OnStage

**Another Word for Beauty**

January/February 2016

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*Co-Editors:* Neena Arndt, Lori Kleinerman, Michael Mellini

*Graphic Designer:* Cori Lewis

*Production Manager:* Michael Mellini

*Contributing Editors:* Neena Arndt, Lori Kleinerman, Julie Massey, Michael Mellini, Teresa Rende, Steve Scott

 **Prison Pageantry: Inside Buen Pastor’s Annual Beauty Competition**By Neena Arndt

The women pose seductively, hands on hips, mouths stretched into toothy smiles. Their sequined bustiers and miniskirts glisten as the two-foot-tall feathers on their headdresses shift lightly in the breeze. They would be at home on the Las Vegas Strip. Instead, they are inmates in Buen Pastor Prison in Bogotá, Colombia. And for a brief few days in late September, rather than languishing in their cells, they are competing in a prison-wide beauty pageant replete with dance numbers, interview questions and evening gowns.

Playwright José Rivera gives voice to these women in his new play, *Another Word for Beauty*. Rivera, known to Goodman audiences for *Boleros for the Disenchanted* (2008/2009 Season) and to the wider public as the first Puerto Rican American writer to be nominated for an Academy Award (for the screenplay for the 2004 film *The Motorcycle Diaries*), worked closely with director Steve Cosson and the New York-based theater company The Civilians to bring this real-life and wholly unique event to the stage. In 2012, during the weeks leading up to the annual pageant, Cosson traveled to Bogotá, where he brought together a group of Colombian theater artists to conduct in-depth interviews with inmates and officials inside the prison. They were then joined by Rivera and composer Héctor Buitrato, who also visited the prison and attended the pageant festivities, which take place over several days. The result is a play with music—fictionalized, but based on true events—that chronicles both the pageant itself and the circumstances that led to the women’s incarceration.

Buen Pastor is a bleak, imposing prison that houses female perpetrators of many different crimes. Many of the women have also been involved in Colombia’s civil war, which preoccupied the country through much of the late 20th century and continues in the present day. This complicated conflict—between the government, several revolutionary guerrilla groups who aim to overthrow it and paramilitary groups who oppose the guerrillas—stems partly from the fact that Colombia’s rugged terrain is divided by three Andean ranges. Large swaths of the country, particularly jungle and mountainous regions, are mostly out of the federal government’s control, and a “wild west” mentality has taken hold. Among the largest guerrilla groups is the FARC (Fuerzas Armadas Revolucionarias de Colombia, or the Revolutionary Armed Forces of Colombia). Active since 1964, this group ostensibly fights for Marxist-Leninist ideals, touting agrarianism and anti-imperialism as keys to a more stable and just society. They have frequent small-scale clashes with the Colombian government’s forces, operate in about 50% of the country, mostly in rural areas, and consist of roughly 18,000 members. They are opposed by right-wing paramilitaries who have become known for their violent tactics and are responsible for 70-80% of the political murders in Colombia each year. While these groups are male-dominated, women are also recruited to fight; those who grow up in the countryside with little education might see few alternatives to joining the conflict.

Both the left and right-wing groups also vie for control of Colombia’s robust drug trade, which the government attempts to squelch with little success. Narco-trafficking provides a swift ticket to prison for many women, whether or not they are affiliated with particular political groups. Mired in poverty, and often victims of abuse and neglect, these women turn to drug trafficking to make quick money, often at the behest of a boyfriend or husband. Packing cocaine into their bras, wearing fake pregnant bellies or swallowing cocaine-packed capsules, the majority successfully transport drugs—but many also get caught by authorities.

Many female offenders are sent to Buen Pastor, the largest women’s prison in Colombia. Designed to accommodate 1,250 inmates, it often holds more than two thousand. At any given time, nearly a third of Buen Pastor’s residents are awaiting trial and therefore have not been convicted of a crime. They live in overcrowded cells, struggling to maintain health and sanitation despite the conditions. Some cells lack access to water, and the women must haul water in buckets. They have little access to exercise or educational opportunities and often go without basic healthcare. A single psychotherapist serves the entire prison, leaving the troubled women to their own devices, with many mental illnesses going untreated. Despite the cramped conditions, mothers are permitted to keep their children with them in prison until the child’s third birthday. The children benefit from maintaining contact with their mothers, but spend the first few years of their lives exposed to the harsh prison environment.

Buen Pastor, then, might seem an unlikely location for a beauty pageant. But the broader culture of Colombia places a high value on these glitzy events, and many young girls dream of winning such a contest. Carl Bower, a photographer whose series *Chica Barbie* examines the world of Colombian beauty pageants, said in a 2010 interview, “When I began photographing, I felt that the pageants were essentially meat markets. It wasn’t just that thousands of people were scrutinizing the contestants’ bodies; what struck me was the categorical, exhaustive and unforgiving nature of it. Are her ankles thick? Who has breast implants? Who doesn’t but should? Whose ass is too small, too large or shaped like melons when it should be like oranges?” But Bower also noted that the pageants and their viewers have another, less demeaning dimension too. “There was almost always a genuine enthusiasm in the crowds, which included old, young, male, female, rich and poor. And despite the crude assessments, the favorites of the crowd were not always the most beautiful—they often seemed the most intelligent or exuded a stronger sense of character.” This multifaceted view of Colombian pageants—as events that simultaneously objectify and uplift women—comes to bear in *Another Word for Beauty*, which also sheds light on the ambivalence many of the inmates feel about their role in the pageant.

Women have a long history of being considered socially inferior in Colombia. They only received political equality in 1974; before that, the state treated them as minors unless they were under the protection of a husband, father or other male relative. Until 1980, a rapist could be exonerated of his crime if he married his victim. A husband was also legally allowed to kill his wife if he found her preparing for, or in the midst of, a sexual interaction with another man. Divorce has only been legally allowed since 1991, and abortion is still illegal, except under extreme circumstances. Thirteen percent of females do not complete primary school, and only 33% attend university. Women, still, are often seen as objects of sensuality and physical beauty, and often are not deemed fit to compete in the same realms as men. Perhaps as a result, girls and women aim to compete in the nation’s many beauty pageants, a socially sanctioned arena.

While the prisoners would doubtless prefer to compete in pageants outside of prison walls, most were born into circumstances—poverty and abuse—that would not likely lead to the stage of the Miss Colombia pageant. The Buen Pastor pageant provides inmates with the chance to fulfill their girlhood dreams—albeit on a makeshift stage in a prison, competing against other inmates. The women work together to fashion floats and murals out of scrounged materials; they also rehearse dance numbers and put on a grand parade. Past winners coach current contestants and all the women gather to cheer each other on. Each contestant rallies the support of her *patio*, or cell block, hoping their cheers will help her sail to victory. At the end of the pageant, one woman wins, gaining admiration and copious applause from her fellow inmates. When the event concludes, however, the winner must soon remove her makeup and her glory ends. She must return to her drab cell, to fight over soap and fall asleep on a dirty mattress. Those moments in the limelight, then, may mean more to her than they would to Miss Colombia, whose glamorous reign lasts an entire year.

