August: Osage County, Talk Radio, Long Day’s Journey into Night, A Moon for the Misbegotten, Death of a Salesman and The Young Man from Atlanta. Mr. Woodbury’s work has also been heard at Stratford Shakespeare Festival in Canada, London’s Lyric and National theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies.

**MIKHAIL FIKSEL** (Sound Designer and Composer) returns to the Goodman, where he previously worked on Feathers and Teeth, The Upstairs Concierge, The World of Extreme Happiness, Venus in Fur, Buzzer, Black n Blue Boys/Broken Men, Fish Men, Massacre (Sing to Your Children), El Grito del Bronx and the New Stages Festival. Chicago credits include I Will Kiss These Walls, Home/Land and Feast at Albany Park Theater Project; The Old Man and The Old Moon, Hamlet, Hesperia, The Real Thing and Travels with My Aunt at Writers Theatre; Death and the Maiden, Mojada and Oedipus El Rey at Victory Gardens Theater; Blood and Gifts and Concerning Strange Devices from the Distant West at TimeLine Theatre Company; Fulfillment and The Royale at American Theatre Company; Pirates of Penzance, Mikado, Woyzcek, Frankenstein and Oedipus at The Hypocrites; Petrified Forest, The Master and Margarita and Uncle Vanya at Strawdog Theatre Company; Exit Disclaimer and Power Goes with The Seldoms and The Better Half with Lucky Plush. Mr. Fiksel’s regional and off-Broadway credits include Stupid F\*#king Bird and Midsummer Night’s Dream at The Pearl Theatre Company; The Old Man and the Old Moon at the Williamstown Theatre Festival and the New Victory Theatre; Fulfillment at The Flea Theater; The Elaborate Entrance of Chad Deity at the Dallas Theater Center, Second Stage Theatre and the Geffen Playhouse and Stuck in the Elevator at Long Wharf Theatre and American Conservatory Theatre. He has received eight Jeff Awards, a Lucille Lortel Award, an After Dark Award, nominations for the Henry Hewes Design Award and for the LA Drama Critics Circle Award and was recently honored with the Michael Maggio Emerging Designer Award. Mr. Fiksel is a member of 2nd Story; a resident artist with Albany Park Theatre Project; an artistic associate with Timeline Theatre Company, Teatro Vista and WildClaw Theatre and on the faculty at Loyola University Chicago. MikhailFiksel.com

**SHAWN SAGADY** (Projection Designer) returns to the Goodman, where he previously designed projections for stop. reset., The White Snake and Brigadoon. His Broadway credits include All The Way (also at American Repertory Theatre), Leap of Faith and Memphis. Mr. Sagady’s off-Broadway work includes stop. reset., Mound Builders and Emotional Creature (Signature Theatre Company); By The Way, Meet Vera Stark (Second Stage) and Father Comes Home From the Wars (The Public Theater). He has worked on the national tours of Memphis and Julius Caesar. Regionally, his work has appeared in The Little Mermaid (Chicago Shakespeare Theater); Fingersmith, The Great Society, A Wrinkle in Time, The White Snake, Measure for Measure and American Night (Oregon Shakespeare Festival); Back Back Back (The Old Globe); Carmen (La Jolla Playhouse) and Cowboy Vs. Samurai (Mo’olelo Performing Arts Company).

**TANYA PALMER** (Dramaturg) is the director of new play development at Goodman Theatre, where she coordinates New Stages, the theater’s new play program, and has served as the production dramaturg on a number of plays including the world premieres of The Upstairs Concierge by Kristoffer Diaz, Ask Aunt Susan by Seth Bockley, Smokefall by Noah Haidle, Magnolia by Regina Taylor, The Long Red Road by Brett C. Leonard and the Pulitzer Prize-winning Ruined by Lynn Nottage. Prior to her arrival in Chicago, she served as the director of new play development at Actors Theatre of Louisville, where she led the reading and selection process for the Humana Festival of New American Plays. She is the co-editor, with Amy Wegener and Adrien-Alice Hansel, of four collections of Humana Festival plays, published by Smith & Kraus, as well as two collections of 10-minute plays published by Samuel French. Originally from Calgary, Alberta, Canada, she holds an MFA in playwriting from York University in Toronto.

