

# THE BRIEF WONDROUS LIFE OF OSCAR WAO

BY MARCO ANTONIO RODRIGUEZ

DIRECTED BY WENDY MATEO

BASED ON THE NOVEL THE BRIEF WONDROUS LIFE  
OF OSCAR WAO BY JUNOT DÍAZ

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# WELCOME

Literature—the really good stuff, the Pulitzer Prize-winning stuff—takes us to places that no passport will ever take us.

I remember where I was when I first read *The Brief Wondrous Life of Oscar Wao* (it was in Atlanta, on a very comfy grey couch in my living room). The reason I remember it so vividly is because I stayed there, from the first page to the last page, invited into a world.

And Junot Díaz had me within minutes and kept me deeply immersed throughout.

So, when I first heard that there was a theatrical adaptation of the work, I was both delighted and concerned. Delighted, because if it existed, maybe it could exist on a stage near me. And concerned because even with my love of the theater art form, I wondered if any adaptation could capture the lightning-in-a-bottle of the novel.

Spoiler alert: yes and yes.

Since 2019, Repertorio Español has been producing Marco Antonio Rodríguez's Spanish-language adaptation of this work to enraptured audiences. And now, compliments of Marco and director Wendy Mateo, we are

premiering the English-language version for you. To be able to invite these two extraordinary artists to make work for *The Goodman*, and to be able to extend the invitation to this astonishing world to you is so, well, wondrous.

Enjoy the trip!

**Susan V. Booth**

**Walter Artistic Director**

# "A DREAM AND A RESPONSIBILITY"

## MEET THE PLAYWRIGHT AND DIRECTOR

Playwright Marco Antonio Rodriguez and Director Wendy Mateo, both of Dominican heritage, share their thoughts of bringing their lived experiences and artistry together—and what they hope audiences will take with them.

Vicky Mejia: What does it mean to you to bring a Dominican story like this to *The Goodman*?

Marco: Growing up, I didn't see Dominican stories on major stages—certainly not ones that reflected the complexity, humor and contradictions of our communities. To now bring Oscar Wao to *The Goodman* is a dream and a responsibility. It says our stories, our language, our rhythm belong in spaces of national conversation, not just in the margins. And it affirms that the Dominican experience is not niche, but part of the American story.

Wendy: Both the book and now the play live in this big, beautiful full-circle moment for me. When I first read the novel back in 2007, it cracked something open in me and caused a seismic shift in how I saw my artistry. At the time, I was a sketch comedy writer and performer navigating a mostly White, male-dominated world. Then

along came this book that was so unapologetically Black, so unapologetically Dominican, so unapologetically itself, and it won a Pulitzer Prize! That was revolutionary. It showed me that our stories, the ones filled with messy, magical, complicated, loving, brave humans, my people, were not only worthy, they were extraordinary. These were people who survived dictatorships and generational trauma, who built new lives out of the rubble of old ones, who laughed loud and danced bachata in the kitchen, even when the weight of silence sat heavy on their hearts. That was my family. That was my community. And the book mirrored it all back to me with love and power.

So now, being a Dominicanita born in the Bronx, the kind of nerdy kid who was into musicals and obsessed with TV but never saw herself in those stories, getting to bring Oscar Wao to life on The Goodman stage is beyond personal. It's spiritual. It's legacy work. This story changed me and my own reflection on my childhood. Oscar was a nerd like me, his nerdiness was shaped by comic book culture and anime, but his world expected him to be this Dominican macho guy into dominoes and women. Oscar could never live up to that expectation because his own dreams were far too big for anyone to understand. I get that, on a visceral level. Now I get to help this story reach a new generation, to let them see themselves, their families, their magic, their inner power in a place that once didn't hold space for us. When this opportunity came, I

didn't take it as a coincidence. I treated it with the care that fate deserves. To tell a story this bold, this Dominican, this ours, on one of the most iconic stages in the country? That's not just an honor; that's a full-on dream come true.

V: What is something you hope audiences take with them after seeing this production?

M: I hope audiences leave with a sense that, at his core, Oscar is pure love. He's awkward, he suffers, he stumbles—but through it all, he continues to love openly and without fear. That's radical. I want people to reflect on how trauma echoes through generations, but also to see that breaking cycles is possible. If Oscar can keep his heart open, maybe we can too.

