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ROUNDBOUT AT LAURA PELS THEATRE

HAROLD AND MIRIAM STEINBERG CENTER FOR THEATRE

72 MILES TO GO...





Todd Haimes, Artistic Director/CEO

Julia C. Levy, Executive Director Sydney Beers, Executive Producer Steve Dow, Chief Administrative Officer

presents

72 MILES TO GO...

By

Hilary Bettis

with

Tyler Alvarez Jacqueline Guillén Bobby Moreno

Maria Elena Ramirez Triney Sandoval

Set Design

Rachel Hauck

Costume Design

Emilio Sosa

Lighting Design

Lap Chi Chu

Sound Design

Elisheba Ittoop

*Hair, Wig &
Make-up Design*

J. Jared Janas

Vocal & Dialect Coach

Deborah Hecht

Production Stage Manager

Donald Fried

Casting

Carrie Gardner, CSA

Stephen Kopel, CSA

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Aurora

Productions

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Jill Rafson

Founding Director

Gene Feist

*Adams Deputy Artistic Director**

Scott Ellis

Directed by

Jo Bonney

72 Miles to Go... was developed in part with the support of the Crossing Borders (Cruzando Fronteras) Festival at Two River Theater, in Red Bank, NJ.

72 Miles to Go... received a workshop at the Alley Theatre (James Black, Interim Artistic Director and Dean R. Gladden, Managing Director).

72 Miles to Go... received its first professional reading as part of PlayFest at Orlando Shakes in partnership with UCF in 2018.

Major support for *72 Miles to Go...* is provided by the Laura Pels International Foundation for Theater and the Edgerton Foundation New Play Award.

This production is supported, in part, by an award from the National Endowment for the Arts and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Roundabout gratefully acknowledges StubHub, our Premier Secondary Ticketing Partner.

*Generously underwritten by Margot Adams, in memory of Mason Adams.

Roundabout Theatre Company is a member of the League of Resident Theatres. www.roundabouttheatre.org

CAST

(in order of appearance)

Billy.....	TRINEY SANDOVAL
Eva	JACQUELINE GUILLÉN
Aaron.....	TYLER ALVAREZ
Christian.....	BOBBY MORENO
Anita.....	MARIA ELENA RAMIREZ

UNDERSTUDIES

Understudies never substitute for the listed players unless a specific announcement is made at the time of the appearance.

For Eva, Anita—FIG CHILCOTT; for Billy—ELIUD KAUFFMAN;
for Christian, Aaron—MATTHEW MARTINEZ.

Production Stage Manager: DONALD FRIED

Assistant Stage Manager: CHRISTOPHER KEE ANAYA-GORMAN

SETTING

Tucson, Arizona

The play spans eight years from 2008–2016

72 MILES TO GO... *WILL BE PERFORMED WITHOUT AN INTERMISSION.*



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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Dear friend,

The play you are about to see is about an American family. They may not look exactly like my family or your family, but their lives are familiar: One kid wants a pet, one kid wants their driver's license, dad makes bad jokes, and mom worries that no one is eating enough vegetables. Imagine all this, and then imagine that mom is actually 72 miles away. And she isn't allowed to come home.

Playwright Hilary Bettis began working on *72 Miles to Go...* five years ago, and we have been developing it with her for the past two. While the issues the play brings up have been permeating our news cycle for years, they also make up the real, personal stories of many Americans who have been living in fear and in limbo for their whole lives. In bringing these stories to life onstage here in New York City, Hilary is giving a humanity and an immediacy to the situation at the southern border.

72 Miles to Go... is a very timely play, but I have been struck since my first encounter with the script that its relevance and importance have only deepened as time has passed. Throughout the family's daily phone calls, quibbles, triumphs and worries, they remind each other, "*el amor no tiene fronteras*"—love has no borders. This is a message that bears repeating today and every day, and I can think of no better way to share it than by bringing Hilary's work to life on our stage.