**JOSEPH DRUMMOND\*** (Production Stage Manager) is in his 42nd season with Goodman Theatre, where his credits include over 125 productions, including The Iceman Cometh (also at Brooklyn Academy of Music), Death of a Salesman (also on Broadway in 1999 and at the Ahmanson Theatre in Los Angeles), Glengarry Glen Ross (also on Broadway in 1984) and 12 productions of A Christmas Carol. He is included in the 2012 edition of Marquis’ Who’s Who in America and is the recipient of the Joseph Jefferson Award for Lifetime Achievement after 25 years of stage management at the Goodman. He is a 45-year member of Actors’ Equity Association.

**ALDEN VASQUEZ\*** (Production Stage Manager) has stage-managed 25 productions of A Christmas Carol and more than 70 productions at Goodman Theatre. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of The Song of Jacob Zulu (also in Perth, Australia) and The Rise and Fall of Little Voice. His regional theater credits include productions at American Theater Company, American Stage Theater Company, Arizona Theatre Company, Ford’s Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse. He teaches stage management at DePaul University, is a 31-year member of Actors’ Equity Association and a US Air Force veteran.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director) is in his 36th season as executive director. On May 18, 2015, he received the Lifetime Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. To honor his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of A Christmas Carol, which celebrates 38 years as Chicago’s leading holiday arts tradition this season. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the “Best Regional Theatre” in the US, the Pulitzer Prize for Lynn Nottage’s Ruined and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; Chicago magazine and the Chicago Tribune as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

For *2666*:

Associate Projection Designer: Omar Ramos

Stage Management Interns: Marcus Carroll; Jeremy Mendoza

Assistant Lighting Designer: Brian Elston

Fight Captain: Demetrios Troy

Literary Interns: Annika Bennett; Anna Jennings

Video Crew:

Stage Manager: Jonathan Nook

Camera Operator: Erik Scanlon

Hair & Makeup: Christine Sciortino

Wardrobe: Noel Huntzinger

Electricians: Nick Belley; Brian Sauer; Brian Elston

Grip: Tom Scott

Sound: Andrew Melzer

**History**

Called America’s “Best Regional Theatre” by Time magazine, Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 by William O. Goodman and his family in honor of their son Kenneth (an important figure in Chicago’s cultural renaissance in the early 1900s), Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including Tony Awards and two Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the Goodman’s priorities include new plays (over 100 world or American premieres in the past 30 years), reimagined classics (including Falls’ nationally and internationally celebrated productions of *Death of a Salesman*, *Long Day’s Journey into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion are primary cornerstones of the Goodman’s mission; over the past 25 years, more than one-third of Goodman productions (including 31 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year the Goodman’s numerous education and community engagement programs, including the innovative Student Subscription Series, serve thousands of students, teachers, life-long learners and special constituencies. In addition, for nearly four decades the annual holiday tradition of *A Christmas Carol* has led to the creation of a new generation of theatregoers in Chicago.

Goodman Theatre’s leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. The Chairman of Goodman Theatre’s Board of Trustees is Joan E. Clifford; Swati Mehta is President of the Woman’s Board.

**From the Goodman Archives: *Zoot Suit*, 2000**

One of the most distinctive productions in recent Goodman Theatre history, *Zoot Suit* was playwright Luis Valdez’s examination of the Chicano experience in America, as seen through the events surrounding the infamous 1943 Zoot Suit riots (so called because of the distinctive garb worn by young Chicano men) in Los Angeles. A colorful blend of exuberant dance-hall sequences and starkly expressionistic drama, *Zoot Suit* focused on Henry Reyna and the members of the 38th Street Gang, whose false imprisonment on murder charges ignited the racial tensions that resulted in the riots. Along the way, Valdez captured the external and internal turmoil that enveloped the Chicano community, symbolized by the zoot suited figure of El Pachuco, a mythical embodiment of Chicano strength and power. First produced in 1978 at the Mark Taper Forum in Los Angeles, *Zoot Suit* was the first Chicano-authored play to premiere on Broadway (in 1979); the Goodman revival was dynamically directed by Resident Artistic Associate Henry Godinez, and was the final Mainstage subscription production to be staged in the old Goodman home on Monroe Street.