Rivera, Cosson and Buitrago aim to bring these women to life, complete with their flaws and failures, but also their humanity and potential.

**Songs from the Soul: Grammy Award Winner Héctor Buitrago Brings His Eclectic Musical Style to *Another Word for Beauty***

By Jim DeRogatis

Renowned Colombian songwriter and *Another Word for Beauty* composer Héctor Buitrago has made a career by tearing down walls. His Grammy Award-winning work with Aterciopelados, the groundbreaking band he led with singer Andrea Echeverri through the 1990s and 2000s, melded varying styles of music (from the punk rock and heavy metal that inspired him as a teen to the indigenous folk genres of his homeland). As a public figure, he has presented himself as not only a musician but also a passionate activist crusading for a range of political causes. When he launched a solo project, he named the initiative “ConEctor,” playing on both the Spanish words “con Héctor” (“with Héctor”) and the English “connector.” So, despite his lack of experience in the theater, it seemed natural that he was eager to bring his talents to the Goodman’s production of Another Word for Beauty, collaborating with playwright José Rivera, director Steve Cosson and many others behind the scenes, for the most ambitious joint project yet by US and Colombian artists.

“It was very different for me to work with so many different pieces of the puzzle,” Buitrago said of his three-year writing process. “I had to imagine things that were going to happen in the future with the actors and the design, and that was
difficult. I’m excited to see how it all comes together. The music is just one part of the play—though an important part, I hope!”

Writing lyrics in Spanish based on his reading of Rivera’s script, Buitrago composed songs intended to capture an ambience he described as “surreal, like if you’re having a dream.” He prepared by visiting Buen Pastor, the national women’s prison in Bogotá where the play is set and home to an annual beauty pageant for its inmates. “I tried to capture the feelings I had when I visited the jail. The pageant is a really happy moment for the women, but when everything ends, and it’s time to go back to reality, the feeling is so strong. All the women are representing the places where they were born, and they are so proud of that. In that pageant, they find a very happy moment of freedom and beauty.”

Buitrago is a self-taught musician. “I didn’t know how to play an instrument, but with punk music and its attitude of ‘do it yourself,’ I learned bass and formed a band.” That group, Aterciopelados or “The Velvety Ones,” was wildly ambitious. “We really liked punk, new wave, electronic and of course the music from Colombia and Latin America. We wanted to put all the ingredients together to sound fresh and organic, but in an authentic, Colombian way—to build a new genre called Colombian rock.” With the band and his solo work with ConEctor, the artist has succeeded, though commercial accomplishments always seemed less important to him than social activism.

“When we became famous, we listened to the voices that told us that we must use that power to communicate things that were important to the community, the country and the people who listen to our music,” he recalled. “Andrea and I chose different ways of being active with the music—Andrea with women’s issues and activism, and myself with ecological and indigenous issues. I was also very interested in female empowerment. Patriarchal societies are the cause of many of the problems of humanity. It would be a better world if women were in charge!”

*Given his passion for connecting art and activism, one can’t help but ask about the message that Buitrago hopes theatergoers will take away from Another Word for Beauty, and whether the play might be a catalyst for change.* “I don’t know about change,” he said after a long pause. “But it’s a cause for reflection on many issues—about women and men; a lot of the women are in jail because of men. The reality of our country is that those women are in jail because of the war on drugs, and a lot of people have died because of the war on drugs. The US has a lot to do with that war. Colombia receives money from the US for the war, but it’s not as simple as the US needing to stop meddling. Nothing is simple. In the end, I hope people will think about women, countries like Colombia, the situation between the US and Latin America and the music and the people.”

To hear Buitrago’s music visit OnStage.GoodmanTheatre.org for Spotify playlists, YouTube videos and more.

Jim DeRogatis is a veteran Chicago music journalist and critic. He is the author of nine books about popular music, a full-time lecturer in the English department at Columbia College Chicago and the co-host of *Sound Opinions*, WBEZ’s weekly music talk show that is also broadcast on some 120 public radio stations nationally, as well as podcast globally via SoundOpinions.org.

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

By Teresa Rende

The female inmates on stage in José Rivera’s *Another Word for Beauty* not only show off their flashy gowns and dance moves as they compete in an annual beauty pageant at Colombia’s Buen Pastor Prison, they also reveal intimate, harrowing details about their own lives and the circumstances that led to their imprisonment. Outside the walls of Buen Pastor, millions of currently and formerly incarcerated women across the world have stories to share as well.

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.

Rivera’s play serves as a vessel for the stories of the imprisoned Colombian women. Similarly, 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, Biedrzycki 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 [Buen Pastor] pageant is designed to give the women something to do that’s bigger than themselves and to really foster teamwork,” Rivera said of the annual event, which he attended in 2012 with the play’s director Steve Cosson; together with a group of Colombian theater artists they interviewed nearly 70 inmates. “As the research continued and we were able to observe what was happening, it dawned on the both of us that this was a deeply human story. I want an audience to understand the basic humanity of these women, to really have their clichés and stereotypes challenged.”

Inmates in the US are challenging societies views as well. 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 compassionately work 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, *Another Word for Beauty* will help share the stories of Colombian women in the Buen Pastor Prison. We hope you’ll join the Goodman 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.

**Fact, Fiction and the Unknown: The Civilians’ Process of Inquiry**

By Neena Arndt

Where do plays come from?

A quick, glib answer is “from the mind of the playwright.” That response, however, fails to take into account the myriad ways in which different artists work to shape their plays. While some writers toil in solitude, others gather inspiration from a variety of sources, and some plays are the result of collaborative efforts. For the New York-based ftheater group The Civilians, who co-commissioned *Another Word for Beauty* with the Goodman, plays are often developed from an investigation of real life: interviews and journalistic investigations of a particular subculture, event or group of people. This winter, Steve Cosson, artistic director of The Civilians, brings this intriguing approach to the Goodman for the first time when he directs *Another Word for Beauty*.

