

American Mariachi

By **José Cruz González**
Directed by **Henry Godinez**



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welcome

An all-female mariachi band: it doesn't sound so unbelievable in 2021. But in José Cruz González's play *American Mariachi*, the characters inhabit a more sexist, 1970s world that is only beginning to change its attitude towards women. When several young women decide to form a band, their lack of musical ability isn't the only thing holding them back—they also face a rigid tradition that disapproves of their ambitions. But these women aren't content to sit quietly at home and, as it turns out, there is no tradition that can't be questioned or altered.

I am thrilled to welcome José, who makes his Goodman debut. His plays have been produced at multiple regional theaters including the Old Globe, the Denver Center for the Performing Arts and the Geva Theatre Center. He has also written for *The PAZ Show*, an Emmy Award-nominated television series produced by Discovery Kids for The Learning Channel, and is a professor emeritus at UCLA. I admire the shrewd humor with which he infuses his big-hearted and life-affirming plays.

American Mariachi is directed by Goodman Resident Artistic Associate Henry Godinez, who has not only directed and acted in many Goodman productions, but has also championed the work of countless Latinx artists and helped bring their powerful stories to the stage. A versatile and skilled director, Henry

possesses an inherent understanding of music, which allows him to weave mariachi music seamlessly into the production.

A co-production with Dallas Theater Center, *American Mariachi* had its final dress rehearsal in Dallas in March of 2020. We had intended to produce it that spring— but after an 18-month delay, José’s comic masterpiece has finally arrived on the Goodman stage. It has been well worth the wait. I invite you to enjoy the hijinks and heart of *American Mariachi*, a vital new American play.

Robert Falls,

Artistic Director of Goodman Theatre

Breaking With Tradition

By Jaclyn Jermyn

Just as the company of American Mariachi was finishing their final dress rehearsal at production partner Dallas Theater Center in March of 2020, the theater world as they knew it was put on pause. Now, nearly a year-and-a-half later, Director Henry Godinez traces his path from Dallas back to the Goodman stage and how that time has helped him dive deeper into the play’s emotional depths.

In your eyes, what are the big themes in American Mariachi?

It’s about love—love of family, love of music and also love of tradition, but finding new ways to look at tradition. Mariachi music is traditionally an all-male musical form. It’s so poignant right now in our society, the way women are staking their claim. I think it’s about women saying “no” and “we get to choose, we get to decide this tradition belongs to us too.” So it’s a play about love, music, community and the way traditions can become more inclusive and representative.

This production was having its final dress rehearsal at Dallas Theater Center when it was halted due to COVID-19. How does it feel to finally be getting it back up on stage—especially the Goodman stage?

It's going to feel great to both finish it—a final dress rehearsal is far from the finished product—and to bring it home. Half the cast is from Chicago and half the cast is from Dallas so I think the Chicago actors are really excited to welcome them to our city as they did for us when we were in Dallas.

Have the events of the past year-and-a-half colored how you interpret this story?

I believe in theater—maybe in art in general—contrast is a very powerful thing. In the past year-and-a-half, we've come to learn just how precious and vulnerable life is. I'm excited to go back into this play and look at it on an even deeper level. It's a very funny and touching play. The more that we really delve into that humanity and what it means to care for a family member who is struggling not just with physical health, but mental health as well, the more poignant it will be. At the same time, I believe we'll also be able to mine more of the humor and charm present.

Between American Mariachi and performances in Chicago parks of Fannie Lou Hamer, Speak On It! and Zulema—for all of which you were a director—there are clear common elements of telling big stories through music, but they aren't what audiences might recognize as musical theater. Why are you drawn to these kinds of productions?

As a director, I'm not what you would call a musical theater person, but to be able to work on plays where music is centrally

positioned is super cool. I love music, I've always loved music. And I think that music is probably the most direct way to get to the soul of a person—and to really move a person emotionally and psychologically. It's been really special to work on these three plays. I think for non-traditional audiences, it's an automatic invitation to give themselves over to the work. It really touches them on a very basic human level.