**The Theater**

GOODMAN THEATRE: 170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

SUBSCRIPTION AND TICKET INFORMATION

Subscriptions and tickets for Goodman productions are available at the Goodman Box Office. Call 312.443.3800 or stop by the box office. All major credit cards are accepted: American Express, Discover, Mastercard and Visa. Tickets are available online: GoodmanTheatre.org

GROUP DISCOUNTS

Discounts are available for your group of 10 or more for most Goodman productions, except *A Christmas Carol*, for which the minimum is 15. Call Kim Furganson at 312.443.3820 or email Groups@GoodmanTheatre.org and ask about discounts, full-house sales, dinners and receptions for your group event.

GREAT GIFTS FROM THE GOODMAN

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at 312.443.3800, or stop by the next time you attend a show.

PARKING - DON’T MISS OUT ON THE NEW $16.50 PARKING RATE!   
On your next visit you can receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at InterParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking.

\*Parking rates subject to change.

USHERING

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

ACCOMMODATIONS FOR THE DISABLED

The Goodman is accessible to the disabled. Listening assistance devices are available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

MEZZTIX

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

10TIX

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**GOODMAN PREFERRED PARTNERS**

**HOTEL**

Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar.

Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

**RESTAURANTS**

Petterino’s: 150 North Dearborn Street, next to the Goodman | 312.422.0150

Bella Bacino’s: 75 East Wacker Drive | 312.263.2350

Blackfinn Ameripub: 65 West Kinzie Street | 312.836.0290

Catch Thirty Five: 35 West Wacker Drive | 312.346.3500

Chuck’s: A Kerry Simon Kitchen: 224 North Michigan Avenue | 312.334.6700  
Cochon Volant: 100 West Monroe Street | 312.754.6560

Howells and Hood: 435 North Michigan Avenue | 312.262.5310  
Latinicity: 108 N State Street, 3rd Floor | 312.795.4444

Noodles & Company: 47 South Clark Street | 312.263.1927

Park Grill: 11 North Michigan Avenue | 312.521.7275

Randolph Tavern: 188 W. Randolph Street | 312.683.3280

River Roast: 315 North LaSalle St. | 312.822.0100

Tortoise Club: 350 North State St. | 312.755.1700

Trattoria No.10: 10 North Dearborn Street | 312.984.1718

**CATERERS**

Paramount Events: 773.880.8044

Sopraffina Marketcaffé: 312.984.0044

True Cuisine, Ltd./Sweet Baby Ray’s Catering: 630.238.8261 ext. 207

IN CONSIDERATION OF OTHER PATRONS

Latecomers are seated at the discretion of management. Babes-in-arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

EMERGENCIES

In case of an emergency during a performance, please call Guest Services at 312.443.5555.

**Staff**

ROBERT FALLS: Artistic Director   
ROCHE SCHULFER: Executive Director

*Artistic Collective*

STEVE SCOTT: Producer

CHUCK SMITH: Resident Director

MARY ZIMMERMAN: Manilow Resident Director

HENRY GODINEZ: Resident Artistic Associate

BRIAN DENNEHY, REBECCA GILMAN, REGINA TAYLOR, HENRY WISHCAMPER: Artistic Associates

SETH BOCKLEY: Playwright-in-Residence

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CAROLYN WALSH: Human Resources Director

JODI J. BROWN: Manager of the Business Office

RICHARD GLASS: Systems Administrator

CRISTIN BARRETT: Administrative Coordinator

DANA BLACK: Assistant to the Executive Director

ASHLEY JONES: Payroll Coordinator

ERIN MADDEN: Company Manager

OWEN BRAZAS: IT General Help Desk

MARISSA FORD: Special Projects Associate

KEN MATT MARTIN: General Management Apprentice

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TANYA PALMER: Director of New Play Development