W: I hope audiences feel like they've been on an epic adventure, one that cracks something open and leaves them ready to release the weight of what no longer serves them. This story is about confronting the shadows we inherit, the ones we don't always talk about, but that live in our bloodlines and our memories. Every time I go back to the play in preparation for rehearsals, this quote keeps coming to me and it may sound cliché, but it's, "The truth shall set you free." Because freedom isn't just joy and sunshine; it's also the willingness to walk through the dark and to face what hurts. I want people to leave feeling seen, yes, but also charged. Like they're carrying a spark of liberation in their chest.

V: Which character do you most relate to in this story and why?

M: I relate deeply to Oscar. His outsider-ness, his nerdy obsessions, his longing to be seen and loved—all of that resonates with me as a Queer Dominican kid who often felt like he didn't fit in either culture. But I also connect with Lola's fire, her refusal to accept the world as it is. Between the two of them lives the battle I've always carried: the dreamer who longs for connection and the fighter who won't give up.

W: I'd say it's a straight split between Oscar and Lola. In Oscar, I see all my beautifully nerdy parts: the kid who was obsessed with stories, who lived half in her imagination and who maybe loved people a little too loudly. He's constantly searching for belonging, for that ultimate sense of comfort in the world and I so get that. Then there's Lola's fire, her defiance, her deep need to define herself on her own terms that speaks to my soul. I relate to her drive to celebrate her Blackness, to dig into her roots, to speak the truth about who she is and where she comes from. I'm half dreamy Oscar, half fierce Lola; a hopeful romantic wrapped in a truth-telling warrior.

V: Who inspires your work on and off stage?

M: On stage, I'm inspired by writers who aren't afraid to fuse the personal with the political—Henrik Ibsen,

Tennessee Williams, Dominique Morisseau, María Irene Fornés, Jean Genet, Dominican writers Juan Bosch and Franklin Dominguez. Off stage, I am often inspired by my mother. Our complicated relationship, her strength and contradictions, are at the heart of almost everything I write. And then there are the everyday Dominicans I grew up around. Especially the amazing women. Their humor, their poetry, their survival instinct. They remind me why these stories matter.

W: I'm not being hyperbolic when I say this: Beyoncé inspires me! Her artistry, her precision, the way she conveys ideas through music and imagery, it's next-level magic. I've drawn from so many of her ideas and energy, the feeling of power she instills in people. And my mom, Wanda, inspires me. She's a force, a reckoning, with the kindest, most generous heart. To know her is to know her laugh, and if you know my laugh, you know where it came from. Also, my daughter. She's my sun, moon, starshine, and inspires me every single day. She's smart, intuitive and hilarious. I love impressing her, and I can always tell if I've succeeded because her face doesn't lie. My comedy comes from my Dominican family, who never met a light they didn't step into, or a story they didn't act out through 18 different characters. From a tiny antenna TV in the back room of my mom's office, where she sold insurance in the Bronx, I was mesmerized by Lucille Ball, Sally Field, Carol Burnett, Marsha Warfield, Gilda Radner, John

Leguizamo, Whoopi Goldberg. They shaped how I see performance, timing and heart. These days, my inspiration comes from my Chicago artistic community. The women who paved the way, the ones doing it now, and the next generation coming up. There are too many to name without leaving someone out. I am deeply inspired by the work coming out of Chicago and Chicago artists. They're some of the fiercest I know.

V: What is your favorite Dominican dish?

M: Bistec con tostones (flank steak with fried plantains) and a nice green salad with tons of Dominican aguacate (avocado)! I'm also a huge fan of my mami's Dominican sancocho de gallina (hen soup).

W: Your base is mangú, which is green plantain boiled and mashed (like potatoes). On the side are your three hits of salchichón (fried salami), queso blanco (fried white cheese) and huevos frito (fried egg). And then for presentation, you should have some red pickled onions over top and a couple of avocado slices on the side. For a good place to grab that dish in Chicago, go to El Sitio or Tropical Taste in Humboldt Park!

# **The Goodman**

**Susan V. Booth**, Walter Artistic Director

**John Collins**, Executive Director

presents

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DIRECTED BY  
**WENDY MATEO**

**BASED ON THE NOVEL THE BRIEF WONDROUS LIFE  
OF OSCAR WAO BY JUNOT DÍAZ**

SET DESIGN BY  
**REGINA GARCÍA**

COSTUME DESIGN BY  
**RAQUEL ADORNO**

SOUND DESIGN BY  
**WILLOW JAMES**

COMPOSER  
**SATYA CHÁVEZ**

LIGHTING DESIGN BY  
**MAXIMO GRANO DE ORO**

PROJECTION DESIGNED BY  
**STEFANIA BULBARELLA**

INTIMACY & VIOLENCE BY  
**GREG GEFFRARD**

DRAMATURGY BY  
**KAT ZUKAITIS**

CASTING BY  
**LAUREN PORT, CSA**

PRODUCTION  
STAGE MANAGER  
**ISABEL PATT\***

Original Spanish production of the play commissioned and originally produced by Repertorio Español, New York, NY.

