ONSTAGE *DESTINY OF DESIRE*

features

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**A Note About *Destiny of Desire***

To those of us who were not raised with the tradition of the telenovela, the resounding popularity of this Latin American entertainment may seem somewhat puzzling, with its extravagantly-plotted stories, improbable characters and tempestuous performance styles. Like its American cousin, the soap opera, the telenovela often relies on an unlikely blend of romance and mystery (and a generous portion of outrageous humor) to weave its spell on the viewer, bringing to the small screen mesmerizing tales of historical intrigue, star-crossed affairs of the heart, comic misadventures and even portraits of teen-aged pop bands (to lure young viewers into the telenovela tradition). Perhaps surprisingly, these fanciful stories are often laced with sociopolitical commentary, dealing with such contemporary issues as family planning, drug use and addiction, and struggles with poverty and class consciousness. In the past three decades, the popularity of the telenovela has mushroomed, spreading from Latin American and Spanish cultures to Europe, Asia and even the Arab world, where families in Morocco or Algeria or Egypt often watch their favorite telenovelas together.

It is this enticing genre that playwright Karen Zacarías has chosen to explore in her delightfully wise new play, *Destiny of Desire*. First seen two seasons ago at Washington, D.C.’s Arena Stage, *Destiny* both embraces and pokes satiric fun at the extravagances of the telenovela tradition, mixing well-known archetypes (the wealthy patriarch, the earnest-but-mysterious handsome suitor, the beautiful but impoverished young woman dreaming of a better life) in an improbably comic study of the clashes between the haves and have-nots. But among the outlandish situations that are at the heart of the genre’s popularity is Zacarías’ knowing commentary about the very real issues facing contemporary life: the evolving roles of women in the Latin American world, the increasingly complex challenges of race, the ideological differences among classes and the issues confronting each of the characters in a society quickly transforming around them. The result is a sophisticated blend of fantasy and the real world, of romantic comedy laced with social insight.

Co-produced with South Coast Repertory in Costa Mesa, California (where it received cheers from audiences and critics alike), *Destiny of* *Desire* is unlike any other play I’ve encountered. If you’re a telenovela fan, you’ll delight at the plot twists and turns and outlandish characters that are an essential part of the genre’s allure; if you’ve never taken part in this tradition, I think you’ll be charmed by Zacarías’ wit, ingenuity and sobering observations into the issues that confront us today. Either way, I predict that you’ll be seduced by the unique pleasures of the telenovela—as translated to the stage by one of our most gifted writers.

Robert Falls

Artistic Director

NEW VOICES. NEW IDEAS. NEW PLAYS AT GOODMAN THEATRE.

“I believe theater should be relevant; make us think; hold up a mirror to ourselves and society; offer the possibility of real community; connect diverse population and explore our collective humanity.” –*Robert Falls, Artistic Director*

New plays like *Destiny of Desire* are emblematic of the Goodman’s mission to cultivate artists whose distinct approaches offer a wide-ranging vision of the world. Throughout its history, the Goodman has presented new works by playwrights both established and up-and-coming, such as Rebecca Gilman, David Henry Hwang, David Mamet, Arthur Miller, Lynn Nottage, Tanya Saracho, August Wilson, Lauren Yee and more. This season, which marks Robert Falls’ 30th anniversary as artistic director, includes an unprecedented 11-play slate of diverse works (plus the annual New Stages Festival of plays-in-process) that embody the Goodman’s values, ambitions and artistic priorities of new plays, large-scale musical revivals, reimagined classics and Goodman commissions. Learn more at right and visit GoodmanTheatre.org/NOW

Did you know?

* 150 world or American premieres have been presented by the Goodman since 1986
* In the past 30 years, women and/or playwrights of color have authored 69% of Goodman World Premieres
* 83 developmental productions and readings have been staged throughout the New Stages Festival’s history
* Since 2010, the Playwrights Unit has helped develop 28 new works
* 66% of productions during the Goodman’s current season are world premieres or second productions of new works
* 24 new plays are scheduled to receive developmental support from the Goodman during the current season
* 13 writers are currently under commission by the Goodman, including four Chicago based playwrights
* 68% have gone on to receive full productions at the Goodman and theaters across the country

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A PLAYWRIGHT’S DESTINY

By Linda Lombardi

Shortly before the 2015 world premiere of her play *Destiny of* *Desire*, Karen Zacarías spoke about the inspiration for her work and her love of telenovelas.

**Linda Lombardi: What was your inspiration behind writing *Destiny of Desire*?**

**Karen Zacarías:** So often when a Latino dramatist writes a serious play, the jargon critics use to describe certain dramatic moments is “telenovela.” That always seems a way of dismissing high-caliber work. *Destiny of Desire* is an act of rebellion, of heritage, and of joy, in trying to write the best telenovela I could. Most telenovelas last six months to a year. Could I pack a year’s worth of story into two hours? Plus add live music and original songs? I wanted to take something that’s been created for television and transport it into a wildly theatrical experience. And also, give work to all these talented Latino theater artists who don’t get to be on stage as often as they should. *Destiny* *of Desire* is an aesthetic, artistic and political endeavor. It was also a challenge to myself and to others on every level—and it’s been one of the most joyful experiences to write.

**LL: How did the play start for you? Was it a character, or a particular scene, or the setting?**

**KZ:** I had the idea four years ago, and I must have started seven different versions of the play, but none of them gained traction. The stakes weren’t high enough. It wasn’t juicy enough. And then I woke up in the middle of the night and realized—this is Brechtian! It needed to be both Aristotelian theater and Brechtian theater. The moment I had the idea that it was a theater troupe putting on a telenovela as if it was Greek drama, suddenly the whole thing opened up for me. When I found the dramaturgical language of the play, the plot came soaring in.

**LL: What attracts you to telenovelas?**

**KZ:** What I find interesting about telenovelas is the ambivalence you feel at first. But you watch one scene and before you know it, you find yourself pulled in; you’re hooked. *Destiny* plays with that energy. It starts out as funny, heightened situations, but by the end, you care deeply about the fate of these characters.

**LL: How does the play-within-the-play structure you’ve created affect the action of the play?**

**KZ:** The play-within-the-play is examining what the telenovela does to the people who watch it. And the possibilities that changing the storylines opens up for other actors. If a Latino actor is always relegated to playing the maid or the chauffeur or the gardener, why don’t we go deeper into that story? Who are the secondary characters, and who are the primary ones? It’s also thematic of the whole play—trying to change your destiny. Actors start changing the script and that affects the plot, which affects the whole community.

The structure plays with the idea that every decision that happens on stage in the story affects everybody off stage. And vice versa. There’s a ripple effect. It’s also a celebration of theater. You get something by watching a live play. I love the theater; you can get story anywhere, but you cannot get that feeling of being a part of a community the same way as you can in the theater. So this may be an homage to telenovelas, but it’s also a love letter to the theater.

**LL: Why was it important to you to have an all-Latino cast?**

**KZ:** It was important because it’s something that happens so rarely in the theater. American audiences will see something with a very different aesthetic and plot than most of the other plays on stage now. It will feel different, sound different. And it’s so nice to get something exciting and new. It’s playing with every expectation—from the casting, to the storytelling, to the music. I hope people will come and be deeply entertained, but also understand that there are so many messages about gender, class and race at the same time.