My great mentor Luis Valdez said sometimes when people can't come to the theater, we have to take theater to the people. I've been so blessed in my work at the Goodman to really champion underrepresented voices, particularly in the Latinx community. It's been really moving to take these performances into the community and see the way that people respond to them. It's been a huge gift to me.

What can audiences about to watch *American Mariachi* have to look forward to?

Audiences can look forward to having a really good time. I think they can also expect to look into what it means to be a part of a family in the traditional and non-traditional sense. They are coming back into the theater and reconnecting with this sense of community, what it means to be a part of the audience—but also a part of a larger human community—and finding that common ground that all of us share as human beings.

Jaclyn Jermyn is the Publicity Coordinator for Goodman Theatre.

High Note

By Jaclyn Jermyn

The characters of American Mariachi take a stand against stereotypes when they strike upon the radical idea of creating an all-women mariachi band. Chicago is home to its own all-women mariachi band: the Mariachi Sirenas (MariachiSirenas.com). Group co-founders **Eréndira Izguerra**, (who plays Tía Carmen in American Mariachi) and **Ibet Herrera** share how representation has the potential to change a culture.

“I’m a first-generation mariachi musician,” says Erendira Izguerra. “It’s a generational tradition—if you were born in a mariachi family, you kind of have to be a mariachi.” As part of Mariachi Sirenas, which Izguerra and Ibet Herrera started in March of 2017, they work with women that don’t often come from mariachi families. “We’re creating our own standards,” says Izguerra. “We’re not letting mariachi being a male-dominated tradition stop us from doing what we love.”

Sometimes, when the group is out, dressed in their suits and holding their instrument cases, they get stopped and asked if they’re going to sing or dance. “To these people, being a musician is not an option,” says Izguerra. “Why are women labeled as only singers or dancers? Why can’t we do all three? We do all three!”

Slowly but surely, they are crossing those bridges. “In these times, we’re still fighting against this machismo mentality,” says Izguerra “but we started this group to empower women.” Herrera adds that the community has been very supportive. “We have a booked calendar just like everyone else,” she says.

That journey hasn’t been without its challenges. When COVID-19 forced the group to stop performing and practicing together, the group collaborated to devise musical practice challenges and later, virtual performances. During this time, the Mariachi Sirenas still managed to accomplish a major goal: as of January 2021, they are now a full mariachi ensemble. “For the first time ever, we have three trumpets, three armonía and six violins,” says Izguerra. “It’s something we have struggled to attain since there aren’t many women mariachis in the Windy City.”

That accomplishment has created moments of intense vulnerability and connection. “I don’t think I truly appreciated mariachi music until I started consciously listening to all the nuances of the instruments complementing each other,” says Izguerra.

The group is back to rehearsing and performing together, but their time apart has put things into perspective. Much like in American Mariachi, music has the power to bring people together in important ways. “When we were not able to get together and play, we really felt how much we took each other,

and what we do together, for granted,” says Herrera. “It goes beyond music. We have grown to be a sisterhood.”

Jaclyn Jermyn is the Publicity Coordinator for Goodman Theatre.

Goodman Theatre

Robert Falls, Artistic Director
Roche Schulfer, Executive Director

Presents

American Mariachi

By
José Cruz González

Directed by
Henry Godinez

Set Design by
Linda Buchanan

Costume Design by
Danielle Nieves

Lighting Design by
María-Cristina Fusté

Sound Design by
Ray Nardelli

Music Direction by
V́ctor Pichardo

Casting by
Adam Belcuore, CSA
Lauren Port, CSA

Production Stage Manager
Briana J. Fahey*

Stage Manager
Nikki Blue*

A Co-Production with Dallas Theater Center.

Presented in Association with Chicago Latino Theater Alliance
as part of Destinos featuring Sones de México Ensemble.