NEENA ARNDT: Dramaturg

ERICA SARTINI-COMBS: Associate Casting Director

JULIE MASSEY: Assistant to the Artistic Director

JONATHAN L. GREEN: Literary Management Associate

JOSEPH PINDELSKI: Producing Coordinator

RACHAEL JIMENEZ: Casting Assistant

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HOLLY HUDAK: Associate Director of Development/Senior Director of Major Gifts

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SHARON MARTWICK: Director of Institutional Giving

KATE WELHAM: Director of Institutional Grants and Development Operations

MARTIN GROCHALA: Director of Special Gifts and Planned Giving

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SCOTT PODRAZA: Manager of Annual Giving

ALLI ENGELSMA-MOSSER: Manager of Individual and Major Gifts

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MICHELLE NEUFFER: Development Communications Coordinator

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VICTORIA PEREZ: Institutional Giving Assistant

JOCELYN WEBERG:Women’s Board & Benefit Events Assistant

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ELIZABETH RICE: Education Programs Associate

BOBBY BIEDRZYCKI: Curriculum and Instruction Associate

BRANDI LEE: Education Assistant

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JENNY GARGARO: Associate Director of Marketing and Research

MICHAEL MELLINI: Marketing Communications Coordinator

RACHEL WEINBERG: New Media Assistant

DAVID DIAZ: Marketing Project Associate

ERIK SCANLON: Content Creator

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SHARI EKLOF: Telemarketing Sales Associate

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MATTHEW CHANDLER: Associate Production Manager, Albert

TYLER JACOBSON: Associate Production Manager, Owen

AMBER PORTER: Assistant to the Production Manager

BEN JONES: Production Apprentice

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JOSEPH DRUMMOND, ALDEN VASQUEZ: Production Stage Managers

RYAN TREVIRANUS: Floor Manager

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KARL KOCHVAR: Resident Scenic Artist, USAA

MARY BARTLEY, TIM MORRISON, DONNA SLAGER: Scenic Artists

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LUKE LEMANSKI, ANDREW MCCARTHY: Assistant Technical Directors

JOHN RUSSELL: Scene Shop Foreman

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MICHAEL FROHBIETER: Scene Shop Assistant

MICHAEL BUGAJSKI, WILLIAM CZERWIONKA: Assistant Carpenters

JASON HUERTA: Draftsperson

JAMES WARD: Logistics Assistant

JAMES NORMAN: House Carpenter

JESS HILL: House Rigger Carpenter

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NOAH GREENIA: Properties Overhire

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PATRICK FEDER: Assistant Lighting Supervisor

SHERRY SIMPSON: Electrics Head

MIKE DURST, PATRICK HUDSON, JAY REA: Electricians

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DAVID NAUNTON: House Audio Supervisor

STEPHANIE FARINA: Audio Head

CLAUDETTE PRYZGODA: Sound Board Operator

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JESSICA RODRIGUEZ, KELLY ROSE: Shop Assistants

BIRGIT RATTENBORG WISE: Head Draper

MARSHA KULIGOWSKI: Draper

KATIE BEHRENS, HYUNJUNG KIM, LIZ MCLINN: First Hands

OLIVIA FRANCES BALL, KAREN DUBIEL, AMY FRANGQUIST, PIPER HUBBELL ROBINSON, ELIZABETH HUNSTAD, ELIZABETH NIEMCZYK, AUSTIN PETTINGER: Stitchers

REBECCA LANDAU: Crafts

JON AITCHISON, SUSAN LEMERAND, KYLE PINGEL: Wigs

AMY CHMIELEWSKI, MEGAN GROH, EMILY SVENDSON, YVETTE WESLEY: Wardrobe

JENEÉ GARRETSON : Wardrobe Head

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CHRIS SMITH: Front of House Manager

KYLE SHOEMAKE: Guest Services Manager

DEMI SMITH, MELISSA YONZON: House Managers

ARTHUR MATHEWS: Assistant House Manager

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