**LL: What does destiny mean to you?**

**KZ:** Destiny is different from fate. Destiny is what your life can be if you realize your potential, if you believe in your potential and you go for it. Destiny is not something that happens to you; it’s something you have to strive for. Unlike fate, which is something that’s sealed and locked, destiny is fluid and can evolve. Who you were and who you can become is within your grasp, but it also requires some kind of faith in the community.

JOIN US FOR ACCESSIBLE PERFORMANCES OF *DESTINY OF DESIRE*

Goodman Theatre believes that all audiences should experience the power of theater, and is proud to offer accessible performances and services for each production. In addition to ASL Interpreted and Audio Described performances, services the Goodman provides include accessible seating, programs available in braille and large print and complimentary assistive listening devices. For additional information, assistance or an accommodation not mentioned on this page, visit the Guest Services Desk or e-mail [Access@GoodmanTheatre.org](mailto:Access@GoodmanTheatre.org).

**SATURDAY, APRIL 8**

Touch Tour, 12:30pm

Audio-Described Performance, 2pm

**WEDNESDAY, APRIL 12**

ASL-Interpreted Performance, 7:30pm

**SATURDAY, APRIL 15**

Open-Captioned Performance, 2pm

Open-Captioned Performance is sponsored by Neil and Eliza Stern

Lust... Betrayal... Jealousy...

*The Temptation of the Telenovela*

By Andy Knight

In the early summer of 2016, residents of Rio de Janeiro, host city of the then-upcoming Olympic Games, braced themselves for disruptions to all aspects of their daily lives in the months ahead. But one thing would remain unchanged during the international sporting event: the primetime television schedule. Instead of broadcasting the games on weeknights, Rede Globo, Brazil’s premier television network, promised to air their regularly scheduled telenovelas—simply too popular to put on hiatus. Without telenovelas, “the country would stop,” Monica Albuquerque, Globo’s head of artistic development, told *The New York Times* in June 2016. “It’s cultural. It’s part of life. I can’t imagine Brazil without its soaps.”

In this regard, Brazil is no exception to the rest of Latin America, where telenovelas are, by far, the leading form of entertainment. Each night, millions of viewers across Mexico, Central and South America, Cuba, Puerto Rico and the Dominican Republic tune in to watch these 30–45 minute serial dramas. While the style and content of telenovelas differ based on their country of origin, the genre is defined by its approach to storytelling, which is rooted in the conventions of 19th century melodramatic literature and theater. Telenovelas have fast-moving plots that rely on an abundance of twists and turns; they draw a clear line between the moral and the immoral; and their characters experience grand, unrestrained feelings—like love, lust, betrayal and jealousy— that appeal to the emotions of an audience.

The precursor to the telenovela is the radio soap opera, or “radionovela,” that American companies like Colgate-Palmolive and Proctor & Gamble brought to pre-Castro Cuba in the late 1930s. Over the decade that followed, radionovelas spread across Latin America and then, like the radio soaps in the United States, jumped to the small screen in the 1950s.

But despite their shared lineage, telenovelas and U.S. soap operas have evolved into distinct genres in both form and appeal. Soap operas can run for decades, while telenovelas usually span only 180-200 episodes. This allows telenovelas to develop a clear story arc and a definitive ending, while soap operas often eschew narrative closure—by introducing a variety of plots and subplots—to serve their longevity. Telenovelas are primetime television: they appeal to a broad audience, and the performers are national stars. Soap operas are daytime television: they have a smaller, more specific demographic, and the actors don’t share the star caliber of their primetime or film counterparts.

The popularity and primetime status of telenovelas make them highly profitable. Most air five or six nights a week, a boon for local and national advertisers. They are lucrative exports, as well: a trend that began in the 1970s and has steadily grown. Today, countries in Latin America export their programs to nations across the globe, including the U.S., Great Britain, Spain, France, China, Russia and Serbia. Networks also remake foreign telenovelas for their national audiences.

Colombia’s *Yo Soy Betty, la Fea*, for example, first aired in 1999 and has since inspired 17 different adaptations, including the American comedy-drama *Ugly Betty*. In recent years, the telenovela’s influence on American primetime television has only increased. The sitcoms *Jane the Virgin* and *Devious Maids* are both loose adaptations of telenovelas from Venezuela and Mexico, respectively. And in 2016, the USA Network premiered *The Queen of the South*, an adaptation of *La* *Reina del Sur*, a popular series produced by Telemundo, the U.S. Spanish-language network.

But the appeal of telenovelas should not overshadow their significance. Although the serial dramas might have started as romantic diversions, their identity has evolved. Today, many set their personal stories against a political backdrop; they aim to reflect the current experience of their nations’ citizens and, by doing so, encourage change within their countries. Like their fast-moving plots, they keep things moving forward. And so it’s no surprise that the telenovela—with its flexible aesthetic, but unmistakable identity—remains impressively popular across Latin America.

ESSENTIAL GOODMAN STORIES CHAMPIONING LATINX VOICES

By Michael Mellini

For three decades, Goodman Theatre’s artistic priorities and educational programming have centered around three core values of Quality, Community and Diversity. The range of cultural and aesthetic diversity reflected on stage is attributed in large part to the theater’s Artistic Collective— the directors, playwrights and actors who help shape each Goodman season—including Resident Artistic Associate Henry Godinez. Cuban-born and Texasbred,

Godinez arrived in Chicago in the mid-1980s, co-founded the acclaimed off-Loop company Teatro Vista, and quickly amassed acting and directing credits across town. At the Goodman—where his impressive body of work includes two Karen Zacarías plays, *Mariela in the Desert* and *The Sins of Sor Juana*—he inaugurated the Latino Theatre

Festival and was instrumental in bringing acclaimed international companies such as Cuba’s renowned Teatro Buendía, to Chicago.

Godinez reflects on the many notable Latinx (a gender-inclusive way of referring to those of Latin American origin, pronounced “La-TEEN-ex”) works at the Goodman, as well as his own time with the organization.

**Michael Mellini: Your journey to becoming a member of the Artistic Collective is remarkable; tell us about that.**

**Henry Godinez:** I first came to the Goodman in 1988, playing Tybalt in [late Associate Artistic Director] Michael Maggio’s *Romeo & Juliet* with Phoebe Cates and Michael Cerveris. Michael would become my mentor as an actor, director and teacher. I also played Fred in his production of *A Christmas Carol* that year, and was cast in the next play that season, *The Rover*. During that run, I met Eddie Torres, and together we started the theater company Teatro Vista. In 1994, I approached [Goodman Executive Director] Roche Schulfer about the possibility of a co-production with Teatro Vista, which eventually led to me directing José Rivera’s *Cloud Tectonics* in the old Goodman Studio in 1995. I was then asked to direct *A Christmas Carol* the following year, and was invited to join the Artistic Collective in 1997.