# CAST

SETTING: Between the years 1961 and 1994. In and around New Jersey and the Dominican Republic.

LA INCA.....**ROSSMERY ALMONTE\***

LOLA.....**JULISSA CALDERON\***

BELI.....**YOHANNA FLORENTINO\***

YUNIOR.....**KELVIN GRULLON\***

JENNI/YBÓN/ TRUJILLO WOMAN .....**JALBELLY**

**GUZMÁN**

OSCAR WAO.....**LENIN IZQUIERDO\***

DIONISIO/ MANNY/ EL CAPITÁN/ GOON...**ARIK VEGA\***

US OSCAR WAO.....**BERNY BALBUENA**

US LA INCA .....**JASMINE BRACEY\***

US JENNI/ US YBÓN/ US TRUJILLO WOMAN.....

**GABRIELA FURTADO COUTINHO**

US MANNY /US DIONISIO/ US EL CAPITÁN/ US  
GOON.....**TREY DELUNA**

US BELI/ US LOLA .....**MELISSA DUPREY\***

US YUNIOR .....**ADRIEL IRIZARRY**

UNDERSTUDIES NEVER SUBSTITUTE FOR A LISTED  
PLAYER UNLESS AN ANNOUNCEMENT IS MADE.

ASSOCIATE COSTUME DESIGNER.....**LIA WALLFISH**

LINE PRODUCER.....**KAT ZUKAITIS**

DIALECT & LANGUAGE COACH.....**MARCO**

**ANTONIO RODRIGUEZ**

MOVEMENT COORDINATOR.....**GREG GEFFRARD**

CULTURAL CONSULTANT.....**REY ANDUJAR**

ASSISTANT DIRECTOR.....**LO WILLIAMS**

ASSISTANT SET DESIGNER.....**LINDSAY MUMMERT**

ASSISTANT SOUND DESIGNER.....**JOSH MCCAMMON**

ASSISTANT LIGHTING DESIGNER.....**CHELSEA**

**STREBE**  
ASSISTANT PROJECTION DESIGNER.....**ANDRES FIZ**  
PROJECTIONS PROGRAMMER....**PARKER MOLACEK**  
DIALECT & LANGUAGE COACH ASSISTANT.....  
**YOLANNY RODRIGUEZ TORRES**  
INTIMACY & VIOLENCE ASSISTANT.....**TATIANA**  
**BUSTAMANTE**  
MOVEMENT ASSISTANT.....**CHELS MORGAN**  
ASSISTANT DRAMATURG.....**ANNA ROGELIO**  
**JOAQUIN**  
SCRIPT ASSISTANT.....**OCTAVIO MONTES DE OCA**

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 and the 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 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

**ROSSMERY ALMONTE\***, she/her (LA INCA) is a Dominican-American comedian/actress living in NYC. NYC credits: Habla Women, Gordita Chronicles (HBO Max); I Like It Like That, Guaracha (Off-Broadway Musical Play, Puerto Rican Traveling Theater); I Am Poem (short film); How Not To Drown In A Glass Of Water (McMillan Audio); The Miracle (Off-Off-Broadway, Theater For The New City); Hamlet En Harlem (Instituto Cervantes of NYC); Don't Turn Around (short film - Colorful Nerds).- dian/actress living in NYC. NYC credits:

**JULISSA CALDERON\*** (LOLA) is an accomplished actress, writer/director, public speaker, activist and entrepreneur. Making her Goodman Theatre debut, she is best known for her dynamic roles in Netflix's *Gentefied*, and Amazon Prime's *With Love*. Calderon is driven by her passion of illuminating and celebrating Afro-Latinx women and culture, and representing her beloved Dominican Republic every step of the way. Calderon has been included in prestigious lists including: *Variety's* coveted Latinx Actors to Watch, and *Adweek's* glitzy Young Influentials of 2022. IG: @LaJulissacomplished actress, writer/director, public speaker, activist and entrepreneur.