Founded in 2001, The Civilians have developed 16 original shows, which have been produced at notable theaters such as the Brooklyn Academy of Music, Playwrights Horizons, The Public Theater, La Jolla Playhouse and the American Repertory Theater. Their various works explore wide-ranging topics highly relevant to our world: the construct of masculinity, homeland security, Evangelical Christianity, divorce, gentrification, global warming, pornography and much more. In its early years, the company established a reputation for creating innovative, non-narrative, ensemble-devised work with text culled verbatim from interviews conducted by cast members. Many of the original 25 members of the group, including Cosson, did graduate work at the University of California, San Diego, where they studied under acclaimed director Les Waters, a native of Britain who now serves as the artistic director of the Actors Theatre of Louisville. Waters taught Cosson and his colleagues the techniques of a now-defunct London-based group called Joint Stock Theatre Company, with whom he had worked earlier in his career. Founded in 1974, Joint Stock explored new play development through research. Such well-known British playwrights as David Hare (*The Vertical Hour*) and Caryl Churchill (*Cloud Nine*) created work through Joint Stock in the 1970s and ‘80s, and their interviewing and research methods left a lasting impression on Waters, who later influenced Cosson and his classmates. Cosson still references the four rules of interviewing he learned from Waters: avoid value statements, let people talk about what they want to talk about, encourage them to speak about the subjects they find most interesting, and finally, get people to talk past their “scripts.” He then adds his own fifth rule: learn to practice your “neutral empathetic” or, more simply put, be a good listener. When Cosson first established the company, he and his collaborators drew on this training to craft a unique process that combined the interview techniques they learned from Waters with an interest in music and spectacle that distinguished their work from that of other documentary theater companies. Early work by The Civilians like *Canard, Canard, Goose?*; *Gone Missing* and *(I Am) Nobody’s Lunch* blended verbatim interviews with stylized movement and original music to create innovative work that merged the “reality” of a documentary approach with an overt theatricality. In a 2010 interview with scholar Sarah Kozinn, Cosson explained, “The reason I’m interested in including music, especially for shows that do engage with reality and larger social questions, is to use very different aesthetic strategies. The theatricality and the performativity of our shows put the emphasis on the performer and the creation and not just the reality of the show. It reminds the audience that this is a play. This is a work of culture and not an objective window into reality.” Oskar Eustis, artistic director of The Public Theater, noted in a *New York Times* article that, “The Civilians are very interesting because they combine a historian’s interest in the world and accumulating facts with a postmodern sensibility that is deeply distrustful of facts.” Or, as Cosson explained in an interview with the Theatre Communications Group, “It’s a documentary process, but very up-front about its own subjectivity.”

As the company has evolved, so has their process. Playwrights like Anne Washburn, Jordan Harrison, Bess Wohl and José Rivera have collaborated with the company to create work that combines The Civilians’ investigative approach with a more traditional new play development process, resulting in works like *Mr. Burns, a Post-Electric Play*; *Maple and Vine*; the musical *Pretty Filthy*, and now, *Another Word for Beauty*. While each new project demands its own unique process, the philosophy behind the company’s investigative approach remains consistent. As Cosson explained, “The purpose of doing an investigation at the beginning of a show is more to discover what we don’t know or what we can’t know. In order to do that it has to be a real investigation–you’re interested in a subject matter for some particular reason, but you’ve found a way to frame your investigation as a real inquiry where you can’t have a foregone conclusion. You’re working from real curiosity, and you’ve set up your collaborators to be surprised and confused and to be challenged, because ultimately my goal is to find a way to make art that will actually open the world up... My mission as an artist is to encourage people’s doubts and curiosity, and that’s what leads me to make new work—to find a way to change and evolve the stories that we tell.”

To learn more about The Civilians, visit TheCivilians.org.

 **Bringing Beauty to Life: A Conversation with Playwright José Rivera**

By Neena Arndt

A few weeks before rehearsals began for *Another Word for Beauty,* Academy Award-nominated playwright José Rivera sat down with the Goodman’s Dramaturg Neena Arndt to discuss his research, the themes of the play and Colombian beauty pageants.

Neena Arndt: How did you become interested in Buen Pastor Prison, the facility in Bogotá where a beauty pageant takes place each year?

José Rivera: Well, it started off a little ironically; I had been approached by a film company to adapt a documentary called *La Corona*, and that documentary was about the beauty pageants in Buen Pastor Prison. I agreed to write the screenplay. At almost the very same time, Steve Cosson of The Civilians approached me about writing a theatrical version of the same story; for a while I was actually writing both a film and play at the same time, even though both projects were quite different from each other. The film version was set in Los Angeles, but the play version arose from Steve’s company, The Civilians, and their process of interviewing people and writing about a community. Steve arranged a trip for him and me to go down to Colombia to see the prison and the pageant and interview prisoners.

NA: How did you approach the women, and what were they like?

JR: Steve was actually a Fulbright [Scholar] when he was younger and lived in Colombia, so he knew the country much better than I did. He had contacts in the theater community, so he and I and his associates—who were a handful of actors—went into the prison. I was [in Bogotá] for two weeks, and during that time we went to the prison three times to watch the pageant and to interview people. We went to the prison early in the morning and stayed all day long. When we could, we would just pull women aside and say, “Will you talk to us?” As it turned out, they were very, very eager to talk. They don’t have anyone to talk to in a lot of cases. So they were very eager to open up to everyone involved. The pageant itself took place over several days; for us, each day was an eight-hour day that consisted of watching this pageant unfold in the hot sun.

NA: What did the pageant mean for the women, in your observation? Obviously it’s different for each of them, but how in general did it affect them?

JR: The idea of the pageant is to celebrate the Virgin of Mercy [a 13th century apparition of the Virgin Mary]. The Virgin of Mercy was celebrated over the month of September with all kinds of performances and musical guests, and the pageant was the climax of that celebratory month. For a lot of the women, the pageant gets them doing little things, on a very basic level, that make time go faster. In some cases, it’s fun for them—there is a lot of dancing and costumes, and they all receive lessons in walking, speaking and posture. For some of them, it was a way of being part of something bigger. The pageant is set up such that each cell block competes against the others. At its best, it’s supposed to foster teamwork between women–friends or even rivals– who are now in the process of working together. Part of the way a contestant wins is judged by the enthusiasm of her cell block, so women are encouraged to scream, shout and beat drums to support their candidate. Of course there are also women we talked to who looked very askance at the pageant, who wondered why the prison was wasting time on this frivolous activity when it could be spending more time educating and rehabilitating women and providing books.

NA: Why is it important to you to tell this story at the Goodman at this time?

JR: That’s a great question and, actually, several women asked me that while I was down there. The whole point of good theater is to give voice to those who don’t have a voice and to articulate whatever is in the air in that society at the time. Artists are able to express the inexpressible and talk about things that are hidden, dark or forbidden to speak about or that nobody wants to know. Raising consciousness as to who these women are, and being able to portray them as three-dimensional human beings (and not the clichés of a hooker, a mule and those sorts of things) is, to me, incredibly valid.

**Why Another Word for Beauty?**

How do we define beauty? By most standards, “beauty” is largely an external phenomenon, the quality of being physically attractive—although the standards of physical beauty may vary greatly from culture to culture and generation to generation. *Webster’s Dictionary* contains a second definition for the word, one that encompasses not only one’s outer being but the mind and soul as well: the qualities in a person that give pleasure to the senses or the mind. Thus, “beauty” can encompass the physical perfection of a Hollywood starlet or the humanitarian spirit of someone like Eleanor Roosevelt, the gritty determination of a world leader or the towering intellect of a Nobel laureate. This definition can apply, too, to people in less lofty situations: a single mother struggling to raise her children in the face of grinding poverty, an idealistic guerrilla striving to bring justice to a society in which little exists, or a former prostitute ardently pursuing a life of greater hope, greater opportunity and greater self-respect.