**MM: Why is diversity so important to Goodman Theatre and its identity as a community arts organization in Chicago?**

**HG:** Well, diversity and inclusion are important in theater because theater reflects who we are, all of us, and Chicago is a reflection of the world. We think of the Goodman as “Chicago’s theater,” and it’s always been important, certainly since Roche and [Artistic Director] Robert Falls have been our leaders, that the works on our stages reflect all of Chicago. Embracing our diversity, the inclusion of everyone’s experience in our city, state, country, and indeed, our world is our future and our strength.

**MM: How has the Goodman put that idea into practice?**

**HG:** Goodman has supported Latinx voices by first representing us on stage in roles that were not necessarily Latinx, which is especially important because audiences see shared humanity before race. Much more directly, Goodman invested in a long-term commitment to the inclusion of Latinx voices by producing Latinx playwrights like José Rivera, Luis Alfaro, Karen Zacarías, Luis Valdez and many others. When we moved to our current building in 2000, the Goodman supported the need to reconnect with the Latinx audiences we’d been developing at the old building by producing the Latino Theatre Festival. The festival gave us the opportunity to address the broad spectrum of the Latinx community in Chicago, and to showcase many local Latinx companies, like Teatro Luna, Urban Theater Co., Teatro Vista and Aguijón Theater Company, as well as Latinx artists from around the country and the world. Over the years, the success of the Latino Theatre Festival enabled us to integrate consistent Latinx programming into every season, avoiding the pitfall of marginalizing Latinx projects to only the festival. Now, because of consistent annual Latinx programming, the festival has evolved to focus on international collaborations, like with Teatro Buendía of Cuba, and special presentations.

**MM: Why is it important to hear and see Latinx voices and artists on stage during our current moment?**

**HG:** At a time in our country when many immigrants are being stigmatized and misrepresented, it is critical that audiences have the opportunity to see the lived realities of people with whom they must share the world, and are more likely to share similarities with, than differences. Theater, where audiences and actors literally share the same air, is the most effective way to instill empathy, something our nation greatly needs right now.

**MM: What are some memories that make you proud of working at the Goodman as a Latinx artist?**

**HG:** Luis Valdez’s *Zoot Suit*, the last regular season production in the old Goodman building, stands out; seeing so many new Latinx audiences fill that historic theater was incredible. Witnessing all the amazing national and international artists that came through the Latino Theatre Festival, interacting with our Chicago theater artists was wonderful as well. I’m especially proud to have great colleagues who enthusiastically embraced the challenges of every festival because they believed so deeply in its value.



Let us know what you thought of the play!

Use the hashtag **#DESTINYCHI** to connect with the Goodman on Facebook, Twitter and Instagram.

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**PlayBacks: *Destiny of Desire***

**The Alice Center at Goodman Theatre**

Following each Wednesday and Thursday evening performance of *Destiny of Desire*, patrons are invited to join us for a post-show discussion about the play with members of the cast\* and the Goodman’s artistic staff. **FREE.**

**PlayTalks: *Destiny of Desire***

**March 24 and 31; April 7 and 14**

**The Alice Center at Goodman Theatre**

One hour prior to select performances, members of the Goodman’s artistic staff present interactive talks to give patrons a deeper understanding of the work they are about to see. **FREE.**

**Artist Encounter: *Destiny of Desire***

A Conversation with Playwright Karen Zacarías

**Sunday, March 19 at 5pm**

**The Alice Center at Goodman Theatre**

In a special collaboration with Chicago Foundation for Women, playwright Karen Zacarías discusses her experience as a woman in the field of playwriting, her role as an artist in advocating for women’s rights and her work on *Destiny of Desire*. **FREE.**



ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***DESTINY OF DESIRE***

By

KAREN ZACARÍAS

Directed by

JOSÉ LUIS VALENZUELA

Set Design by

FRANÇOIS-PIERRE COUTURE

Costume Design by

JULIE WEISS

Lighting Design by

PABLO SANTIAGO

Sound Design by

JOHN ZALEWSKI

Composed and Music Directed by

ROSINO SERRANO

Choreography by

ROBERT BARRY FLEMING

Casting by

JOANNE DENAUT, CSA

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturgy by

TANYA PALMER and ANDY KNIGHT

Production Stage Manager

ALDEN VASQUEZ\*

Stage Manager

JONATHAN NOOK\*

**A co-production with South Coast Repertory, Costa Mesa, California.**

Originally commissioned and produced by Arena Stage, Washington, D.C.

Molly Smith, Artistic Director Edgar Dobie, Executive Producer

Media Partner

HOY

Additional Support from the Director’s Society

CAST (in alphabetical order)

Pilar Esperanza Castillo/Nurse 2.. . . **Esperanza America\***

Hortencia del Rio.. . . . . . . . . . . . . . . . . .**Elisa Bocanegra\***

Sebastián Jose Castillo/Paramedic 1/Cop 1.. ……………………………………………..**Eduardo Enrikez\***

Sister Sonia.. . . . . . . . . . . . . . . . . . . . **Evelina Fernández\***

Dr. Diego Mendoza/Paramedic 2/Cop 2.. . . **Fidel Gomez\***

Armando Castillo.. . . . . . . . . . . . . . . . . . .**Cástulo Guerra\***

Dr. Jorge Ramiro Mendoza/Casino Dealer/Cop.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Ricardo Gutierrez\***

Fabiola Castillo.. . . . . . . . . . . . . . . . . . . . . . . **Ruth Livier\***

Ernesto del Rio.. . . . . . . . . . . . . . . . . .**Mauricio Mendoza\***

Victoria Maria del Rio/Nurse 1.. . . . . .**Ella Saldana North\***

Augustin Lara, Jr./Pianist.. . . . . . . . . . . . .**Rosino Serrano**

Place: Bellarica, Mexico. A prosperous desert town with casinos, hotels, parks, restaurants and a great disparity of wealth. The rich live near the Zócalo (center of town); the poor live far on the outskirts.

Assistant Director: **Monica Payne**

Assistant Lighting Designer: **Greg Hofmann**

Assistant Choreographer: **Elena Romanowski**

Original Casting for Arena Stage: **Amelia Powell, Pauline O’Con, Rosalind Morales**

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Ramón Camín\*—*Dr. Jorge Ramiro Mendoza*/*Ernesto/*

*Casino Dealer/Cop*; Stephanie Diaz\*—*Hortencia*/*Sister*

*Sonia*; Desiree Gonzalez—*Pilar Esperanza Castillo*/

*Victoria Maria del Rio/Nurse 1 and 2*; Kevin Melendez\*—

*Dr. Diego Mendoza/Paramedic 1 and 2/Cop 1 and 2*;

Gustavo Mellado\*—*Armando Castillo*; Monica Orozco\*—

*Fabiola Castillo*; Adrian Ruiz—*Augustin Lara, Jr.*

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

ARTIST PROFILES

**ESPERANZA AMERICA\*** (*Pilar Esperanza Castillo/Nurse 2*)previously appeared in *Destiny of Desire* at South Coast Repertoryand Arena Stage. Additionaltheater credits include *Habitat, The Vault: Bankrupt* and *The*

*Vault: Unlocked* (The Vault Ensemble); *A Mexican Trilogy, La* *Olla* and *Dementia* by Evelina Fernandez and *Melancholia* (Los Angeles Theatre Center and the Edinburgh Fringe Festival in Scotland, directed by José Luis Valenzuela). Television credits include *Southland* and *Single Ladies*, as well as various television commercials. Film credits include *Cry Now, Gino’s Wife, Kristen’s Christmas Past* and Rob Zombie’s *31*, which premiered at the 2016 Sundance Film Festival. She was born and raised in East Los Angeles and received her BA from the University of California, Los Angeles’ School of Theater, Film and Television.