Making her Goodman Theatre debut, she is best known for her dynamic roles in Netflix's *ing*:

**YOHANNA FLORENTINO\*** (BELI) is grateful to work again with Goodman Theatre on this beautiful Dominican and human love story. Her theater credits include *Vámonos* (Intar Theatre); *Laughs In Spanish* (Kitchen Theatre Company); *The Old Settler* (Morningside Players Theatre, AUDELCO Award); and *Confederates* (Kennie Playhouse Theatre). In film, you will see Florentino in *Mad Bills to Pay* (Killer Films). She is winner of honorary awards including Juror Award for Ensemble cast at Sundance Film Festival 2025. Florentino intends to represent the brilliance and expansiveness of Black people and humanity, just don't mess with her because she's trained in Capoeira! Her theater credits include orary awards including Juror Award for Ensemble cast at Sundance Film Festival 2025. Florentino intends to represent the brilliance and expansiveness of Black people and humanity, just don't mess with her because she's trained in Capoeira!

**KELVIN GRULLON\*** (YUNIOR) is a Dominican-American actor from Washington Heights, New York City. He's a multi-talented artist working as an actor, writer, director and DJ under the pseudonym CHICO BEMBÉ. An architecture graduate from the University of Virginia, he

instead launched an acting career with Literature to Life's Solo-Show adaptation of The Brief Wondrous Life of Oscar Wao (2017-2024). Other theater credits include: Queen of Basel (Theaterworks Hartford); King Lear (Northern Stage); She Hates Coffee (Liberty Center Theater). New media credits: Michelle Rojas is Not Okay, DominicanYork, Guap, Corner Wolves. tation of ater credits

**JALBELLY GUZMÁN**, she/her (JENNI/YBON/TRUJILLO WOMAN) is thrilled to be returning to The Goodman with such a beautiful company! Goodman Theatre: A Christmas Carol 2023-2025. Chicago: Go, Dog. Go! Ve, Perro. Ve! (Chicago Children's Theatre); Pro-Am (First Floor Theater); Romeo & Juliet (Teatro Vista); Killed a Man (Joking) (First Floor & The Sound); Virgins (Jackalope Theatre Co.); Measure for Measure (Chicago Shakespeare Theatre); Laced (About Face). Regional: West Side Story (Encore Musical Theatre Company). TV: Emperor of Ocean Park. Un besote a mi familia! Keep up with Guzmán's acting adventures at Jalbelly.com! IG: @Jalbelly

**LENIN IZQUIERDO\***, he/him (OSCAR WAO) is an actor born and raised from the Humboldt Park neighborhood in Chicago. He recently graduated from the University of Michigan with his Acting BFA (go blue) and now lives in

the Windy City. Some of his recent work includes: Jesus Hopped the A-Train at City-Lit Theatre and Chicago Fire. Lenin wants to thank his family and friends for always supporting him, Wendy Mateo, Marco Antonio Rodriguez and the entire Goodman family. Most importantly, he especially wants to thank the entire Chicago theater community for welcoming this new kid on the block with open arms. hoodated from the University of Michigan with his Acting BFA (go blue) and now lives in ingater community for welcoming this new kid on the block with open arms.

**ARIK VEGA\***, he/him

(DIONISIO/MANNY/CAPITAN/GOON) Theater: Clyde's (Goodman Theatre); The Lord of The Rings: A Musical Tale, Measure for Measure (Chicago Shakespeare Theatre); In The Heights, Gypsy (Marriott Theatre); Sister Act, Holiday Inn, Evita (Drury Lane Theatre); In the Heights (Visión Latino Theatre Company, Theatre Under the Stars, Cincinnati Playhouse); West Side Story (Fireside Theatre); Little Shop of Horrors (ArtFarm at Serenbe); Les Miserables, Evita, West Side Story (Studio Tenn); Spring Awakening (Warehouse Theatre). TV: Chicago Fire (NBCUniversal). Commercials: Oak Street Health (currently running), Wisconsin Lottery, UPS.-  
*NY/CAPITAN/GOON*

**BERNY BALBUENA**, he/him (US OSCAR WAO) makes his Goodman Theatre debut! Credits: On Your Feet! (National Tour); Elephant and Piggie's We're In A Play (Playhouse on Park); The Young Lords Staged Reading (The Producer's Club); The Brief Wondrous Life of Oscar Wao Staged Reading (The Old Globe).