José Rivera’s magnificent new play *Another Word for Beauty* takes us to a world populated with women facing similar situations and where the mere concept of “beauty” may seem to be absurdly out of place: the Buen Pastor women’s prison in Bogotá, Colombia, an institution that houses offenders from all sectors of society, from streetwalkers and murderers to political dissidents. Most of the time, the residents of Buen Pastor endure all of the dangers and indignities that accompany incarceration; for a few days each year, however, that grim setting becomes a place of celebration, transformation and hope, as the prisoners take part in a ritual more commonly seen on the boardwalk of Atlantic City: the beauty pageant. Replete in costumes constructed from whatever materials are at hand in the prison, contestants representing each cell block, or *patio*, vie to be crowned winner of the pageant, the culmination of a month-long celebration honoring the Virgin of Mercy, an apparition of the Virgin Mary. In recentyears, this unlikely event has become something of a cultural phenomenon, televised nationally and judged by television personalities, soccer stars and other celebrities. Fueling the excitement of the event itself are the entrants themselves, women from all walks of Colombian life for whom a victory may be the only bright moment in a life too often marked by poverty, brutality, marginalization and destruction—winning the pageant results in a tantalizing instant of public glory in a place of frequent punishment and suffering.

Co-commissioned by the Goodman and The Civilians—a remarkable New York-based company that creates provocative theatrical art out of real-life events—*Another Word for Beauty* is much more than the chronicle of an unlikely annual ritual. Rivera’s narrative takes us into the hearts and souls of Buen Pastor’s residents, creating indelible portraits of the women who hope so fervently to be anointed this year’s winner. Driven by Héctor Buitrago’s infectious score and staged by The Civilians’ artistic director, Steve Cosson, *Another Word for Beauty* is a raucous, moving and often exhilarating trip to a world that few of us have visited—and a work that reveals images of beauty, physical and otherwise, that none of us has ever imagined.

Robert Falls
Artistic Director

Goodman Theatre
Robert Falls, Artistic Director
Roche Schulfer, Executive Director

Presents **another word for beauty**

By josÉ rivera

Music by hÉctor buitrago

Directed by steve cosson

Choreography by MAIJA GARCIA\*

Set Design by ANDREW BOYCE

Costume Design by EMILY REBHOLZ

Lighting Design by ROBERT WIERZEL

Sound Design by ROB MILBURN and MICHAEL BODEEN

Projection Design by MIKE TUTAJ

Music Direction by Mike Przygoda

Casting by ADAM BELCUORE, CSA and ERICA SARTINI-COMBS

New York Casting by telsey and company and karyn casl, csa

Dramaturgy by NEENA ARNDT AND TANYA PALMER

Production Stage Manager BRIANA J. FAHEY\*

Stage Manager KIMBERLY ANN MCCANN\*

*Another Word for Beauty* was originally co-commissioned and developed by Goodman Theatre and The Civilians.

**CAST** (in alphabetical order)

Yolanda: **Stephanie Andrea Barron**
Xiomara/Voice: **Helen Cespedes**Marilin/Magnolia: **Monique Gabriela Curnen**
Male Guard/Gregorio/Mauricio/Danny/Paramilitary/Arturo: **Dan Domingues**Luzmery: **Danaya Esperanza**Nora: **Zoë Sophia Garcia**Carmen/Elisinda/Tatiana/Paramilitary: **Marisol Miranda**
Jeimi: **Yunuen Pardo**
Ciliana/Old Woman: **Socorro Santiago**
Maikelyn/Eva/Paramilitary: **Heather Velazquez**
Isabelle: **Carmen Zilles**

**Musicians**Double Bass: **Ruben Gonzalez**Drums/Percussion/Vibraphone: **Javier Saume Mazzei**Drums/Guitars/Keyboard: **Mike Przygoda**Flute/Guitars/Percussion: **Diego Salcedo**

**Additional Staff**Assistant Director: **Sophie Blumberg**Assistant Choreographer: **Oscar Trujillo** Assistant Lighting Designer: **Mike Durst**Wig and Makeup Designer: **Jared Janas**Vocal Consultant: **Kate DeVore**Fight Captain: **Stephanie Andrea Barron**Dance Captain: **Marisol Miranda\***Literary Assistant: **Pedro Castillo**

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play. Ana Maria Alvarez—*Ciliana/Old Woman*; Antonia Arcely—*Yolanda/Isabelle/Reggaeton Dancers*; Javier Ferreira—*Male Guard/Gregorio/Mauricio/Danny/
Paramilitary/Arturo*; Desiree Gonzalez—*Luzmery/Xiomara;* Lucinda Johnston\*—*Marilin/Magnolia;* Paula Ramirez—*Nora/Carmen/Maikelyn/Paramilitary/Elisinda*; Karen Rodriguez—*Jeimi/Eva/Voice/Tatiana*

The video and/or audio 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**

**STEPHANIE ANDREA BARRON** (*Yolanda*) makes her Goodman Theatre debut. Chicago credits include *Iphigenia in Aulis* at Court Theatre and understudy work at Chicago Shakespeare Theater. Ms. Barron recently played the lead in Dreaming Tree’s feature film *Traveling Without Moving*, set to be released in April 2016. Television credits include *Chicago Fire*. Ms. Barron is a graduate of the Theatre School at DePaul University

**HELEN CESPEDES\*** (*Xiomara/Voice*) makes her Goodman Theatre debut. Recent New York credits include the Broadway production of *The Cripple of Inishmaan,* starring Daniel Radcliffe; *The Rose Tattoo,* with Patti LuPone and Bobby Cannavale, benefit reading for The Acting Company; *A Picture of Autumn* (Mint Theater Company) and *Couriers and Contrabands* (The Barrow Group Theatre Company). Regional credits include *The Importance of Being Earnest,* directed by David Hyde Pierce and starring Tyne Daly (Williamstown Theater Festival); *LAUGH* and *Tribes* (Studio Theatre) and *Love’s Labour’s Lost* (Chautauqua Theater Company). Film and television credits include *The Way I Remember It,* starring Christine Ebersole, and *The Knick*. Ms. Cespedes trained at The Juilliard School, where she received the John Houseman Prize.

**MONIQUE CURNEN\*** (*Marilin/Magnolia*) Off-Broadway credits include *Pentecost* at The Barrow Group Theater. Film credits include *Contagion, The Dark Knight, Fast & Furious, Half Nelson* and many more. Television credits include *Elementary, Sons of Anarchy, Lie to Me, The Following, Person of Interest* and *The Unusuals*.

**DAN DOMINGUES\*** (*Male Guard/Gregorio/Mauricio/Danny/Paramilitary/Arturo*) makes his Goodman Theatre debut. Off-Broadway credits include *Fidelis* and *The Great Immensity* (The Public Theater), *The Jammer* and *The Cherry Orchard* (Atlantic Theater Company) and *To The Bone* (Cherry Lane Theatre). Regional credits include *The Hound of the Baskervilles* (Hangar Theatre, The Cape Playhouse and Weston Playhouse), *The Great Immensity* (Kansas City Repertory Theatre), *It’s A Wonderful Life: A Live Radio Play* (Long Wharf Theatre), *The Real Thing* (Studio Theatre), *Julius Caesar* (Portland Stage Company), *When the Sun Shone Brighter* (Florida Stage) and *Amadeus* and *Othello* (Pioneer Theatre Company). Film credits include *Run All Night*, *In Stereo* and *Future 38*. Television credits include *The Blacklist*, *Law & Order*, *Third Watch* and *Royal Pains*.