**ELISA BOCANEGRA\*** (*Hortencia Del Rio*) New Yorkcredits include *The Milk Train**Doesn’t Stop Here Anymore* withOlympia Dukakis (RoundaboutTheatre Company) and *Song for**New York, Maboy Mines* and*Adventures of Barrio Grrll* byQuiara Alegria Hudes (SPP).Regional credits include *Destiny of Desire, The**Motherf\*\*ker with the Hat* and *California Scenarios*(South Coast Repertory); *Servant of Two Masters,**Paradise Lost* and *Much Ado About Nothing* (OregonShakespeare Festival); *Electricidad* (Center TheatreGroup); *Love’s Labor’s Lost* (Huntington TheatreCompany) and *Camino Real* with Ethan Hawke(Williamstown Theatre Festival). Ms. Bocanegra waspart of the development of the musical *Like Water for**Chocolate* at the Sundance Theatre Lab. Film andtelevision credits include *Easy to Assemble* with IlleanaDouglas and Jeff Goldblum, *El Superstar* (produced byNorman Lear and George Lopez), *Girlfight, Spun,**Undeclared* and *Gilmore Girls*.

**EDUARDO ENRIKEZ\*** (*Sebastian Jose Castillo/**Paramedic 1/Cop 1*) makes hisGoodman Theatre debut.

Regional and international credits include *Destiny of Desire* (South Coast Repertory), *The Complete* *Works of William Shakespeare* *(Abridged)* (Criterion Theatre and U.K. tour), *Eating Raoul* (Birdwell Theatre), *A Midsummer*

*Night’s Dream* (Courtyard Theatre), *Time Square Angel*

(Union Theatre), *Saturday Night Fever* (Scandinavian

tour), *Hair* (European tour), *Miss Saigon* (Inland Empire

Award for Best Actor and BroadwayWorld Award nomination) and *Sweet Charity* (Candlelight Pavilion,

Inland Empire Award for Best Actor), *Cabaret* (The Met

Theatre, Garland Award nomination), *Blood Brothers* (Ada Award for Best Actor) and *Is This Anyway to Start a Marriage* (Whitefire Theatre), *Ragtime* and *Bat Boy* (The

Hudson Theatre), *The Musical of Musicals The Musical*! and *Love Songs—A Musical* (Attic Theatre) and *Hercules*

*On Normandie* and *Schoolhouse Rock* (Greenway Court Theatre). Film credits include *Sin Frontera* (Best Actor Award, Seattle Film Festival; Best Actor nomination, Beaufort International Film Festival), *Stigma, Emilio,* *Jornada al Norte* and *Dog Tags*. Television credits include *The Bridge, Locked Up Abroad* and *Bluff*. Mr. Enrikez trained at The Royal Academy of Music, London.

**EVELINA FERNÁNDEZ\*** (*Sister Sonia*) Born and raised in East LosAngeles, Ms. Fernández recentlyplayed Sister Sonia in *Destiny of Desire* at South Coast Repertory.

She began her professional career at the Mark Taper Forum in Luis Valdez’s *Zoot Suit* and is a founding member of the Latino Theater Company in Los Angeles, where her credits include *A Mexican Trilogy: An American Story, Luminarias.* *Dementia, Solitude, Premeditation* and *La Victima*. Her film and television credits include *Luminarias* (Best Actress Award at Ibero-American Film Festival in Huelva, Spain)*, Dementia, American Me* (Golden Eagle Award)*,* *Go for Sisters, Roseanne, NCIS: LA, Judging Amy* and *East Los High*. She is a TCG Fox Foundation Actor Fellow and has received several awards for her work as an actor including the Alma Award for Hollywood Confidential and recognitions from Lifetime, Latina Business Women Association, La Opinion’s Mujeres Destacadas Award, the Spirit Award from the Latino Legislative Caucus, the Community Coalition Award and others.

**FIDEL GOMEZ\*** (*Dr. Diego Mendoza/Paramedic 2/Cop 2*)

Regional credits include *Destiny of Desire* (Arena Stage and SouthCoast Repertory), *Just Like Us* (Denver Center for the PerformingArts), *Solitude* (The Los AngelesTheatre Center, national tour), *PLACAS* (national tour), *Romeo and Juliet* and *The Merry Wives of Windsor* (The

Shakespeare Center of Los Angeles) and *Macbeth* (The

Pasadena Shakespeare Company). Film and television credits include *NCIS, Grey’s Anatomy*, *Walkout*, *Undercovers*, *7th Heaven, Small Time* and *Waterborne*

(SXSW winner for Best Ensemble Cast). He received his

training at New York University’s Tisch School of the Arts,

the L.A. County High School for the Arts (currently on staff), the American Academy of Dramatic Arts, Stella

Adler Conservatory (New York), Stone-street Studios and the Royal Academy of Dramatic Art.

**CÁSTULO GUERRA\*** (*Armando Castillo*) makes his GoodmanTheatre debut. He previouslyappeared in the Arena Stageand South Coast Repertoryproductions of *Destiny of Desire*.His career began in *Othello* withRaul Julia and Richard Dreyfussand in *Coriolanus* with Morgan

Freeman and Denzel Washington at The Public Theater’s

Shakespeare in the Park. Regional credits include *Watch on the Rhine* and *Much Ado About Nothing* (Center Stage); *Galileo, The Suicide, Animal Crackers* and *Undiscovered Country* (Arena Stage); *Greencard* (Mark Taper Forum)and *The Tempest* (La Jolla Playhouse). Film and televisioncredits include *Jane the Virgin, Terminator 2: Judgement Day, The Usual Suspects, The Mexican, The Alamo, Beverly Hills Chihuahua 2, Bless Me Ultima* and *The Purge 2*.

**RICARDO GUTIERREZ\*** (*Dr. Jorge Ramiro Mendoza/Casino Dealer/Cop*) returns to theGoodman, where his creditsinclude *Mother Road*, *The Upstairs Concierge*, *Song for the Disappeared*, *Fish Men*, *Mariela in The Desert* and *A Christmas Carol*. Chicago credits include *In the Heights* (Paramount Theatre), *Iphigenia 2.0* (NextTheatre), *Anna In the Tropics* (Victory Gardens Theatre)and *Race* (Lookingglass Theatre Company) and *The House on Mango Street, Our Lady of 121st Street* and

*Jesus Hopped the “A” Train* (Steppenwolf Theatre Company). Regional credits include *Destiny of Desire*

(South Coast Repertory), *Ground* (Actors Theatre of Louisville) and *Lydia* and *Margaritas and Sunsets* (The Denver Center Theatre). Film credits include *Stranger* *Than Fiction*, *Stand and Deliver* and *Running Scared*.