I am thrilled to welcome you to the world premiere of this exquisite play in the Laura Pels Theatre at the Harold and Miriam Steinberg Center for Theatre. As always, please feel free to share your thoughts with me over email at ArtisticOffice@roundabouttheatre.org.

Thank you for joining us.

Sincerely,

Todd Haimes
Artistic Director/CEO

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WHO'S WHO IN THE CAST

TYLER ALVAREZ (*Aaron*). This marks his Off-Broadway debut. Alvarez is best-known for the series leading role in Netflix's "American Vandal." Other film/TV credits: "Orange Is the New Black," "Veronica Mars," "The Fosters," "Alternatino," "Fresh off the Boat." This performance is dedicated with love to my brother Niko. Special thanks to my family and my team at Buchwald. Instagram: @tyleralvarez

JACQUELINE GUILLÉN (*Eva*). Jacqueline's past credits include Off-Broadway: *Then They Forgot About the Rest* (INTAR), *Play/Dance* (3LD), *Lilia* (Rising Circle), *Judgment of Fools* (InViolet Theater), *Trees in Their Youth* (Columbia Stages). TV credits: "Orange Is the New Black," "Bull," "Search Party," "The Good Cop," "Blue Bloods." Training: BFA from Texas State University, Royal Shakespeare Co. jacqueline-guillen.com

BOBBY MORENO (*Christian*). To the DREAMers, immigrants and refugees, it is your courage that gives me hope for our future. I love you Hil. Thank you. You are my lighthouse. Theatre: *Mankind* (Playwrights Horizons), *Fulfillment Center* (MTC), *Lazarus* (NYTW), *Alligator* (New Georges), *Grand Concourse* (Playwrights Horizons), *Year of the Rooster* (EST; Drama Desk nominee), *Hand to God* (EST), *Invasion!* (Play Company). Film: *Dish*, *How He Fell in Love*. TV: "Living With Yourself" (Netflix) "High Maintenance" (HBO), "The Hot Zone" (Nat Geo), "Bull" (CBS), "Homeland" (Showtime).

MARIA ELENA RAMIREZ (*Anita*). Broadway: *Fish in the Dark*, *Bloody Bloody Andrew Jackson*. National tours: *The Curious Incident of the Dog in the Night-time*, *War Horse*. Off-Broadway: *Little Women* (Primary Stages); *Mary Page Marlowe*, *Living Out* (Second Stage); *Important Hats...* (MTC); *Somewhere Fun* (Vineyard); *BBAJ* (The Public); *The Thugs* (Soho Rep); *Princess Turandot* (McGinn/Cazale); *The Skin of Our Teeth* (Delacorte). Film/TV includes *St. Vincent*, *The Women*, "Defending Jacob" (upcoming), "New Amsterdam," "FBI," "Elementary," "Search Party," "Limitless," "Person of Interest," "Unforgettable," "Army Wives," various "Law & Order" and "The Sopranos."

TRINEY SANDOVAL (*Billy*). Broadway: *Bernhardt/Hamlet*, *Marvin's Room*, *Macbeth*, *A Free Man of Color*, *A Man for All Seasons*, *Frost/Nixon*. Off-Broadway: *The Thin Place*; *Important Hats...*; *Timon of Athens*; *The Idiot*; *Elliot, a Soldier's Fugue*; *As You Like It*. Regional: Old Globe, La Jolla Playhouse, Cincinnati Playhouse, Denver Center, Actors Theatre of Louisville, Yale Rep, Milwaukee Rep, Alabama Shakespeare, California Shakespeare, Shakespeare Santa Cruz, six seasons with Oregon Shakespeare. TV: "The Blacklist," "Elementary," "Lights Out," "The Sopranos," recurring roles on "Law & Order" and "Law & Order: SVU."