American Mariachi

Cast

Soyla.....	Gloria Vivica Benavides
Amalia.....	Gigi Cervantes
Boli.....	Lucy Godínez
Federico.....	Ricardo Gutiérrez
Isabel.....	Molly Hernández
Tía Carmen.....	Eréndira Izguerra
Gabby.....	Amanda Raquel Martinez
Mino.....	Bobby Plasencia
Mateo.....	Christopher Llewyn Ramirez
Lucha.....	Tiffany Solano

Musicians

Guitarrón.....	Juan Díes
Violin.....	Víctor Pichardo
Vihuela/Mexican Harp.....	Zacbé Pichardo

Trumpet.....**Rodolfo “Rudy” Piñón**
Casting Associate.....**Rachael Jimenez, CSA**
Assistant Director.....**Ismael Lara, Jr.**
Wig Designer.....**Jason Hayes**

Associate Lighting
Designer.....**Paul Vaillancourt**

Assistant Lighting
Designer.....**Mike Morin**

Associate Sound
Designer.....**Christopher M. LaPorte**

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

Rebeca Alemán–Amalia/Soyla/Tía Carmen; **Ramón Camín***–Mino/Federico; **Eduardo Xavier Curley-Carrillo**–Mateo; **Irekani Ferreyra**–Violin/Vihuela/Guitarrón/Mexican Harp; **Giovanni García**–Trumpet; **Melnette Pallares**–Boli/Gabby; **Elizabeth Romero**–Lucha/Isabel

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 Illinois Arts Council, a state agency.

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 United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. 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

GLORIA VIVICA BENAVIDES* (Soyla) makes her Goodman Theatre debut. Chicago credits include *Within* (Walkabout Theater). Regional credits include *Real Women Have Curves* and *White Rabbit, Red Rabbit* (Dallas Theater Center); *Dracula* (Theatre Three); *A Doll's House, Elliot and A Soldier's Fugue* (WaterTower Theatre); *Romeo and Juliet* (Stage West); *Where Earth Meets the Sky* (Cara Mia Theatre) and *so go the ghosts of mexico, part two* (Undermain Theatre). She is currently the voice of Scarlett on *One Piece* with FUNimation and is represented by the Campbell Agency. She earned her BFA in Theatre from the University of North Texas.

@gloriavivica

GIGI CERVANTES* (Amalia) is excited to be making her Goodman Theatre debut. She was most recently seen in *A Christmas Carol* (Dallas Theater Center). Other recent credits include *The View Upstairs* (Uptown Players); *Glorious!* (One-Thirty Productions); *so go the ghosts of méxico, parts two and three* (Undermain Theatre) and *Our Town* (Circle Theatre). Gigi is also an award-winning singer-songwriter with two solo albums, *One of Those Years* and *Nothing but Angels*, plus *This Texican-American Life* as part of the *Shameless BooHoos*.

LUCY GODÍNEZ* (Boli) returns to the Goodman where she has previously appeared in A Christmas Carol and as part of the 2021 Goodman Theatre Gala. Chicago credits include Oliver! (Jeff Award Nomination) and Footloose (Marriott Theatre); Into the Woods (Writers Theater); Legally Blonde (Paramount Theatre); In the Heights (Porchlight Music Theatre); and Hair (Mercury Theatre Chicago). She was most recently seen as Boli in American Mariachi at the Dallas Theater Center. Offstage, she volunteers as a medical and legal advocate through Resilience, a Chicago-based rape crisis center dedicated to the healing and empowerment of sexual assault survivors. She is a graduate of Northwestern University.

RICARDO GUTIÉRREZ* (Federico) is delighted to be back at Goodman Theatre where his credits include Ah, Wilderness, Destiny of Desire, Fishmen, Mariela in the Desert and A Christmas Carol. Other Chicago credits include Mother of the Maid (Northlight Theatre); In The Heights (Paramount Theatre); Anna in the Tropics (Victory Gardens Theater); Our Lady of 121st Street and Jesus Hopped the “A” Train (Steppenwolf Theatre); and Race (Lookingglass Theatre). Regional credits include American Mariachi (Dallas Theatre Center); Destiny of Desire (South Coast Repertory); Ground (Actors Theatre Louisville); Sunsets and Margaritas and Lydia (Denver Center Theatre).