Television credits include *Boss* and *Sirens*. He is the

executive artistic director of Teatro Vista.

**RUTH LIVIER\*** (*Fabiola Castillo*) Regional credits include *Lovers* *and Executioners, La Posada* *Mágica* and *Neva* (South Coast Repertory Theatre, also the Kirk

Douglas Theatre and La Jolla Playhouse); Karen Zacarías’ *Just* *Like Us* (Denver Theatre Center); *A Perfect Wedding* (world premiere at the Kirk Douglas Theatre); *Lost Angeles* (Elephant Theatre Company); *The Indian Queen* (Long Beach Opera); *Sexo, Pudor y Lagrimas* (The Met

Theatre); *A Midsummer Night’s Dream* and *Hedda*

*Gabler* (East L.A. Classic Theatre); *Three Sisters* (L.A.

Diversified Theater Group); *Latinologues* (Wiltern Theatre and on tour) and *‘dentity Crisis* and *The Threepenny* *Opera* (Friends and Artists Theatre Ensemble). Ms. Livier’s career also spans television, film and voice work.

She played Lolita opposite Val Kilmer’s Zorro in the

Grammy Award-nominated *The Mark of Zorro*. She has

guest-starred and recurred in numerous television shows

and starred in Showtime’s *Resurrection Blvd*. She worked with director Sam Raimi in *Drag Me to Hell*, has toured with Eugenio Derbez and has been directed by Franco Zeffirelli. Her animation credits include *Elena of* *Avalor, King of the Hill* and *Handy Manny*. A digital media pioneer, Ms. Livier was featured on the cover of the Writers Guild of America’s *Written By* magazine. She is the first writer to join that union via new media. She won the first web series award in Imagen Awards history. LivierProductions.com | Ylse.net | @LivierProds

**MAURICIO MENDOZA\*** (*Ernesto del Rio*) completed threeseasons as a series regular onShowtime’s *Resurrection Blvd*, aswell as one season on the series

*Angeles* and *Hacienda Heights* and the upcoming *La Quinceañera*.Television and film credits include

*Criminal Minds, East los High, Hit The Floor, Law and Order: Los Angeles, Nine Lives of Chloe, Judging Amy, 24, King of Queens, NCIS, Lincoln Heights, Cold Case, Undercovers, Days of our Lives, Everybody Hates Chris, Zephyr Springs, Dawn Patrol, The Shifting, Larceny, Quinto Piso, Por Tu Culpa, Blow, After School* and *Ladrones*. Theater credits include *In the Heights, Water & Power, School of the Americas, Nine, Into the Woods, Zoot Suit, West Side Story, Man of La Mancha, Evita, Much Ado about Nothing, Taming of the Shrew, Lalo Guerrero, Romeo and Juliet* and *Cesar and Ruben*. He serves as executive producer on the webseries *Encounters* and owns a producing film company, True Form Films, with his wife, actress/producer Yeniffer

Behrens-Mendoza, that just completed their fifth feature

*Los Internacionales*. TrueFormFilms.com

**ELLA SALDANA NORTH\*** (*Victoria Maria del Rio*) originatedthe role of Victoria in the worldpremiere of *Destiny of Desire* atArena Stage in Washington, D.C.and reprised it at South Coast Repertory. Regional creditsinclude *A Mexican Trilogy: An American Story* (Latino TheaterCompany), *Ivy + Bean: The Musical, Jane of the Jungle*and *Anastasia Krupnik* (South Coast Repertory), *Buddy:**The Buddy Holly Story* (Theatre League) and *Family**Planning* (Chalk Repertory Theatre, Ovation Awardnomination for Best Featured Actress). She has alsoworked with Pasadena Playhouse, Denver Center for the

Performing Arts, Theatre of NOTE, Playwrights’ Arena and the National Theatre for Children, among others. Film credits include *Street Level* and *Cry Now*. Television credits include *Jane the Virgin, Criminal Minds, The Cleveland Show* and *The LeBrons*. She received her BA in theater from the University of California, San Diego. Ella-North.com

**ROSINO SERRANO** (*Augustin Lara Jr./ Pianist/ Composer/ Music Director)* Born in Spain, Mr.Serrano has been part of themusical scene of Mexico sincethe early ’80s and, for the lasttwo decades, he has shared hisprofessional life between NewYork, Los Angeles and MexicoCity. He has served as a composer and musical directorfor a large number of theatrical productions includingcredits with Thalia Spanish Theatre and Central ParkSummerStage in New York City; Arena Stage in

Washington, D.C. and Mexico’s Organización Secreta

and Compañía Nacional de Teatro. Since 2012, he has been a regular collaborator with the Latino Theater

Company in L.A. where, most recently, he was the musical director for *A Mexican Trilogy: An American* *Story*, directed by José Luis Valenzuela. Mr. Serrano has scored films such as the Oscar-nominated *The Crime of*

*Father Amaro, Santitos* and *Walkout*, directed by Edward

James Olmos. As a pianist, musical director, composer,

arranger, orchestrator, conductor or producer, he has

worked alongside some of the most prominent artists in

the Hispanic arena, including Eugenia León, Armando

Manzanero, Santana, Ivan Lins, Camila, Tania Libertad

and many others. He has produced more than 30 albums

for both independent and major labels. A graduate of

Manhattan School of Music, he currently is a faculty

member at ITESM in Mexico City and an artistic member

of Sistema Nacional de Creadores de Arte.

RosinoSerrano.com

**KAREN ZACARÍAS** (*Playwright*) has written award-winning plays including *The Book Club Play, Legacy of*

*Light, Mariela in the Desert, The Sins of Sor Juana*, the

adaptations of *Just Like Us* and *How the Garcia Girls*

*Lost Their Accent* and many more. She collaborated on

the libretto for *Sleepy Hollow* and *Hemingway: The Sun*

*Also Rises* for the Washington Ballet. The 2016 season

saw world premieres of her plays *Destiny of Desire* at

Arena Stage, *Native Gardens* at Cincinnati Playhouse in the Park; *Oliverio: A Brazilian Twist* at the John F.

Kennedy Center for the Performing Arts and *Ella Enchanted: The Musical* at First Stage. She is one of theinaugural resident playwrights at Arena Stage and is a

core founder of the Latino Theatre Commons. She is the

founder of Young Playwrights’ Theater, an award-winning

theater company that teaches playwriting in local public

schools in Washington, D.C. Ms. Zacarías lives in D.C.

with her husband and three children.