FIG CHILCOTT (*u/s Eva, Anita*). Actor/playwright Fig Chilcott is a lifetime member of The Actors Studio and received her MFA from The Actors Studio Drama School. Her original showcase, *The Brooklyn Bedroom*

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WHO'S WHO IN THE CAST

Series, premiered at Bowery Electric in 2017. Her Off-Broadway debut was at La MaMa in 2017, in *The Last Days of Judas Iscariot* directed by Estelle Parsons. On TV, she's appeared on HBO and FX.

ELIUD KAUFFMAN (*u/s Billy*) is thrilled to be at Roundabout with this beautiful play. Off-Broadway: *The Last Jew of Boyle Heights*. Regional: *Yasmina's Necklace*. Film: *Bel Canto*, *Hands of Stone*, *Con Dios*, *The Nurturing*, *From Nowhere*, *The Intern*, *Lloro*. TV: "Boardwalk Empire," "Flesh & Bone," "The Blacklist," "Law & Order: SVU," "Blue Bloods." Education: Princeton University, T. Schreiber Studio Conservatory. Gracias to family, friends and the team at BLOC for the love and support.

MATTHEW MARTINEZ (*u/s Christian, Aaron*), a Houston native, is best known for his performance as Foster in Montclair State University's production of Jeff Talbott's new play *Civics and Humanities for Non-Majors*. Matthew is passionate about contributing to the movement of art that is telling the story of the chicano(s) in today's America. Other credits include *Iphigenia at Aulis* (Irene Ryan Award nomination).

HILARY BETTIS (*Playwright*). Hilary Bettis' work has been developed and produced all over the country including at New Georges, The Sol Project, Miami New Drama, Studio Theatre, Alley Theatre, New York Theatre Workshop and La Jolla Playhouse, amongst others. TV: "The Americans" (she won the 2019 Writers Guild of America Award), "The Dropout" (starring Kate McKinnon), she is currently developing projects at AMC and Hulu and adapting the novel *Poet X* into a movie for Netflix. Graduate of The Juilliard School. Bobby M, I love you with everything. To the undocumented people: you belong here. You are the bravest amongst us. This country is your country.

JO BONNEY (*Director*) has directed premieres of plays by Eric Bogosian, Hammaad Chaudry, Culture Clash, Anna Deavere Smith, Eve Ensler, Jessica Goldberg, Isaac Gomez, Danny Hoch, Ione Patricia Lloyd, Neil LaBute, Warren Leight, Martyna Majok, Lynn Nottage, Dael Orlandersmith, Suzan-Lori Parks, Darci

Picoult, John Pollono, Will Power, David Rabe, Jose Rivera, Christopher Shinn, Diana Son, Universes, Naomi Wallace and Michael Weller. Productions by (among others) Caryl Churchill, Nilo Cruz, Charles Fuller, Lisa Loomer, Paul Lucas and Lanford Wilson. Awards: two Obie Awards, two Lucille Lortel Awards, Drama Desk nomination, the Alliance Award, Lilly Award and an AUDELCO Award. Editor of *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century* (TCG).

RACHEL HAUCK (*Set Design*). Broadway: *Hadestown* (Tony Award, Drama Desk and Outer Critics nominations), *What the Constitution Means to Me*, *Latin History for Morons*. Recent work: *The Wrong Man* (MCC); *Hurricane Diane* (NYTW); *Othello*, *Twelfth Night* (Shakespeare in the Park); *The Lucky Ones* (Ars Nova); *You'll Still Call Me by Name* (Sonya Tayeh/Jacob's Pillow); *Tiny Beautiful Things*, *Dry Powder* (The Public); *Amy and the Orphans*, *On the Exhale* (Roundabout). Recipient of Princess Grace and Lilly awards; Drama Desk, Lortel nominations; Obie Award for Sustained Excellence.