MOLLY HERNÁNDEZ* (Isabel) makes her Goodman Theatre debut. Chicago credits include Alice Through the Lookingglass (Lookingglass Theatre); Into the Woods (Writers Theatre); The Buddy Holly Story (Jeff Award, American Blues

Theater); *The Most Happy Fella* (Jeff Award Nomination, Theo Ubique); *Into the Breeches* (Northlight Theatre); and *Masterclass* (TimeLine Theatre). Regional credits include *American Mariachi* (Dallas Theater Center) and *Carousel* (Timber Lake Playhouse). Television credits include *Chicago Med* (NBC); *Chicago PD* (NBC); *Power Book IV: Force* (Lionsgate); *APB* (Fox). She is a recent graduate of the Actors Gymnasium Circus Conservatory and is represented by Gray Talent Group. Proud member of AEA and SAG.

@mollymhernandez

AMANDA RAQUEL MARTINEZ* (Gabby) makes her Goodman debut. Chicago credits include *American Bottom and 33 to Nothing* (A Red Orchid Theatre); *Ghost Quartet* (Jeff Award; Black Button Eyes Productions); *La Ruta* (Steppenwolf); *Big Lake, Big City* (Lookingglass Theatre); *Cinderella at the Theater of Potatoes* (Hypocrites); *As You Like It and Love, Loss and What I Wore* (First Folio Theatre); *For the Love Of* (Pride Films and Plays); *Even Longer and Farther Away* (The New Colony); and *El Stories: The Holiday Train* (Waltzing Mechanics). Off-Off-Broadway and Regional Credits include *Pirates of Penzance* (Skirball Theatre Center, Pasadena Playhouse, Olney Theatre Center); *Resurrecting Wildflowers* (HERE: Arts Center); *Frankenstein* (The McCarter Theatre in association with Lookingglass Theatre); *Kitty Hawk* (Adrienne Arsht Center) and *The Mikado* (Olney Theatre Center).

ERÉNDIRA IZGUERRA (Tía Carmen) founded Chicago's first all-women mariachi, *Mariachi Sirenas* in 2017 and Illinois'

first collegiate mariachi, UIC Mariachi Fuego in 2014, with the goals of keeping Mexican traditions alive. Izguerra has performed with Grammy Award-nominated Sones de México Ensemble, Emmy Award winner Orbert Davis and Mariachi Femenil Nuevo Tecalitlán. She was music director for audio drama podcast Brava (Make-Believe Association) and has led workshops on mariachi music and history. She hopes to one day bridge her interests of education and performing into a music school of her own.

BOBBY PLASENCIA* (Mino) is excited to make his Goodman Theatre debut. New York credits include Orchid Receipt Service (MITU580); La Negra (BRIC Brooklyn); La Ruta (Working Theater); American Jornalero (INTAR); Luz (LaMama); and Julius Caesar (Drilling Company). Regional theater credits include the upcoming Mushroom Play (People's Light Theater); American Mariachi (Denver Center, Old Globe); Recent Alien Abductions (Humana Fest); Water & Power (Craig Noel Award, San Diego Rep); Vesuvius (South Coast Rep); Blood Wedding (La Jolla Playhouse); Down Past Passyunk (Interact Theater); The Tempest, Twelfth Night, and A Midsummer Night's Dream (ISCLA, Los Angeles); and Water & Power (Mark Taper Forum). Film and television credits include House of Cards (Netflix), General Hospital (ABC Television), Fidel (Showtime), Maria full of Grace (Sundance, HBO Films) and the upcoming film Angelfish starring Princess Nokia. He has a MFA in Acting from NYU's Tisch School of the Arts.

CHRISTOPHER LLEWYN RAMIREZ* (Mateo) is thrilled to be making his Goodman and Chicago debut. He is a member of Dallas Theater Center's Diane and Hal Brierley Resident Acting Company, where his credits include In The Heights, Public Works Dallas' As You Like It, Twelfth Night, Sweat, White Rabbit Red Rabbit, Hair, and Hood: The Robin Hood Musical Adventure. Other regional credits include Elliot: A Soldiers Fugue (WaterTower Theatre); Empathitrax (SecondThought Theatre); An Octoroon (Stage West); It Shoulda Been You, Titanic (Uptown Players); Zoot Suit, blu (Cara Mía Theatre Co.); Hands on a Hardbody (Theatre Three). He currently voices the character of Seth in the new anime Radiant for FUNimation. @chrisllewynramirez