**JOSÉ LUIS VALENZUELA** (*Director*) is the artistic director of the Latino Theater Company (LTC) and The

Los Angeles Theatre Center (LATC), and is also a distinguished professor and head of the MFA directing program at UCLA’s School of Theater, Film and Television. Mr. Valenzuela is an award-winning theater director and has been an advocate for Chicano/Latino theater for over 30 years. He has directed critically acclaimed productions at major theaters both internationally and nationally including the LATC, where he created the Latino Theatre Lab in 1985, and the Mark Taper Forum, where he established the Latino Theater Initiative in 1991. Most recently, he directed *Destiny of Desire* at Arena Stage in Washington D.C. and South Coast Repertory and *La Olla – Plautus’s The Pot of Gold* for the Latino Theater Company at the LATC. As the artistic director of the Latino Theater Company, operators of the LATC, he has been responsible for developing its artistic vision and organizational mission of producing programming that represents the diversity of Los Angeles. In 2010, under Mr. Valenzuela’s leadership, the LATC was

nominated for an LA Stage Alliance Ovation Award for

Best Theatre Season. His recent directing credits at the

LATC include *La Olla – Plautus’s The Pot of Gold*;

*Premeditation*; *Peer Gynt*; *Melancholia*; *Faith*, *Hope* and

*Charity*; *Habitat* and *La Victima*. In 2007, Mr. Valenzuela

was featured in *The New York Times* for the LTC’s annual

holiday pageant, *La Virgen de Guadalupe, Dios Inantzin*

at Our Lady of the Angels Cathedral. In 2002, he directed

the world premiere of *Dementia*, which won the 2003

GLAAD Award for Outstanding Theater Production in

Los Angeles. Other international directing credits include

*Kiss of the Spider Woman* at the National Theatre of

Norway, and he assisted his mentor, Norwegian director

Stein Winge, with *Hamlet*, *The Glass Menagerie*,

*Barrabas*, *Pantagleize*, *Die Walkurie*, *The Inspector General* and *The Wild Duck*. Mr. Valenzuela’s film

directing credits include *Dementia*, *Luminarias*, *How Else*

*Am I Supposed To Know I’m Still Alive?*, *Una Vez Al Año*

*Para Toda Una Vida*, *La Redada* and *A Bowl of Beings*, for PBS’ *Great Performances*. Mr. Valenzuela’s artistic vision and community commitment has garnered numerous recognitions, nominations and awards including the Ann C. Rosenfield Distinguished Community Partnership Prize and the Hispanic Heritage Month Local Hero of the Year Award. He also serves on the national steering committee of the Latina/o Theatre Commons and produced the national Latina/o Theatre Festival *Encuentro* in 2014.

**FRANÇOIS-PIERRE COUTURE** (*Scenic Designer*) is

originally from Montreal, but has worked in Los Angeles

and throughout the United States for the last decade as a

scenic, lighting and projection designer. Design credits

include *Destiny of Desire* at Arena Stage and South

Coast Repertory; *James and the Giant Peach, Pinocchio*

and *The Light Princess* at South Coast Repertory; *The*

*Mexican Trilogy: an American History* at the Los Angeles

Theatre Center; *Médée and Teseo* for the Chicago Opera Theatre; *A Picasso* at Geffen Playhouse; *Beethoven as I*

*Knew Him* at Geffen Playhouse, The Old Globe and the

Water Tower in Chicago; *Wood Boy Dog Fish* with the

Rogue Artist Ensemble; *Everything You Touch* for

Rattlestick productions at the Cherry Lane Theatre and

The Theatre @ Boston Court; *The Year of Magical*

*Thinking* at Laguna Playhouse; *Death of a Salesgirl* at

Bootleg Theater; *The Children* at The Theatre @ Boston

Court and *Metamorphoses* and *Woyzeck* at the Santa

Barbara Ensemble Theatre. FPCouture.com

**JULIE WEISS** (*Costume Designer*) Broadway credits

include *The Elephant Man* (Tony Award nomination), *Piaf,*

*Macbeth* and *Cat on a Hot Tin Roof* with Scarlett Johansson. Regional credits include work at the Mark

Taper Forum and Cleveland Play House, among many

others. She won Emmy Awards for *The Dollmaker* and *A*

*Woman of Independent Means,* and her work was

Emmy-nominated for *Mrs. Harris, Evergreen, Little Gloria*

*Happy at Last* and *Liza Minnelli: Radio City*. She received

Academy Award nominations for *Frida* and *12 Monkeys*

and won the Costume Designer Guild Award for

*American Beauty* and *Blades of Glory*. Her other films include *Bastards, Fear and Loathing in Las Vegas,*

*Searching for Bobby Fischer, Get Low, The Freshman,*

*Steel Magnolias, The Ring, Hitchcock* and the soon-tobe-

released *November Criminals*. She designed pilots

for Steve Zaillan’s *The Night Of* and *Criminal Justice* and

Sam Raimi’s *Rake*, as well as the past three Academy

Award ceremonies. She recently received the Costume

Designers Guild’s Career Achievement Award. She

attended University of California, Berkeley, where she is a

member of Phi Beta Kappa and received her Master’s

Degree from Brandeis University. She also has been on

the faculty of Stanford University and was a visiting

professor at University of California, Los Angeles.

**PABLO SANTIAGO** (*Lighting Designer*) is the winner of

the *StageRaw* Award 2015 and has been nominated for

the Ovation Award and for the *LA Weekly* Award. His

designs have been seen at Arena Stage in Washington,

D.C., Disney Hall in Los Angeles, Paramount Theatre in

Boston, San Francisco Symphony, The Broad museum,

Ensemble Theatre Company of Santa Barbara, The

Geffen Contemporary at MOCA, Getty Villa, REDCAT,

The Broad Theater, Opera Santa Barbara, Soundbox in San Francisco, The Annenberg Space for Photography,

Su Teatro in Denver, ODC in San Francisco, among

others. Recent highlights include *Breaking the Waves*

(opera) at the Perelman Theater for OperaPhila and for

Prototype at the Skirball Center for the Performing Arts in

New York, *Das Klagende Lied* by Mahler at San Francisco Symphony, *Summer Happenings* at The Broad museum and *The Mexican Trilogy: An American Story* at The Los Angeles Theatre Center. Upcoming projects include *Flight* at Opera Omaha. Mr. Santiago has designed for theater, music, dance and film throughout Southern California for the past 15 years. On Instagram: @PablosDesign

**JOHN ZALEWSKI** (*Sound Designer*) has been designing for live performance since his experience with the late Reza Abdoh in the early 1990s. His work has been seen at Arena Stage, Guthrie Theater, Portland Center Stage, Alliance Theater, South Coast Repertory, Humana Festival of New American Plays at Actors Theatre of Louisville, Los Angeles Theatre Center, Wallis Annenberg Center for the Performing Arts, Getty Villa, Disney Hall, Geffen Playhouse, Center Theatre Group, Evidence Room, The Theatre @ Boston Court, Padua Playwrights and Rattlestick Playwrights Theater. He has received seven LA Stage Alliance Ovation Awards and 26 nominations, seven *LA Weekly* Awards (including Career Achievement), two *StageRaw* Awards, three Los Angeles Drama Critics Circle Awards and 10 *Backstage* Garland Awards. He recently designed *The Mexican* *Trilogy: An American Story* with Latino Theater Company and composed and designed *The Day Shall Declare It*, an immersive performance with This is the Wilderness in

London and Los Angeles.

**ROBERT BARRY FLEMING** (*Choreographer*) is the associate artistic director at Cleveland Play House.

Formerly the director of artistic programming at Arena

Stage, he has worked as a director, choreographer and actor in many of the leading resident theaters across the country (including The Public Theater, Mark Taper Forum,

Guthrie Theater, La Jolla Playhouse and The Old Globe).