EMILIO SOSA (*Costume Design*). Broadway & London: *On Your Feet!*, *Motown*, *Lady Day at Emerson's Bar and Grill*, *The Gershwins' Porgy and Bess* (Tony nom.), *Topdog/Underdog*. Off-Broadway: *Make Believe* (Second Stage), Big Apple Circus, *Much Ado About Nothing* (The Public), *Me and My Girl* (NYCC Encores!), *Venus* (Signature), *Invisible Thread* (Second Stage), *Romeo and Juliet* (The Public). Regional: *Blue Man Group* tour, *Man in the Ring* (Huntington), *The White Card* (A.R.T.), *Seize the King* (La Jolla), Radio City Rockettes. Trustee, American Theatre Wing. @esosafashion

LAP CHI CHU (*Lighting Design*). Recent works include world premieres of Lynn Nottage's *Mlima's Tale* and Sarah DeLappe's *The Wolves*. Other lighting designs at Lincoln Center, The Public Theater, New York Theatre Workshop, Williamstown Theatre Festival, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Berkeley Repertory Theatre, Shakespeare Theatre. Awards include Lucille Lortel and 2018 Obie for Sustained Excellence in Lighting Design. Head of

WHO'S WHO IN THE CAST

lighting design at California Institute of the Arts. lapchichu.com

ELISHEBAITTOOP (*Sound Design*). Theatre: The Kennedy Center, The Public Theater, American Repertory Theater, Playwrights Horizons, Manhattan Theatre Club, MCC, Guthrie Theater, American Conservatory Theater, New York Theatre Workshop, Atlantic Theater Company, Steppenwolf Theatre, Signature Theatre, Oregon Shakespeare Festival, National Gallery of Art, Soho Rep, Huntington Theatre, Shakespeare Theatre Company, Two River Theater, Ford's Theatre, Arena Stage, Bonnaroo Music Festival and Okeechobee Music Festival. Podcasts and music for NPR, CNN, WGBH and others. Education: NYU, North Carolina School of the Arts. elishebaittoop.com

J. JARED JANAS (*Hair & Wig Design*). Broadway: *Jagged Little Pill*, *Frankie and Johnny in the Claire de Lune*, *Gettin' the Band Back Together*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar & Grill*, *Motown*,

Peter and the Starcatcher, *The Gershwins' Porgy and Bess*, *All About Me* and *Next to Normal*. Recent Off-Broadway: *Sing Street* (NYTW) and *Scotland, PA* (Roundabout).

DEBORAH HECHT (*Vocal & Dialect Coach*). Broadway: over 90 productions including *Sing Street*, *How I Learned to Drive* and *Flying Over Sunset* (all upcoming), *The Ferryman*, *Harry Potter...*, *Saint Joan*, *Angels in America*. Off-Broadway: NYTW, Signature, Playwrights Horizons, others. England: *The Winter's Tale* (RSC), *Buried Child* (National). Film/TV: "Fosse/Verdon," "The Deuce," *All the Money in the World*, *Under the Skin*. Faculty: Juilliard.

DONALD FRIED (*Production Stage Manager*). Roundabout: *Moonlight*, *Pig Farm*, *Little Children Dream of God*. Broadway: *Sweat*, *The 39 Steps*, *700 Sundays*, *A Raisin in the Sun* (Sean Combs), *The Producers*, *Kat and the Kings*, *Sandra Bernhard's I'm Still Here...* *Damn it!* Off-Broadway: *Sweat* at The Public, Second Stage, Atlantic, LCT3, MCC, MTC,

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WHO'S WHO IN THE CAST

NYTW, Playwrights Horizons, ten productions at Signature. Regional: Geffen Playhouse, Goodspeed, Intiman, NY Stage and Film, Westport Country Playhouse, Williamstown, Yale Rep. Tours: *An Iliad, Blast!, Scooby-Doo Live* and *Buddy: The Buddy Holly Story*. MFA YSD '95. AEA since '96.