**DANAYA ESPERANZA\*** (*Luzmery*) makes her Goodman Theatre debut. Off-Broadway credits include *Men On Boats* (Clubbed Thumb), *Washeteria* (Soho Repertory Theatre) and *Our Lady of Kibeho* (Signature Theatre). Television credits include *Elementary.* Ms. Esperanza is a graduate of The Juilliard School.

**ZOË SOPHIA GARCIA\*** (*Nora*) Off-Broadway credits include *Your Mother’s Copy of the Kama Sutra* (Playwrights Horizons). Off-off-Broadway credits include *La Ruta* (Working Theatre). Regional credits include O*h Gastronomy!* and *The Elaborate Entrance of Chad Deity* (Actors Theatre of Louisville). Television credits include *Elementary* and *Madam Secretary*. She received her BA in theater and performance studies at the University of California, Berkeley.

**Ruben gonzalez** (*Musician*) makes his Goodman Theatre debut. A freelance bassist who performs throughout the Chicago area, Mr. Gonzalez was most recently seen in the pit of *Madame Pompadour* (Chicago Folk Operetta) and onstage in *Tren Al Sur* (Aguijón Theater) and *Odradek* (House Theater of Chicago). He also performs with many local and regional orchestras including Oistrakh Symphony, New Philharmonic Symphony and Rockford Symphony.

**Javier Saume mazzei** (*Musician*) is a native of Caracas, Venezuela, and began playing percussion at the age of eight. He holds a BA in music from the College of Performing Arts at Roosevelt University. He has performed with Rhonda Richmond, Reginald Veal, Herlin Riley, Cassandra Wilson, Badi Assad and the symphony orchestra Sistema de Orquestas Juveniles de Venezuela. He has performed internationally in concerts, master classes and residencies in Beijing, China; the Kennedy Center in Washington, DC and with Sones de Mexico Ensemble at Carnegie Hall in New York City. He has also recorded with the Grammy and Latin Grammy Award-nominated Sones de Mexico Ensemble. He plays as a guest musician in the Ensemble Español Spanish Dance Theatre, a Northeastern Illinois University associate institution, and teaches percussion at People’s Music School.

**MARISOL MIRANDA\*** (*Carmen/Elisinda/Tatiana/Paramilitary*) makes her Goodman Theatre debut. Theater credits include *Lizzy* (Theatre for One), *Las Hermanas Padilla* (Playwrights Realm) and *Light Creatures* (HERE Arts Center). Film credits include *Somewhere in the Middle, Lizzy, Happy Baby, Junior & The Saint* and *Sure Thing.* Television credits include the recurring role of Lisa on HBO’s *High Maintenance.* As a writer, Ms. Miranda recently co-authored the short film *Mask*, to be directed by Shekhar Kapur as a segment of the ensemble film *Berlin, I Love You.* Her play *Untitled Boob Play* has been developed through the Lark Play Development Center and she is currently writing a film adaptation of Elif Safak’s novel *The Forty Rules of Love.* Ms. Miranda is a graduate of New York University and William Esper Studio. MarisolMiranda.com

**YUNUEN PARDO\*** (*Jeimi*) returns to Goodman Theatre, where her credits include *El Nogalar* and workshops of *Song for the Disappeared* and *Another Word for Beauty*. Chicago credits include *Eréndira* (Aguijón Theater), *Enfrascada* (16th St. Theater) and understudying in *Penelope* (Steppenwolf Theatre Company). Regional credits include *Just Like Us* (Denver Center for the Performing Arts), *Enfrascada* (Broadway Theatre Center) and *Song for the Disappeared* (The Vineyards Art Project and The Theater Lab in the Sundance Institute). Recently, Ms. Pardo produced and starred in the television pilot *Cowl Girl*. She also recently filmed the international film *Belzebuth and Divina Niña*. She is an artistic associate at Teatro Vista and a graduate from the conservatory at Steppenwolf.

**MIKE PRZYGODA** (*Musician/Music Director*) is a freelance composer, multi-instrumentalist and music director from Chicago, where he has composed music for theater, dance and film, performed as a pit and session musician and conducted ensembles in a variety of genres. He was awarded a Jeff Award for artistic specialization in percussion. He works in the dance department at the Chicago High School for the Arts and also performs with and produces recording sessions for local bands.

**Diego salcedo** (*Musician*) is a Mexican-born musician with over 10 years of experience. He started his career in Mexico, where he performed in numerous festivals as part of the Jalisco State’s Secretary of Culture Catalogue, including venues in Guadalajara and Mexico City.
In Chicago, he has been very active with his flamenco-
Latin jazz group, formed by all his siblings, in which he plays electric guitar, bass guitar and flute. He has performed in venues such as the Jay Pritzker Pavilion, Chicago Cultural Center, Mayne Stage and the National Museum of Mexican Art, among others. He played guitar for the musicals *The Forbidden Planet* at the Jedlicka Performing Arts Center and *Reefer Madness* at the Dorothy Menker Theater. Mr. Salcedo is also a music educator, currently running two community guitar programs in the Chicagoland area.

**SOCORRO SANTIAGO\*** (*Ciliana/Old Woman*) makes her Goodman Theatre debut. Other Chicago credits include *Mojada* (Victory Gardens Theater, Jeff Award). Broadway credits include *The Bacchae*. Off-Broadway credits include work with 59E59 Theaters, Ensemble Studio Theatre, New York Theatre Workshop, The Public Theater, Naked Angels and INTAR Theatre, where she appeared in José Rivera’s *Adoration of the Old Woman*. Regional credits include *The Crucible* (Cleveland Play House), José Rivera’s *Boleros for the Disenchanted* (IRNE Award nomination) and the *Yerma* workshop (Huntington Theatre Company), *Guadalupe in the Guest Room* (Two River Theater), *Like Water For Chocolate* and *So Go The Ghosts of Mexico* *Part II* (Sundance Theatre Lab), *Macbeth 1969* and *Italian American Reconciliation* (Long Wharf Theatre) and *26 Miles* (Alliance Theatre). Film credits include *The Other Woman, Gabriel, Order of Redemption, All Good Things, The Devil’s Advocate, Night Falls on Manhattan* and *Freedomland*. Television credits include *Characters, Blue Bloods, The Good Wife, Unforgettable, Bored To Death* and the *Law & Order* franchise. She received an American Latin Media Arts Award for her work as Isabella Santos on *All My Children*.