His work has been represented on Broadway (*Stand-Up*

*Tragedy*, *Ragtime*) and in television and film, including the

Academy Award-winning *L.A. Confidential*. He was an associate producer for the New York revival of Tennessee Williams’ *The Two-Character Play* starring Amanda Plummer and Brad Dourif. He served as associate professor and chair of the Theatre Arts and Performance Studies Department at the University of San Diego. He also has taught in The Old Globe/University of San Diego Graduate Acting MFA Program. Mr. Fleming was a Stage

Directors and Choreographers Foundation Charles Abbott Directing Fellow, San Diego Critics Circle Craig Noel Award winner, is a two-time honoree of the Bay Area Critics Circle Award for Outstanding Direction of a Musical and is a Helen Hayes Award nominee for his work on *Destiny of Desire* at Arena Stage.

**TANYA PALMER** (*Dramaturg*) is the director of new play development at Goodman Theatre and has served as the production dramaturg on a number of plays including the world premieres of *Carlyle* by Thomas Bradshaw, *Another*

*Word for Beauty* by José Rivera, the adaptation of Roberto Bolaño’s *2666* by Robert Falls and Seth Bockley, *Smokefall* by Noah Haidle, *The Happiest Song Plays Last* by Quiera Alegría Hudes, *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.

**ANDY KNIGHT** (*Dramaturg*) is South Coast Repertory’s

associate literary director. At SCR, his dramaturgy credits

include the world premieres of Qui Nguyen’s *Vietgone* and Catherine Trieschmann’s Theatre for YoungAudiences play *OZ 2.5*, as well as the West Coastpremiere of Karen Zacarías’ *Destiny of Desire*. Otherrecent credits include the world premiere of CarlaChing’s *The Two Kids That Blow Sh\*t Up* with L.A.’sArtists at Play. In addition to working as a dramaturg, heassists on SCR’s CrossRoads Initiative, a program thatbrings playwrights into the Orange County community asa way to inspire their new plays.

**ALDEN VASQUEZ\*** (*Production Stage Manager*) is in his 25th season at the Goodman and has stage managed 75 productions. 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 32-year member of Actors’ Equity Association and a U.S. Air Force veteran.

**JONATHAN NOOK\*** (*Stage Manager*) returns to the

Goodman, where he previously stage managed *The King of Hell’s Palace* and *The Upstairs Concierge* for the *New Stages* Festival. Chicago credits include *The Flick*, *Grand*

*Concourse*, *This is Modern Art (based on true events)*,

*The Night Alive*, *Leveling Up*, *Buena Vista*, *The Drunken*

*City*, *South of Settling*, *Want*, *Closer Than I Appear* and

*No Sugar Tonight* (both featuring Jeff Garlin), *Animals*

*Out of Paper*, *The North Plan*, *Sex with Strangers* and

*Okay, Bye*. (Steppenwolf Theatre Company); *Charm*

(Northlight Theatre) and *Side Man* (American Blues

Theatre). He has also worked with Court Theatre, American Blues Theatre, SITI Company, The Chicago

Commercial Collective, Timeline Theatre, American

Theater Company, Theater Wit and Chicago Dramatists,

as well as serving as production manager for three seasons at Remy Bumppo Theatre Company.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*)

This season marks Mr. Falls’ 30th anniversary as the artistic director of the Goodman. Most recently, he directed Annie Baker’s adaptation of *Uncle Vanya*. In the 2015/2016 Season he directed the Chicago premiere of

Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and also partnered with Goodman playwright-in-residence

Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666* (Jeff Award for Best Adaptation). During the 2014/2015 Season, he reprised his critically acclaimed production of *The* *Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed 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*. Among his 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 Distin-guished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre*

*Executive Director*) is in his 37th 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 39 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 Theatre, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., 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.

**SOUTH COAST REPERTORY** Tony Award-winning

South Coast Repertory, founded in 1964 by David

Emmes and Martin Benson, is led by Artistic Director

Marc Masterson and Managing Director Paula Tomei.

SCR is widely recognized as one of the leading professional theaters in the United States. While its productions represent a balance of classic and modern theater, SCR is renowned for its extensive new-play development program, which includes the nation’s largest commissioning program for emerging and established writers. Of SCR’s 501 productions, one-quarter have been world premieres. SCR-developed works have garnered two Pulitzer Prizes and eight Pulitzer nominations, several Obie Awards and scores of major new play awards. Located in Costa Mesa, California, SCR is home to the 507-seat Segerstrom Stage, the 336-seat Julianne Argyros Stage and the 94-seat Nicholas Studio. SCR.org

SPEND YOUR SUMMER AT GOODMAN THEATRE!

Open to all 14- to 18-year-old students in the Chicago metropolitan area, Goodman Theatre offers two free summer programs, PlayBuild | Youth Intensive and the Musical Theater Intensive.

At **PlayBuild | Youth Intensive**, local theater professionals teach skills that are applicable in theater and the world at large. By using personal history and storytelling techniques, the program is designed to validate the voices of its participants, further their potential and introduce them to all elements of theater creation, both on stage and behind the scenes.

The **Musical Theater Intensive** provides pre-professional experience for young artists hoping to pursue a career in musical theater. Working with a team of talented Chicago artists, students will examine, through classes and rehearsal, how musicals and music videos have influenced political and social commentary on Broadway and beyond.

Both programs culminate in a final performance and showcase, respectively.

For more information about program dates, applications and auditions, visit GoodmanTheatre.org/PlayBuildYouth and GoodmanTheatre.org/MusicalTheaterIntensive, or email [Education@GoodmanTheatre.org](mailto:Education@GoodmanTheatre.org).

YOUR VISIT

170 North Dearborn Street, Chicago, Illinois 60601 • 312.443.3800 | GoodmanTheatre.org • Box Office Hours: Daily 12–5pm

SUBSCRIPTIONS, TICKETS AND GIFT CERTIFICATES

Subscriptions and tickets for Goodman productions are available at the Goodman box office, online or by calling **312.443.3800.** Gift certificates are also available in any amount and can be exchanged for tickets to any Goodman production. Learn more at **GoodmanTheatre.org.**

GETTING HERE

If you are driving, receive a discounted $16.50\* pre-paid parking rate for Government Center Self Park (located at Clark/Lake Streets) on your next visit to the Goodman.

Visit **GoodmanTheatre.org/Parking** to learn more. If you did not purchase a pre-paid parking pass for Government

Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Pre-paid parking is also available at Theatre District garage for $28 or $34 with lobby validation.

\*Parking rates subject to change.

If you are using public transportation, the Goodman is located within one block of every CTA line (Clark/Lake,

State/Lake, Washington stops) and bus routes (#29, #36, #62, #146, #148).

USHERING

Love theater and want to volunteer as a Goodman usher? Call **312.443.3808** to learn more.

ACCESSIBILITY ACCOMMODATIONS

The Goodman offers listening assistance devices, available at Guest Services at no charge, in addition to accessible seating options and other services. For more information visit **GoodmanTheatre.org/Access.**

DISCOUNTS

On the day of performances, remaining mezzanine level seats are available at half-price with code MEZZTIX.