TIFFANY SOLANO* (Lucha) makes her Goodman and Chicago theater debut. She is a member of Dallas Theater Center's Diane and Hal Brierley Resident Acting Company, where credits include In The Heights, Public Works Dallas' As You Like It, Twelfth Night and A Christmas Carol. She has performed at theaters nationwide, including The Mark Taper Forum, Denver Center Theatre, South Coast Repertory, San Jose Repertory, Mixed Blood Theatre and Will & Company. Other notable credits include Cesar and Ruben: The Musical, written and directed by Ed Begley Jr., and Disney's Aladdin: A Musical Spectacular. She has also appeared in numerous commercials, television, and film productions as a proud member of SAG-AFTRA. @tiffanyesolano

JUAN DÍES (Musician) is co-founder of Sones de México Ensemble, a two-time Grammy Award-nominated performing arts organization established in 1994 to perform, record, teach and promote Mexico's rich heritage of folk music and dance traditions. He holds an M.A. in folklore/ethnomusicology from Indiana University and has devoted his professional life to presenting, researching, advocating, teaching, producing, and performing traditional music and culture. Díes is an Earlham College Distinguished Alumnus and a United States Artists 2019 Fellow.

VÍCTOR PICHARDO (Music Director/Musician) is a multi-instrumentalist, composer and folklorist from Mexico City. He returns to the Goodman after his work as Music Director for Zulema, Esperanza Rising and Pedro Paramo. He was recently seen performing with NY Mexico Beyond Mariachi in the American tour of Sugar Skull! He is the founder of Sones de Mexico Ensemble, where he has performed at Carnegie Hall, Chicago Symphony Center and Millennium Park, and has been nominated for both a Latin Grammy Award and a Grammy Award. He is a pioneer of Mariachi educational programs in Chicago. Pichardo is a recipient of the Illinois Arts Council Agency 2021 Artist Fellowship Award in Music Composition.

ZACBÉ PICHARDO (Musician) is a two-time Grammy nominee with the Sones de México Ensemble, as well as a multi-instrumentalist, performer, composer and director. He has more than 30 years of experience in Mexican music and has

performed locally at The House of Blues, Symphony Center, Millennium Park, Goodman Theatre and Steppenwolf Theatre. National credits include performances at The Getty, the Smithsonian, Library of Congress, Kennedy Center, Lincoln Center, the MET and Carnegie Hall. Pichardo has also performed across France, Portugal, Canada, China, Japan and Cuba. zacbepichardo.com

RODOLFO "RUDY" PIÑÓN (Musician) returns to the Goodman, where he performed in *Esperanza Rising* and *Zulema*. Born and raised in Pilsen, he has been a professional musician specializing in Mariachi for more than 25 years. He has worked with the Grammy Award-nominated group *Sones de Mexico Ensemble* and has spent his professional career learning different indigenous music from Mexico and accompanying Mexican artists.

JOSÉ CRUZ GONZÁLEZ (Playwright) is a playwright whose work includes *American Mariachi*, *Under a Baseball Sky*, *Among the Darkest Shadows*, *The Astronaut Farmworker*, *The Long Road Today*, *The San Patricios*, *Sunsets and Margaritas*, *Los Valientes*, *The Sun Serpent*, *Invierno*, *The Heart's Desire*, *Tomás and the Library Lady*, *Waking Up in Lost Hills*, *Earth Songs*, *September Shoes*, *Odysseus Cruz*, *The Highest Heaven* and *Harvest Moon*. A collection of his plays, *Nine Plays by José Cruz González* *Magical Realism & Mature Themes in Theatre for Young Audiences* was published by the University of Texas

Press in 2009. Mr. González has written for PAZ, the Emmy Award nominated television series produced by Discovery Kids for The Learning Channel. The Astronaut Farmworker was a 2016 PEN Center USA Literary Award Finalist. He is a Professor Emeritus at California State University at Los Angeles, a member of The Dramatists Guild of America, TYA/USA and the College of Fellows of the American Theatre, John F. Kennedy Center for the Performing Arts.