**HEATHER VELAZQUEZ\*** (*Maikelyn/Eva/Paramilitary*) makes her Goodman Theatre debut. Theater credits include *The Good Book* and *So Go the Ghosts of Mexico Part II* (Sundance Theatre Labs); *Worship, Rosario* and *The Gypsies* (Theatre for the New City); *Pinkolandia* (INTAR Theatre) and *Nobody Rides a Locomotive (No Mo’)* (Rising Circle Theater Collective). Ms. Velazquez was involved in the US/Mexico exchange program at The Lark for the production *Mía (All Mine)* and accepted into the Labyrinth Theatre Fellowship program in 2014. She graduated from New World School of the Arts in Miami with a BFA in acting and the performing arts.  **CARMEN ZILLES\*** (*Isabelle*) makes her Goodman Theatre debut. Off-Broadway credits include Ivo van Hove’s adaptation of Ingmar Bergman’s *Scenes from a Marriage* (New York Theatre Workshop), Lucy Thurber’s *Unstuck* (59E59 Theaters), Octavio Solis’ *Se Llama Cristina* and José Rivera’s *Adoration of the Old Woman* (INTAR Theatre) and Fernanda Coppel’s *Chimichangas and Zoloft* (Atlantic Theater Company). She recently received an MFA from the Yale School of Drama.

**JOSÉ RIVERA** (*Playwright*) is a recipient of two Obie Awards for playwriting for *Marisol* and *References to Salvador Dalí Make Me Hot*, which were both produced by The Public Theater in New York*.* His plays, *Cloud Tectonics* (Playwrights Horizons and Goodman Theatre)*,* *Boleros for the Disenchanted* (Yale Repertory Theatre and Goodman Theatre)*, Sueño* (Manhattan Class Company)*, Sonnets for an Old Century* (The Barrow Group)*, School of the Americas* (The Public Theater)*, Massacre (Sing to Your Children)* (Rattlestick Playwrights Theater and Goodman Theatre), *Brainpeople* (ACT, San Francisco)*, Adoration of the Old Woman* (INTAR Theatre)and *The House of Ramon Iglesia* (Ensemble Studio Theatre)*,* have been produced across the country and around the world. He is currently working on *The Last Book of Homer, Scream for the Lost Romantics* and *The Gamma Forest*. Mr. Rivera’s screenplay for *The Motorcycle Diaries* was nominated for a Best Adapted Screenplay Oscar in 2005. His screenplay based on Jack Kerouac’s *On the Road* premiered at the 2012 Cannes Film Festival and was distributed nationally in the winter of 2013. His film *Trade* was the first film to premiere at the United Nations. Television projects in the works include an untitled HBO pilot, co-written and produced by Tom Hanks, as well as a 10-hour series for HBO tentatively known as *Latino Roots*. *Celestina*, based on his play *Cloud Tectonics*, will mark his debut as a feature film director. He is the writer/director of the short film *Lizzy* and recently completed his first novel, *Love Makes the City Crumble.* His next film project will be a biography of famed baseball player Roberto Clemente for Legendary Films.

**HÉCTOR BUITRAGO** (*Composer*) is a Grammy Award-winning artist and musician with over 25 years of experience in the music world. As a founding member of the seminal Colombian band Aterciopelados, he has toured the globe, released many critically acclaimed albums and became an ambassador for Colombia’s burgeoning musical scene. Aterciopelados is considered one of the most successful bands to break out from Colombia. Parallel to his musical pursuits, Mr. Buitrago has also spearheaded many ecological and social initiatives in Colombia such as Cantoalagua, which focuses on the protection of water sources. Mr. Buitrago united his two paths, music and the environment, with his solo musical project ConEctor. The project was met with international acclaim and is considered a pioneering work in Colombia’s musical evolution. His albums *La Pipa De La Paz, Caribe Atomico, Rio, ConEctor I & II* and *Niños Cristal* are a reflection of his calling to preserve his land, his roots and the environment, and to empower his people to affect change in the world.

**STEVE COSSON** (*Director*) returns to Goodman Theatre, where he directed the 2013 *New Stages* Festival reading of *Another Word for Beauty*. Mr. Cosson is a director, writer and artistic director of The Civilians, which, during the 2014/2015 season, served as the first theater company in residence at The Metropolitan Museum of Art. Recent credits include *Pretty Filthy* and *In the Footprint* (The Civilians); *The Belle of Amherst,* with Joely Richardson, and *The Great Immensity* (The Public Theater, Kansas City Repertory Theatre); Anne Washburn’s *Mr. Burns…* (Playwrights Horizons, Woolly Mammoth Theatre Company); Dael Orlandersmith’s *Stoop Stories* and *Paris Commune* (The Public Theater, BAM Next Wave Festival and La Jolla Playhouse)*; This Beautiful City* (Vineyard Theatre, Center Theatre Group and Humana Festival of New American Plays); *(I am) Nobody’s Lunch* (Soho Theatre, London; Edinburgh Fringe First Award); *Gone Missing* with several US and UK productions and a one-year run off-Broadway at Barrow Street Theatre*;* *Ethel’s Documerica* (BAM Next Wave Festival); *Spring Awakening* (Olney Theatre Center); Anne Washburn’s *A Devil at Noon* (Humana Festival of New American Plays) and *Bus Stop* (Kansas City Repertory Theatre). He was a speaker at the 2012 TED Conference, and this season his plays were published by Dramatists Play Service, Oberon Books and Playscripts, Inc.

**MAIJA GARCIA\*** (*Choreographer*) is a Cuban American director and choreographer based in Harlem, New York City. In 2015, she choreographed Spike Lee’s *Chi-Raq* and Artists Repertory Theater’s *Cuba Libre*. She directed *Salsa, Mambo Cha Cha Cha* in Havana, Cuba and *FELA! The Concert* in Australia and New Zealand. She was the associate choreographer to Bill T. Jones on the Tony Award-winning musical *FELA!* on Broadway, becoming creative director of *FELA! World Tours* in 2012. Other credits include *I Am New York: Juan Rodriguez* at El Museo del Barrio; *The Legend of Yauna* featuring Zap Mama at BAM Fisher; *Fats Waller Dance Party* with Jason Moran and Meshell Ndegeocello at Harlem Stage, Kennedy Center and Chicago Jazz Festival and *Neighbors* by Branden Jacobs-Jenkins at The Public Theater. Founder of Organic Magnetics, her signature storytelling integrates live music, historical narrative and interactive design with visceral movement.