Students can also purchase $10 mezzanine tickets with code 10TIX. Visit **GoodmanTheatre.org** to learn more.

HOTELS

Chicago Kimpton Hotels offer patrons special discounted rates at Hotel Allegro and Hotel Burnham. Rates are based on availability. Rooms must be booked through the Chicago VIP reservations desk based at Hotel Allegro at

**312.325.7211.** Mention code **GMT.** Learn more at **GoodmanTheatre.org/Visit.**

RESTAURANTS

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EMERGENCIES

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

HISTORY

**FOUNDED IN 1925,** Goodman Theatre is led by Robert Falls—“Chicago’s most essential director” (*Chicago Tribune*)—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ 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). In addition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas Carol* has created a new generation of theatergoers.

The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched the next phase in the Goodman’s decades-long commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved communities.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago’s early 1900s cultural renaissance. The Goodman legacy lives on through the continued work of Kenneth’s family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000. Today, Goodman Theatre leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith,

Regina Taylor, Henry Wishcamper and Mary Zimmerman. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

STAGE CHEMISTRY

The Science Behind the Scenes

By Anna Gelman

Ever wonder how Scrooge takes flight in *A Christmas Carol*? Or how a two-ton piece of scenery can hover, seemingly light as a feather, above the stage—like the house in *Desire Under the Elms*?

What appears to be magic on stage is quite often science concepts at work in the theater’s unseen technical worlds—above, below and behind the scenes. Goodman Theatre helps high school students learn STEM subjects (science, technology, engineering and mathematics) by exploring their usage in a theatrical setting through a unique educational program, Stage Chemistry, under Walter Director of Education and Engagement Willa Taylor.

The idea for Stage Chemistry was born in 2008, when Goodman Theatre produced a series of science- themed play readings (and discussions of the theories explored in each) as part of the Museum of Science and Industry’s “Science Chicago.” The popularity of this offering sparked the Goodman’s desire to engage young people around the ways science is used in theater. Taylor explored the possibilities through various partnerships with Chicago educational and civic organizations, including the Girl Scouts, Harold Washington College and WYCC PBS Chicago’s City Science—whose “Science of Theater” video series highlighted the science behind lighting, costume and set design.

In 2015, the Goodman partnered with Global Citizenship Experience (GCE) Lab School to create Stage Chemistry—an adaptable online curriculum now available to high schools across the city.

During *A Christmas Carol* 2016, the Goodman expanded Stage Chemistry into a series of workshops that used interactive tech experiments to make abstract physics concepts more concrete for the students. At the first Stage Chemistry workshop, 55 Advanced Placement physics students from Lane Tech College Prep High School learned about the concept of horsepower—a key principal underpinning the motors used to move set pieces on and off the stage. Through a hands-on laboratory test, they calculated their own horsepower to fully grasp the power of the backstage motors: by understanding how much force was required to simply move themselves, they understood the enormity of the strength of the motors used to move the set units that comprise Scrooge’s home.

Following the workshop, students witnessed the principles in action by attending a performance.

Taylor and her team are at work expanding Stage Chemistry into a program housed in the Alice Rapoport Center for Education and Engagement. This will allow schools participating in the Student Subscription Series, in which Chicago public high school students attend Goodman performances free of charge, to take advantage of the program while at the Goodman prior to their performance.

*King of the Yees*: **A Conversation with**

**Playwright Lauren Yee**

By Tanya Palmer

Eccentric ancestors. Unruly mobsters. A vibrant neighborhood. Lauren Yee is on the adventure of a lifetime in the comedy *King of the Yees*. Yee, who is both the writer and main character in her play, recently spoke about the inspiration for her new work. Though an actor plays her on stage, Yee pulled from her own family history to create the hilarious and heartening story that finds her on an epic quest through San Francisco’s Chinatown to find her father, who has suddenly gone missing. Along the way, she also tries to further connect with the Yee Fung Toy, an organization of Chinese families with her shared lineage. *King of the Yees* runs March 31 through April 30.

Tickets start at just $10 at GoodmanTheatre.org/Yees

**Tanya Palmer: What inspired *King of the Yees*?**

**Lauren Yee:** Before anything else, I had the title and knew it would be about my dad. My father’s a larger than life character, but there are also many aspects of my childhood outside of San Francisco’s Chinatown, feeling like a part of Chinatown but also feeling like an outsider, that I never saw represented on stage. In 2014, I visited my father and conducted interviews. During that trip pieces of the play started emerging. A few months later, right as I was figuring out how my dad’s story fit into the play, California State Senator Leland Yee, who my father volunteered for (and who officiated my wedding), was arrested on charges of bribery, along with Raymond “Shrimp Boy” Chow, a Hong Kong-born felon. My husband said, “You know this is going to become the play.” I replied, “No, that’s ridiculous.” But that day became the impetus of what makes this play happen. Then, later that year, my father and I traveled to China.

**TP: Was that your first time visiting the country?**

**LY:** It was the second, but the first, and probably only, trip I’ll ever take to where his parents are from. I couldn’t have done it without him. That trip was successful based on all the things that are explored in the play about family connections, and how the knowledge resting inside one specific person is so hard to pass on or transfer to the next generation. The only way we were able to find his father’s village—it’s not on a map, you can’t just Google it—was my father spoke the language and our taxi driver knew where to go based on my father’s description that it “had a big building and used to grow rats.”

**TP: Can you speak a bit about your father’s relationship to Yee Fung Toy organization?**

**LY:** Growing up, I never understood what the Yee Fung Toy was or why people were a part of it. All I knew was that they threw dinners at Chinese New Year and gave out money at Christmas. But my grandfather was a member, and when he passed away, my father joined as a way to learn about his life and be around my grandfather’s friends. My grandfather’s death was probably the beginning of my father’s sense of a civic or community life.

**TP: You and your father are characters in the play. Did you feel a responsibility for these characters to closely resemble your actual selves?**

**LY:** In early drafts, everything was heavily fictionalized and there were people who were like us but not us. But the further I got, the more I felt that, in order to portray all the idiosyncratic aspects of Chinatown and my father’s life, there had to be a character named Larry Yee and a character named Lauren Yee. Even though they have our names, I could separate the characters from real life, because while the play starts in a very realistic place, as you get deep into Act One, the play suddenly explodes in all these different directions. I don’t think you can watch the play and think you’ve watched some kind of docudrama; it’s more of a hero’s quest.

**TP: Has writing this play had any impact on your relationship to Chinatown now?**

**LY:** The biggest thing dividing me from Chinatown growing up was the language barrier. I’m American-born and never went to Chinese school. My experience as an Asian American was not growing up in an all-white neighborhood feeling like I was an outsider. A lot of my classmates were born in Hong Kong or were the children of immigrants. That for me was the bigger divide; I represented American culture and all my other classmates represented this foreign outsider part of San Francisco. I never enjoyed the Yee Fung Toy dinners; I never enjoyed being in Chinatown. I didn’t feel part of it. With this play I’ve been able to explore not only my self-consciousness in my own community, but it’s also shed a light on how that is a universal experience.

**SHAPING MINDS. CHANGING LIVES.**

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