**JASMINE BRACEY\*** (US LA INCA) is a proud member of AEA and SAG-AFTRA. Her theater credits include The Goodman, The Guthrie, Utah Shakespeare Festival, Steppenwolf, Chicago Shakespeare, Berkeley Rep, The Alley, REP, The Acting Company, American Blues and Pennsylvania Shakespeare Festival. She appeared in the film His Three Daughters, earning the Robert Altman Award. Recent directing credits include You on the Moors Now, Twelfth Night, Intimate Apparel and Ninki Nanka. She is a Stakeholder with The Backroom Shakespeare Project and teaches at Florida State University.ing

**GABRIELA FURTADO COUTINHO** (US JENNI/US YBON/US TRUJILLO WOMAN) is thrilled to make her Goodman Theatre debut. Acting credits include Serafina in No One Cares (About You) (CLATA); The Mother in Blood Wedding, Odessa in Water by the Spoonful (Wirtz); Lexi in Hookman (Northwestern). Other: Circus Quixote dramaturg (Lookingglass); immersive Much Ado About

Nothing director (Northwestern); The Bloody Bricks and Blows of American Dream High playwright (Northwestern). She has also worked with The Kennedy Center and Emmy's in new work development and education. By day, she's digital editor of American Theatre and lectures at Northwestern. GabrielaFurtadoCoutinho.comANment

**TREY DELUNA**, he/him (US MANNY/US DIONISIO/US CAPITAN/US GOON) This is Trey's first production at The Goodman! Chicago credits include: Cinderella (Marriott Theatre); Sister Act, A Chorus Line (Drury Lane Theatre); Sons of Hollywood (Windy City Playhouse); Bull: A Love Story (Paramount Theatre); Mr Burns, A Post-Electric Play (Theater Wit). Other regional and tour credits: Kevin J in Come From Away (National Tour & The Muny); Legacy of Light (McCarter Theatre); Murder on the Orient Express (Beef & Boards Theatre). He received a BFA from Millikin University. @trey\_luna1

**MELISSA DUPREY\***, she/her (US BELI/US LOLA) a multidisciplinary artist from Humboldt Park, Chicago, proudly makes her return The Goodman. Her stage career spans over a decade with five solo shows and a digitized theatrical experience of her full-length play, Brujaja. She is a seasoned standup comic and host. TV credits include How To Die Alone, Grey's Anatomy, Empire, The Chi.

Theater credits include works at Teatro Vista, Court Theater, Steppenwolf, Free Street, UrbanTheater Company, Victory Gardens and Teatro Luna. She is part of Teatro Vista's Artistic Collective and Africaribe's Bomba y Plena Ensemble.its

**ADRIEL IRIZARRY**, he/him (US YUNIOR) Previous Chicago credits include: Our Dear Dead Drug Lord, The Leopard Play, or sad songs for lost boys (Steep Theatre Company); Anna in the Tropics (Remy Bumppo Theatre Company); That Must Be the Entrance to Heaven (Visión Latino Theatre Company); Que Te Vaya Bien (Subtext Studio); Back in the Day (Urban Theater Company). Regional credits: Anna in the Tropics (ASOLO Repertory Theatre); A Streetcar Named Desire (Paramount Theatre). Instagram: @irizarryo

Founded in 1968, REPERTORIO ESPAÑOL produces an unparalleled repertoire of contemporary and classical plays from Spain, Latin America, and the Latinx/e diaspora. Its rich programming spans Spanish Golden Age masterpieces by Calderón de la Barca, Lope de Vega, and Ana Caro de Mallén; nearly the complete works of Federico García Lorca, including the rarely staged *The Public*; acclaimed plays from Argentina, Brazil, Venezuela, Cuba, Mexico, Chile, Uruguay, and Puerto Rico; original

adaptations of novels by Gabriel García Márquez, Junot Díaz, Julia Álvarez, and Isabel Allende; and groundbreaking works by contemporary Latinx playwrights such as Nilo Cruz, Carmen Rivera, Caridad Svich, and Marco Antonio Rodríguez. Presenting approximately 200 performances each year, Repertorio draws diverse audiences from across New York and beyond. The Company's artistic excellence has been recognized with 5 OBIE Awards, 2 Drama Desk Awards, and 2 New York State Governor's Arts Awards.