**ANDREW BOYCE** (*Set Designer*) is a Chicago-based designer working in theater, opera, film and television. New York credits include work with Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Rattlestick Playwrights Theater, Play Company, Playwrights Realm, Cherry Lane Theatre and more. Regional credits include work with Actors Theatre of Louisville, American Conservatory Theatre, The Alliance, American Players, Asolo Rep Theatre, Bay Street Theater, Curtis Opera Theatre, Des Moines Metro Opera, Geffen Playhouse, George Street Playhouse, Kirk Douglas Theatre, Magic Theater, Marin Theatre Company, Mark Taper Forum, Oregon Shakespeare Festival, Portland Center Stage, Syracuse Stage, Theatreworks, Westport Country Playhouse and The Wilma Theater, among others. Mr. Boyce is a member of Wingspace, a graduate of the Yale School of Drama and is currently on faculty in the Northwestern University Theater Department. AndrewBoyceDesign.com

**EMILY REBHOLZ** (*Costume Designer*) returns to Goodman Theatre, where she previously designed costumes for *Rapture, Blister, Burn*. Broadway credits include *If/Then*, *Vanya and Sonia and Masha and Spike* and *Bloody Bloody Andrew Jackson*. Off-Broadway credits include *Our Lady of Kibeho* (Signature Theatre); *The Substance of Fire*, *The Last Five Years* and *Bachelorette* (Second Stage); *The Shaggs: Philosophy of the World*, *Mr. Burns...* and *The Call* (Playwrights Horizons); *The Madrid* (Manhattan Theatre Club); *The Who and the What*, *Slowgirl* and *Broke-ology* (Lincoln Center Theater); *Into the Woods* (The Public Theater); *What Rhymes with America* (Atlantic Theater Company); *Carrie* (MCC Theater) and *This Wide Night* (Naked Angels). Regional credits include work at Opera Theatre of St. Louis, The Old Globe and American Repertory Theater. Ms. Rebholz received her MFA from the Yale School of Drama.

**ROBERT WIERZEL** (*Lighting Designer*) previously collaborated with Goodman Theatre on *Luna Gale*, *The Rose Tattoo* and *Big Love.* Chicago credits include productions at Chicago Shakespeare Theater (Jeff Award nominations for *Troilus and Cressida* and *The Tempest*), Chicago Opera Theatre and Lyric Opera of Chicago (including this season’s *The Marriage of Figaro*). Broadway credits include *Lady Day At Emerson’s Bar & Grill*, starring Audra McDonald; the musical *FELA!* and David Copperfield’s Broadway debut, *Dreams and Nightmares*. Off-Broadway credits include productions with the Roundabout Theatre Company, NYSF/The Public Theater, Signature Theatre and Playwrights Horizons, among others. Mr. Wierzel’s extensive regional theater work includes productions at American Conservatory Theatre, Berkeley Repertory Theatre, Guthrie Theater, Center Stage, Alliance Theatre Company, Arena Stage, Shakespeare Theatre Company, Hartford Stage, Long Wharf Theatre, Westport Country Playhouse, Mark Taper Forum, Yale Repertory Theatre and The Old Globe, among many others. His dance work includes 30 years with choreographer Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company, including productions at the Lyon Opera Ballet, Berlin Opera Ballet and *Walking the Line* at the Louvre Museum. In addition, he has worked with most of the country’s leading opera companies. Currently, Mr. Wierzel is an adjunct faculty member at NYU’s Tisch School of the Arts and a guest lecturer at the Yale School of Drama.

**ROB MILBURN AND MICHAEL BODEEN** (*Sound Designers*) recently composed music and sound for the Broadway productions of *No Man’s Land* and *Waiting for Godot*, *Breakfast at Tiffany’s*, *The Miracle Worker*, *One Flew Over the Cuckoo’s Nest* and *The Speed of Darkness*; and sound for Larry David’s *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who’s Afraid of Virginia Woolf*, *Superior Donuts*, *reasons to be pretty*, *A Year with Frog and Toad*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway credits include music and sound for *Guards at the Taj*, *Sticks and Bones, Checkers, Inked Baby, After Ashley, Boy Gets Girl, Red, Space, The Notebooks of Leonardo da Vinci* and *Marvin’s Room*; sound for *The Spoils*, *Tales of Red Vienna, Brundibar, The Pain and the Itch* and *Jitney*; and music direction and sound for *Eyes for Consuela* and *Ruined* (also at Goodman Theatre). They have created music and sound at many of America’s resident theaters (often with Chicago’s Steppenwolf Theatre Company, most recently *East of Eden*); the Comedy Theatre in London’s West End; The Barbican Center; the National Theatre of Great Britain; the Cameri Theatre in Tel Aviv; the Subaru Acting Company in Japan and festivals in Toronto, Dublin, Galway, Perth and Sydney. Milbomusic.com **MIKE TUTAJ** (*Projections Designer*) Previous Goodman credits include *Ask Aunt Susan*; *By the Way, Meet Vera Stark*; the *New Stages* Festival and *The Good Negro*. Chicago credits include *The Detective’s Wife* (Writers Theatre); *Sweeney Todd* (Drury Lane Theatre); *The Hot L Baltimore* (Steppenwolf Theatre Company); *The Year of Magical Thinking* (Court Theatre); *Macbeth* and *Romeo y Julieta* (Chicago Shakespeare Theater); *A Walk in the Woods*, *The Pitmen Painters*, *In Darfur*, *Frost/Nixon*, *The Farnsworth Invention*, *Martin Furey’s Shot* (Jeff Award) and *The History Boys* (TimeLine Theatre Company, where he is an artistic associate); *Tomorrow Morning* (Jeff Award) with Hillary A. Williams, LLC; *Love Person* and *I Sailed with Magellan* (Victory Gardens Theater); *Distracted, Kid-Simple: a radio play in the flesh*, *I Do! I Do!* and *Hedwig and the Angry Inch* (American Theater Company); *Scorched*, *Pangs of the Messiah* and *Our Enemies* (Silk Road Theatre Project) and *Jon* (Collaboraction). He is a company member of Barrel of Monkeys Productions. **NEENA ARNDT** (*Dramaturg*) is the dramaturg at Goodman Theatre. In seven seasons, she has dramaturged more than 20 productions, including Robert Falls’ productions of *Measure for Measure*, *The Iceman Cometh* and *The Seagull*, David Cromer’s production of *Sweet Bird of Youth* and the world premiere of Rebecca Gilman’s *Luna Gale*. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

**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.

**BRIANA J. FAHEY\*** (*Production Stage Manager*) is in her third season with Goodman Theatre. Goodman credits include *Disgraced; The Little Foxes*; *Rapture, Blister, Burn*; *Smokefall; The White Snake; Luna Gale; Pullman Porter Blues* and *Pedro Páramo.* Her regional credits include stage managing at Milwaukee Repertory Theater, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

**KIMBERLY ANN MCCANN\*** (*Stage Manager*) returns to Goodman Theatre for her second season. Chicago credits include *You Can’t Take It With You* at Northlight Theatre and *Million Dollar Quartet.* Her Broadway credits include *Curtains.* Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson.* Regional credits include work with Milwaukee Repertory Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School. Ms. McCann is a graduate of Illinois State University.

**Robert Falls** (*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 the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. This season at the Goodman, Mr. Falls and Goodman Playwright-in-Residence Seth Bockley will co-direct their world premiere adaptation of Roberto Bolaño’s *2666*, and 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 premiere 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 also 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 inducted into the Theater Hall of Fame last year.

**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. For 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 celebrated 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 in 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.