HENRY GODINEZ (Director) is the Resident Artistic Associate at Goodman Theatre. His Goodman directing credits include Sones de Mexico's Zulema, Cheryl West's Fannie Lou Hamer, Speak On It!, Charise Castro Smith's Feathers and Teeth, The Sins of Sor Juana and Mariela in the Desert by Karen Zacarías; José Rivera's Boleros for the Disenchanted (and world premiere at Yale Repertory Theatre); Regina Taylor's Millennium Mambo; Luis Alfaro's Electricidad and Straight as a Line; The Cook by Eduardo Machado; Zoot Suit by Luis Valdez; the Goodman/Teatro Vista co-production of José Rivera's Cloud Tectonics and the 1996–2001 productions of A Christmas Carol. He also served as director of the Goodman's Latino Theatre Festival. As an actor, Godinez appeared most recently in Goodman's The Winter's Tale, 2666 and the Goodman/Teatro Buendía of Cuba world premiere of Pedro Páramo, and at Writers Theatre in the title role of Quixote: In the Conquest of Self. He has also appeared on television in Chicago PD, Above the Law, The Beast, The Chicago Code,

Boss and Chicago Fire. Co-founder and former artistic director of Teatro Vista, Godinez is the recipient of the 1999 Theatre Communications Group Alan Schneider Director Award, the Distinguished Service Award from the Lawyers for the Creative Arts and was honored as the 2008 Latino Professional of the Year by the Chicago Latino Network. Born in Havana, Cuba, Godinez is a professor at Northwestern University and serves on the Board of Directors of the Illinois Arts Council and Albany Park Theater Project.

LINDA BUCHANAN (Set Designer) returns to the Goodman, where she has designed many productions, including *Having Our Say*, *Two Trains Running*, *Race*, *Ain't Misbehavin'*, *Crumbs from the Table of Joy*, *House and Garden*, *Black Snow*, the musical adaptation of *Wings* and the world premiere production of *Marvin's Room*, plus subsequent regional and commercial productions in New York and London. Recent Chicago credits include *Stick Fly* (Writers Theatre) and *Blues for an Alabama Sky* (Court Theatre). Regional work includes *Murder on The Orient Express*, *Inherit the Wind* (Resident Ensemble Players); *Pride and Prejudice* (Idaho Shakespeare Festival, Great Lakes Theatre) and *You Can't Take It with You* (Indiana Repertory Theatre). Buchanan has received the Michael Merritt Award for Design and Collaboration, multiple Jeff Awards and a Helen Hayes Award. She has designed more than 100 environments for corporate theater and special events. Buchanan is Professor Emeritus from DePaul University, where

she headed the Scenic Design program.
buchananscenedesign.com

DANIELLE NIEVES (Costume Designer) is honored to be making her Goodman Theatre debut. Regional credits for costume design include Real Women Have Curves (Dallas Theater Center) and Behold the Dreamers (Book-it Repertory Theater). Off-Broadway credits include Pity in History, No End of Blame, Gertrude The Cry and Lovesong of the Electric Bear. Danielle holds an M.F.A. in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. She is currently the resident Costume Design Associate at Seattle Rep. daniellenieves.com

MARÍA-CRISTINA FUSTÉ (Lighting Designer) makes her Goodman Theatre debut. Off Broadway credits include Mud, The Conduct of Life and Prospect (Boundless Theatre Company). Other regional credits include Mojada (Repertory Theatre Saint Louis); Sweat (People's Light Theater); Anna in the Tropics (Colorado Spring Performing Arts Center); The Heath (Merrimack Repertory Theatre); In The Heights (Westport Country Playhouse); Newsies and The Hunchback of Notre Dame (Aurora Theatre). International credits include Cecilia Valdés (Teatro Colón, Bogotá); Tosca, Bluebeard's Castle, Madama Butterfly, Don Pasquale and L'Elisir d'Amore (Ópera de Puerto Rico). She received her MFA from NYU's

Tisch School of the Arts. Her accolades include the 2018 Princess Grace Award and the 2016 and 2017 Suzi Bass Award. She is the Executive Artistic Director for Boundless Theatre Company. mcfuste.com