## **MARCO ANTONIO RODRIGUEZ**

(PLAYWRIGHT/DIALECT & LANGUAGE COACH) Named Top 50 Figure (LatinX and Latin American Theatre-Routledge). M.F.A. in acting and television/screenwriting. Acclaimed plays *Ashes of Light* and *Barceló on the Rocks* published by NoPassport Press (Amazon & lulu.com). Off-Broadway: Spanish adaptation of *The Brief Wondrous Life of Oscar Wao* (Repertorio Español) and *Domino Effect* (The People's Theatre, NY). Pilot: *Our Friendly Neighbors* (short film format, DominiRican Productions). The Movement Theatre Company x Black List Playwriting Commission winner. Bloom-Published-TRW x Black List-

theatricalrights.com. Screenplay: Suffer the Children (Finalist, Fresh Voices & Creative World Awards). NHMC Fellow. New Roots, Space on Ryder Farm & NY Stage and Film residencies. Literary Manager of The People's Theatre, NY. Voices Uncle Nestor in the Emmy nominated PBS Kids series Alma's Way and Alo in the Netflix animated series, Barbie: A Touch of Magic. marcoantoniorodriguez.com.

**JUNOT DÍAZ** (AUTHOR) is the author of the critically acclaimed *Drown*; *The Brief Wondrous Life of Oscar Wao* (both Riverhead), which won the 2008 Pulitzer Prize and the National Book Critics Circle Award; and *This Is How You Lose Her*, a New York Times bestseller and National Book Award finalist. His first picture book, *Islandborn*, (Dial) was a New York Times Bestseller and won the CLASP Américas Award 2019. *seller* ist. His first picture book,

**WENDY MATEO** (DIRECTOR) is the Producing Artistic Director of Teatro Vista Productions and an actor, writer, director, filmmaker and content creator. Mateo has been seen throughout Chicago's stages including the Second City and Lookingglass Theatre where she is an ensemble member. Mateo's directing credits include the play *Not for Sale 2.0* by Guadalis del Carmen at UrbanTheater

Company, and ¡Bernarda! by Emilio Williams at Teatro Vista. On television and film, Mateo can be seen on Chicago Med (NBC), as Ronnie in Station Eleven (HBO) and Steve McQueen's Widows. As a filmmaker, Mateo has written, directed and produced three short films including Hair written and directed by Lorena Diaz and Wendy Mateo. This is Mateo's first time directing at Goodman Theatre and is so honored that she's working at one of the city's esteemed stages telling one of the most iconic Dominican stories along with the prolific Marco Antonio Rodriguez. Thank you to my Dominican family, my chosen family and my ancestors. This show is dedicated to my brother, Cuchy, rest in power hermano. Mateo has been seen throughout Chicago's stages including the Second City and Lookingglass Theatre where she is an ensemble member. Mateo's directing credits include the play re-acted and produced three short films including - teemed stages telling one of the most iconic Dominican stories along with the prolific Marco Antonio Rodriguez. Thank you to my Dominican family, my chosen family and my ancestors. This show is dedicated to my brother, Cuchy, rest in power

**REGINA GARCÍA** (SET DESIGNER) is a Chicago-based scenic designer from Puerto Rico. She has had long standing relationships with the Latinx Theatre's renowned

Teatros. García is a Fellow of the NEA/TCG Career Development Program for Designers and a Regional Associate of the League of Professional Theatre Women. She is a founding member of La Gente: the Latinx Theatre Production Network; and company member with Rivendell Theatre Ensemble and Boundless Theatre Company (NYC/ PR). García is the recipient of USITT's 2025 Distinguished Achievement Award in Scenic Design & Technology. She teaches at The Theatre School at DePaul University.

**RAQUEL ADORNO** (COSTUME DESIGNER) is a costume designer and educator. Selected credits: Chicago: Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theatre, Marriott Theatre, Court Theatre, Writers Theatre, Northlight Theatre, Victory Gardens; Regional: The MUNY, McCarter Theatre Center, Milwaukee Repertory Theatre, American Players Theatre, Utah Shakespeare Festival, St Louis Shakespeare Festival. Adorno is the recipient of the Joseph Jefferson Awards for Best Costume Design and The Michael Merritt Emerging Designer Award.  
raqueladorno.com

**WILLOW JAMES** (SOUND DESIGNER) is a Chicago-based arts leader, DJ and multidisciplinary artist working

in photography, sound design and composition. Goodman Theatre: Fat Ham, The Penelopiad, The Nacirema Society. Chicago: Eureka Day (Timeline Theatre); You Will Get Sick (Steppenwolf Theatre); A Raisin in the Sun (Court Theatre); The Hot Wing King (Writers Theatre); Hymn (Chicago Shakespeare Theatre). Regional: Anna in the Tropics (American Players Theatre), Sanctuary City (Next Act Theatre), The Magnolia Ballet (Alleyway Theatre).