**THE CIVILIANS** Led by Artistic Director Steve Cosson, The Civilians creates new theater from creative investigations into the most vital questions of the present. Recent world premieres include *Pretty Filthy, The Great Immensity* and *Mr. Burns, A Post-Electric Play*. Last season, the company was the first ever theater company in residence at The Metropolitan Museum of Art. Since its founding in 2001, the Obie Award-winning company has been produced at The Public Theater, Vineyard Theatre, BAM Next Wave Festival, Barrow Street Theater, Playwrights Horizons; and nationally at Center Theatre Group, American Repertory Theater, La Jolla Playhouse, HBO’s US Comedy Festival, the TED Conference and Actors Theatre of Louisville, among others. Visit TheCivilians.org for more information.

**marylynne anderson-cooper** Literary Intern

**Ella Fuksbrauner** Project Manager and Interviewer

**Bertie Ferdman** US Project Coordinator

**Adriana Mejía, Adriana Osorio, Alejandro Jaramillo Hoyos** and **Lorena López Navia** Interviewers

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**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: *Cloud Tectonics* by José Rivera, 1995**

One of the finest theatrical poets of his generation, José Rivera was first introduced to Goodman audiences in the fall of 1995 with the Goodman Studio production of *Cloud Tectonics*. The haunting story of a lonely young man and his encounter with a mysterious hitchhiker, the production was a collaborative effort between Goodman Theatre and the newly-formed Teatro Vista, directed with sensitivity by Teatro Vista’s co-founder and artistic director, Henry Godinez. Rivera’s enchanting combination of naturalism and “magic realism” explored the eddying confluences of time and love in a romantic tale lauded by the *Chicago Tribune*’s former theater critic Richard Christiansen as “a story of theatrical enchantment, in which the ordinary is suddenly transformed into the miraculous.” *Cloud Tectonics* proved to be a potent Goodman debut for both playwright Rivera and director Godinez; future seasons would see productions of such Rivera plays as *Massacre (Sing to Your Children)* and *Boleros for the Disenchanted*, and Godinez would soon be named Resident Artistic Associate, staging celebrated productions of *Boleros, Zoot Suit*, *The Cook*, six seasons of
*A Christmas Carol*, and curating multiple editions of the Latino Theatre Festival.

**­­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.

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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.

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**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.

**Join us for a Celebration of Latina/o Artists**

**January 16 – March 13**

In conjunction with the premiere productions of José Rivera’s *Another Word for Beauty* and the stage adaptation of Roberto Bolaño’s *2666*, Goodman Theatre will present an in-depth look at the remarkable range of contemporary Latina/o writers working in theater. Working in tandem with some of Chicago’s outstanding smaller theater companies, the Goodman will present free concert readings and panel discussions that highlight the extraordinary careers and influential writings of Rivera and María Irene Fornés, two of America’s most accomplished writers for the stage. Additional programs in the celebration will focus on the extraordinary poetry of Bolaño, Gabriel García Márquez and other seminal writers.

artist encounters

Sunday, January 24
*Another Word for Beauty*5pm | Goodman Theatre, Healy Rehearsal Room
$10 for the general public, $5 for Subscribers, Donors and students

Join Another Word for Beauty playwright José Rivera, composer
Héctor Buítrago and director Steve Cosson for an in-depth
conversation of the play, moderated by WBEZ’s Jim DeRogatis.

saturday, february 27
*2666*
4pm | Goodman Theatre
$10 for the general public, $5 for Subscribers, Donors and students

Join Goodman artistic members from 2666 for an in-depth
conversation about the play.

FREE Concert Readings and more

Monday, February 15
*La Ruta*By Isaac Gomez
Presented by Goodman Theatre
7pm | National Museum of Mexican Art (1852 W. 19th St.)

Wednesday, February 17
*School of the Americas*By José Rivera | Directed by Juan Castañeda
Presented by Urban Theater Company
7:30pm | Urban Theatre Company (2546 W. Division St.)

Thursday, February 18
*Marisol*By José Rivera
Presented by Teatro Vista
7:30pm | Goodman Theatre, Polk Rehearsal Room

Friday, February 19
*The Hours are Feminine*By José Rivera | Directed by Erica Weiss
Presented by Goodman Theatre
7:30pm | Goodman Theatre, Polk Rehearsal Room

Saturday, February 20
*References to Salvador DalÍ Make Me Hot*By José Rivera
Presented by northwestern department of theatre
1pm | Northwestern University, Wallis Theatre (1949 Campus Dr., Evanston)
Panel Discussion immediately following the performance.

Wednesday, February 24
*Fefu and Her Friends*By MarÍa Irene FornÉs | Directed by Jessica Fisch
Presented by Rivendell theatre ensemble
7:30pm | Rivendell Theatre Ensemble (5779 N. Ridge Ave.)
Thursday, February 25

*Mud*By MarÍa Irene FornÉs
Presented by The hypocrites Theater Chicago
7:30pm I The Den (1333 N. Milwaukee Ave.)

Friday, February 26
*Sarita*
By MarÍa Irene FornÉs | Directed by Tlaloc Rivas
Presented by Goodman Theatre
7:30pm | Goodman Theatre, Polk Rehearsal Room

Saturday, February 27
*Conduct of life*By MarÍa Irene FornÉs | Directed by Lisa Portes
Presented by the theatre school at DePaul university
1pm | DePaul University (Healy Theatre, 2350 N. Racine Ave.)
Panel Discussion immediately following the performance.

Monday, February 29
*Poetry of BolaÑo, MÁrquez and Galeano*Presented by The Poetry Foundation
7:30pm | The Poetry Foundation (61 W. Superior St.)
No Reservations Required

for tickets and information, Visit GoodmanTheatre.com/LCelebration

Interested is supporting Latina/o voices through a personal or corporate gift? Sponsorship opportunities for the celebration are still available. For more information contact AlliEngelsma-Mosser@GoodmanTheatre.org.

**On Stage Now**

February 6 – March 13 | owen Theatre

*2666*

Based on the book *2666* by roberto bolaño
Adapted and directed by robert falls and seth bockley

The epic adaptation of Roberto Bolaño’s internationally acclaimed novel, named the “Best Book of 2008” by *Time* magazine and winner of the National Book Critics Circle Award, is a not-to-be-missed theatrical event. Please note: *2666* contains adult language and descriptions of extreme sexual violence. Recommended for mature audiences only.

**Coming Soon**

March 5 – April 10 | Albert Theatre

*The Matchmaker*

by Thornton Wilder

Directed by Henry Wishcamper

Director Henry Wishcamper presents a charismatic, contemporary take on “one of the sweetest and smartest romantic farces ever written” (*The Wall Street Journal*), brought to life by a cast of acclaimed talents and rising young stars.

April 2 – May 1 | Owen Theatre

*Carlyle*

By Thomas Bradshaw
directed by Benjamin Kamine

“Darkly hilarious provocateur” (*The Village Voice*) Thomas Bradshaw presents an outrageous comedy of political culture clashes—just in time for election year.

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