RAY NARDELLI (Sound Designer) returns to the Goodman, where he previously worked on *The Music Man*, *Having Our Say*, *Two Trains Running*, *The Jungle Book* and *A Christmas Carol*, among many others. Chicago credits include work with Steppenwolf Theatre, Court Theatre, Chicago Shakespeare Theater, Drury Lane Theatre, Northlight Theatre, Lookingglass Theatre and Victory Gardens Theater. Select regional theater credits include work with Actors Theatre of Louisville, Arena Stage and Milwaukee Repertory Theater. New York credits include Lookingglass *Alice* (New Victory Theater). National Tour credits include *War Horse*, *The Book of Mormon*, *Les Misérables*, *Jersey Boys*, *Wicked* and *The Lion King*. A four-time Jeff Award winner, Nardelli has composed music for more than 400 films, television programs, DVDs and computer games. He has also recorded, mixed and edited eight original musical cast recordings.

BRIANA J. FAHEY* (Production Stage Manager) is in her ninth season with Goodman Theatre, having most recently stage managed the Live series (*The Sound Inside*, *Ohio State Murders* and *I Hate It Here*), *Fannie Lou Hamer*; *Speak On It!*, *Roe*, *Berhnardt/Hamlet* and *The Winter's Tale*. Her regional credits

include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre, Milwaukee Chamber Theatre and the Utah Shakespeare Festival.

NIKKI BLUE* (Stage Manager) returns to Goodman Theatre, where previous credits include *Roe*, *Bernhardt/Hamlet*, *Lottery Day*, *The Santaland Diaries*, *Having Our Say*, *The Wolves*, *The Matchmaker* and New Stages Festival productions of *graveyard shift*, *Lottery Day*, *Support Group for Men* and *Objects in the Mirror*. Other regional credits include *Six* (Chicago Shakespeare Theater), *Godspell* (Arkansas Repertory Theatre/2 Ring Circus), *Gerald Clayton Piedmont Blues* (tour) and *The Year I Didn't Go to School* (Chicago Children's Theatre). She has also worked with TheatreSquared, Yale Opera, Utah Festival Opera & Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, a floor manager at the Goodman for two seasons and is a graduate of the University of Central Florida.

CHICAGO LATINO THEATER ALLIANCE (CLATA)

Since 2016, the Chicago Latino Theater Alliance (CLATA) is committed to showcasing thought provoking works of Latino theater artists, inspiring cross-cultural exchanges, with national/international counterparts. CLATA produces the renowned *Destinos: Chicago International Latino Theater Festival*, *Destinos al Aire*, and other programs that preserve

cultural heritage and solidify Latino arts and culture in Chicago for generations to come. Follow on Facebook, Instagram, and Twitter at the handle @LATINOTHEATER. Clata.org

SONES DE MÉXICO ENSEMBLE is Chicago's premier folk music organization specializing in Mexican 'son,' a genre encompassing the roots of mariachi music and other regional styles, including huapango, gustos, chilenas, son jarocho, and more. The ensemble was formed in Chicago's Pilsen neighborhood in 1994 by four talented musicians and educators including Víctor Pichardo (music director) and Juan Dies (producer). They soon incorporated as a not-for-profit organization to keep the tradition of Mexican 'son' alive in its many regional forms. The group has performed thousands of concerts, released six CDs, concert films and multimedia presentations, and founded a Mexican Music School in Chicago in 2015. The organization is a 501(c)(3) not-for-profit organization with a mission to promote greater appreciation of Mexican folk and traditional music and culture through innovative performance, education, and dissemination. SonesDeMexico.com

DALLAS THEATER CENTER One of the leading regional theaters in the country and the 2017 Regional Theatre Tony Award® Recipient, Dallas Theater Center (DTC) performs to an audience of more than 100,000 people annually. Founded in 1959, DTC is now a resident company of the AT&T Performing