**SATYA CHÁVEZ** (COMPOSER) is a Chicago-based composer, sound designer and performer. Their Goodman Theatre credits include Fruition (New Stages Residency). Chicago credits include ¡Bernarda!, Memorabilia (Teatro Vista); Corduroy (Chicago Shakespeare Theater); Black Bone (Definition Theatre); Brighter Futures (Paramount Theatre); One Party Consent (First Floor Theater). Regional credits include Where Did We Sit on the Bus? (Denver Center for the Performing Arts, Kravis Center, Cleveland Playhouse, Steppenwolf) and Refuge (Curious Theatre, Theo Ubique Cabaret Theatre, Unicorn Theatre, Theatre Lab FAU). Keep in touch @officialmrchavez or satyachavez.org signer and performer. Their Goodman Theatre credits include clude

**MAXIMO GRANO DE ORO**, he/him (LIGHTING DESIGNER) is a lighting designer originally from New Jersey. He received his lighting design BFA from Rutgers Mason Gross and his MFA from Northwestern University. Credits: The Taming of the Shrew, A Raisin in the Sun (Court Theatre); Translations (Writers Theatre); Hedda Gabler, Dear Elizabeth (Remy Bumppo) Selling Kabul (Northlight Theater). Regional credits include: The Life You Gave Me (Boise Contemporary Theatre); Prelude to a Kiss, a Musical (Milwaukee Rep); The Winter's Tale, Macbeth, Much Ado About Nothing, The Tempest (Commonwealth Shakespeare Company).

**STEFANIA BULBARELLA**, she/her (PROJECTION DESIGNER) is an Argentinian projection designer based in New York. Broadway: Jeff Ross: Take a Banana for the Ride (Nederlander); Jaja's African Hair Braiding (MTC). Off-Broadway: Nothing Can Take Your from the Hand of God (Playwrights Horizons); Space Dogs (MCC); Travels (Ars Nova); A Bright New Boise and The Watering Hole (Signature); Semblance (NYTW); and more. She's a 2024 Tony Award nominee for Jaja's African Hair Braiding, received a Drama Desk and Outer Critics Circle nominations for Space Dogs, and an HOLA Award for Vámonos! [stefaniabulbarella.com](http://stefaniabulbarella.com)

**GREG GEFFRARD**, he/him (INTIMACY, VIOLENCE AND MOVEMENT COORDINATOR) Previous credits: Revolution(s), The Color Purple, The Nacirema Society (Goodman Theatre). Chicago credits include Sanctuary City, Choir Boy (Steppenwolf Theatre); Two Sisters & A Piano, Hot Wing King, The Band's Visit (Writer's Theatre); Eureka Day! (Timeline); Beneath The Willow Tree (Pulse Theatre); The Factotum (Lyric Opera); Comedy of Errors (Chicago Shakespeare); House That Will Not Stand (Invictus ); Confederates (Redtwist); The Mountaintop (Beverly Arts Center); Fen (Court Theatre). Regional: Fremont Avenue (Arena Stage); Strange Loop, K-I-S-S-I-N-G, Joe Turner's Come and Gone (Huntington Theatre); Piano Lesson (Milwaukee Rep); Fairview (Theatre Cedar Rapids); A Third Way (Actor's Express). *TOR*its include

**KAT ZUKAITIS**, she/her (DRAMATURG) is The Goodman's Director of New Works and Director of New Stages Festival. Previously, she was the New Play Development Manager and co-curator of the Ignite Chicago series at Victory Gardens Theater and the Literary Associate at South Coast Repertory. She trained at Steppenwolf Theatre and Actors Theatre of Louisville and she holds a B.A. from Haverford College and an M.A. from Yale Divinity School.