Arts Center and presents its Mainstage season at the Dee and Charles Wyly Theatre and at its original home, the Kalita Humphreys Theater. DTC is one of only two theaters in Texas that is a member of the League of Resident Theatres, the largest and most prestigious non-profit professional theater association in the country. Under the leadership of Enloe/Rose Artistic Director Kevin Moriarty and Managing Director Jeffrey Woodward, Dallas Theater Center produces a year-round subscription series of classics, musicals, and new plays and an annual production of A Christmas Carol. In 2017, in collaboration with Ignite/Arts Dallas at SMU Meadows School of the Arts and the AT&T Performing Arts Center, DTC launched Public Works Dallas, a groundbreaking community engagement and participatory theater project culminating in an annual production featuring more than 200 Dallas citizens performing a large-scale theatrical production. Throughout its history, DTC has produced many new works, including the recent premieres of Stagger Lee by Will Power; Hood: The Robin Hood Musical Adventure by Douglas Carter Beane and Lewis Flinn; penny candy by Jonathan Norton and Clarkston by Samuel D. Hunter. Dallas Theater Center gratefully acknowledges the support of our season sponsors: Texas Instruments and Texas Instruments Foundation, The Shubert Foundation, American Airlines, City of Dallas Office of Arts and Culture, Lexus, TACA, and Texas Commission on the Arts.

ROBERT FALLS (Goodman Theatre Artistic Director) recent Goodman credits include *The Sound Inside*, *The Winter's Tale*, *We're Only Alive for A Short Amount of Time*, *Pamplona*, *An Enemy of the People*, *2666* and *The Iceman Cometh*. Falls' Broadway productions include *Death of a Salesman*, *Long Day's Journey into Night*, *Talk Radio*, *Shining City* and *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida* continues to be produced around the world. Previous Goodman productions include, most notably, *The Seagull*, *Uncle Vanya*, *Measure for Measure*, *King Lear*, *Desire Under the Elms*, *Finishing the Picture*, *The Misanthrope*, *Pal Joey*, *Galileo*, *House and Garden*, *Blue Surge*, *Dollhouse* and *Luna Gale*. Falls' honors for directing include 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. For "outstanding contributions to theater," he 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) and the Illinois Arts Council Governor's Award. Falls was inducted into the Theater Hall of Fame in 2015.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman's annual production of A Christmas Carol, which celebrated 42 years as Chicago's leading holiday arts tradition in 2019. 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. During 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 U.S., the Pulitzer Prize for Lynn Nottage's Ruined and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He 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 500 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 over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; Chicago magazine and the Chicago Tribune as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; 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 Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics

from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts and business models in the theater industry, **WHY NOT FOR PROFIT THEATER**, has been seen by numerous theater companies and at national conferences over the past two years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

About Us

AMERICA'S "BEST REGIONAL THEATRE" (Time magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts as education. This

practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded 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. The Goodman family's legacy lives on through the continued work and dedication 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 also includes the distinguished members of the Artistic Collective: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.

Accessibility

Audio-Described Performance and Touch Tour

Touch Tours for the 2021/2022 Season will not have access to the stage due to current health and safety protocols, but will feature alternate pre-show sensory introductions.

American Mariachi | Saturday, October 16 at 2pm

Fannie | Sunday, November 7 at 2pm

A Christmas Carol | Saturday, December 11 at 2pm

Unlock tickets with promo code **AUDIO**.

American Sign Language (ASL) Interpreted Performance

American Mariachi | Friday, October 22 at 8pm

Fannie | Saturday, November 13 at 2pm

A Christmas Carol | Friday, December 17 at 7:30pm

Unlock tickets with promo code **SIGN**.

SCOTT AND LENORE ENLOE Accessibility Sponsors

Open-Captioned Performance**American Mariachi** | Saturday, October 23 at 2pm

Fannie | Sunday, November 14 at 2pm

A Christmas Carol | Sunday, December 19 at 2pm

Unlock tickets with promo code **OPEN**.

ELIZA AND NEIL STERN Open-Captioned Performance Sponsors

Spanish-Captioned Performance American Mariachi |
Saturday, October 23 at 8pm

A Christmas Carol | Sunday, December 19 at 6:30pm

Unlock tickets with promo code **SPANISH**.

The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an accommodation not listed, visit our Guest Services Desk today or e-mail **Access@GoodmanTheatre.org**.

More details about accessibility services can be found at **GoodmanTheatre.org/Access**.