**LAUREN PORT** (CASTING) joined The Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many Goodman productions over the years, including Father Comes Home from the Wars, Parts 1, 2 and 3, Uncle Vanya, The Sign in Sidney Brustein's Window, Disgraced and Sweet Bird of Youth. Broadway highlights: Junk; Meteor Shower; A Doll's House Part 2; The Front Page; It's Only a Play; Disgraced; Fish in the Dark; The Trip to Bountiful; Grace; Death of a Salesman; Seminar; Stick Fly; Bengal Tiger at the Baghdad Zoo; Lend Me a Tenor and Fences. Television/Film includes: New Amsterdam (NBC); American Odyssey (NBC) and Steel Magnolias (Sony for Lifetime). Port is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

**ISABEL PATT\*** (PRODUCTION STAGE MANAGER) Goodman Theatre debut! Recent Chicago credits: Hundreds and Hundreds of Stars (Timeline); Iraq but Funny (Lookingglass); Lavender Men (About Face); ¡Bernarda! (Teatro Vista/Steppenwolf); The October Storm (Raven); and touring with The Second City from 2021-2023. Select Regional credits: El Coquí Espectacular... (Long Wharf); The SpongeBob Musical... (First Stage); Carmela Full of Wishes (Children's Theatre Company).

Patt is a member of Actors Equity Association and holds a B.A. in Theatre Arts from the University of Minnesota.

**SUSAN V. BOOTH** (GOODMAN THEATRE WALTER ARTISTIC DIRECTOR) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta's Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at The Goodman, Hartford Stage, National Playwrights Conference, The Contemporary American Theater Festival, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She has held teaching positions at Northwestern, DePaul and Emory Universities. She serves on the boards of the Erikson Institute and Denison University, is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field, was a 2024 Leadership Greater Chicago Daniel Burnham Fellow, and is a member of the Chicago Network.

**JOHN COLLINS** (GOODMAN THEATRE EXECUTIVE DIRECTOR) began his career with a summer internship at

the Goodman, where he has since served in various senior leadership positions over the past two decades. During his tenure, Collins has overseen numerous production transfers to Broadway, regional and international venues and tours of Goodman productions, including The Who's TOMMY; Good Night, Oscar; War Paint; Desire Under the Elms; and Chinglish (Broadway); The Iceman Cometh (New York/BAM); The White Snake (China); and Luna Gale (Los Angeles). He also helped open the Alice Rapoport Center for Education and Engagement—a 10,000 square foot center for expanded programming and activities. Collins is a past Chairman and current board member of the League of Chicago Theaters, and a board member of the Chicago Loop Alliance and the League of Resident Theatres (LORT). Collins also is a member of The Economic Club of Chicago. He is a graduate of Marquette University and resides in Chicago with his wife Melissa and their two children.

# ABOUT US

Since 1925, The Goodman has been more than a stage. A theatrical home for artists and a gathering space for community, it's where stories come to life—bold in artistry and rich in history, deeply rooted in the city it serves. Led by Walter Artistic Director Susan V. Booth and Executive Director John Collins, The Goodman sparks conversation, connection and change through new plays, reimagined classics and large-scale musicals. With distinctions including world and American premieres, Pulitzer Prizes, Tony Awards and Joseph Jefferson Awards, The Goodman is proud to be the first theater to produce all 10 plays of August Wilson's "American Century Cycle." But The Goodman believes a more empathetic, more connected Chicago is created one story at a time, and counts as its greatest legacy the community it's built. Generation-spanning productions and programs offer theater for a lifetime; from Theater for the Very Young (plays designed for ages 0-5) to the long-running annual A Christmas Carol, which has introduced new generations to theater over five decades, The Goodman is committed to being an asset for all of Chicago. The Goodman was founded by William O. Goodman and his family to honor the memory of Kenneth Sawyer Goodman—a visionary playwright whose bold ideas helped shape Chicago's early cultural renaissance. In 2000, through the commitment of

Mr. Goodman's descendants—Albert Ivar Goodman and his late mother, Edith-Marie Appleton—The Goodman opened the doors to its current home in the heart of the Loop.

The Goodman stands on the unceded homelands of the Council of the Three Fires—the Ojibwe, Odawa, and Potawatomi Nations—and acknowledges the many other Nations for whom this land now called Chicago has long been home, including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo, and Mascouten. The Goodman is proud to partner with the Gichigamiin Indigenous Nations Museum ([Gichigamiin-Museum.org](http://Gichigamiin-Museum.org)) and the Center for Native Futures ([CenterForNativeFutures.org](http://CenterForNativeFutures.org))—organizations devoted to honoring Indigenous stories, preserving cultural memory, and deepening public understanding.

# **ACCESSIBLE & ENHANCED PERFORMANCES**

**Audio-Described Performance and Touch Tour:** March 14 at 2:00pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:** March 13 at 7:30pm

**Open-Captioned Performance:** March 15 at 2pm

**Spanish Subtitles Performance:** March 14 at 7:30pm