CHRISTOPHER KEE ANAYA-GORMAN (*Assistant Stage Manager*). Roundabout: *Skintight* with Idina Menzel. Broadway: *Jagged Little Pill, Harry Potter and the Cursed Child Pt 1 & 2, Mean Girls, The Father, The Gin Game* with James Earl Jones. Off-Broadway: *The Secret Life of Bees*. National tours: *Anastasia, Aladdin*. Regional credits at Pennsylvania Shakespeare Festival, Signature Theatre in D.C., Shakespeare Theatre Company and Goodspeed Musicals. BFA from the University of Arizona.

CARRIE GARDNER (*Casting*). Broadway: *The Humans, The Book of Mormon, All My Sons, Bernhardt/Hamlet, Significant Other, Sunday in the Park, Long Day's Journey Into Night, Thérèse Raquin, The Real Thing, Violet, Rocky, Machinal, Edwin Drood, The Importance of Being Earnest, American Idiot, Spring Awakening*. Off-Broadway: *Toni Stone, Merrily We Roll Along, Skintight, Amy and the Orphans, Bobbie Clearly, If I Forget, Bad Jews, Ugly Lies the Bone, Indian Ink, Dinner With Friends, ... Tom Durnin, Sons of the Prophet, Tigers Be Still, Ordinary Days, Speech & Debate*.

STEPHEN KOPEL (*Casting*). Broadway: *Jagged Little Pill; Moulin Rouge!; Kiss Me, Kate; The Lifespan of a Fact; The Play That Goes Wrong; Beautiful: The Carole King Musical; Sunday in the Park...; Amélie; Holiday Inn; She Loves Me; Noises Off; On the Twentieth Century; Violet; The Winslow Boy; The Glass Menagerie; The Mystery of Edwin Drood; Harvey; Once; The Road to Mecca; On a Clear Day...; Anything Goes; The People in the Picture; Brief Encounter; The Scottsboro Boys; Sondheim on Sondheim; Hedda Gabler*.

AURORA PRODUCTIONS (*Production Management*), *Anastasia* (tour); *A Soldier's Play; Beetlejuice; The Book of Mormon* (Broadway and tour); *Darling Grenadine; Frozen* (Broadway and tour); *Hello, Dolly!*

(tour); *Mean Girls* (Broadway and tour); *Plaza Suite; Rock of Ages; To Kill a Mockingbird*. Aurora has been providing technical supervision and production management to the entertainment industry since 1989.

GENE FEIST (*Founding Director*) 1923–2014. Since founding Roundabout in 1965, Gene was intimately involved as producer-director for more than 150 productions. For Broadway, he directed *The Play's the Thing* (1973) and produced *A Taste of Honey* (1981) and the Tony Award-winning revival of *Joe Egg* (1984). He sent *The Winslow Boy* and *A Raisin in the Sun* on national tour. Among the produced plays he wrote are *James Joyce's Dublin, Jocasta and Oedipus, Wretched the Lionhearted, A Toy of the Clowns* and *Building Blocks*, in addition to adaptations of Feydeau, Ibsen, Chekhov and Strindberg. A WWII Army Air Force veteran, he held degrees from Carnegie Mellon and New York universities. He was the recipient of the 1996 Lucille Lortel Foundation's Lifetime Achievement Award.

ROUNABOUT THEATRE COMPANY (*Todd Haimes, Artistic Director/CEO*) celebrates the power of theatre by spotlighting classics from the past, cultivating new works of the present and educating minds for the future. A not-for-profit company, Roundabout fulfills that mission by producing familiar and lesser-known plays and musicals; discovering and supporting talented playwrights; reducing the barriers that can inhibit theatregoing; collaborating with a diverse team of artists; building educational experiences; and archiving over five decades of production history. Founded in 1965, Roundabout presents this work on its five stages and across the country through national tours. Since moving to Broadway more than 25 years ago, Roundabout productions have received 232 Tony nominations, 222 Drama Desk nominations and 257 Outer Critics Circle nominations. More information on Roundabout's mission, history and variety of programs can be found throughout this *Playbill* or by visiting roundabouttheatre.org.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

Opening Night: March 10, 2020

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“All My Ex’s Live in Texas”
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Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a city ordinance and is punishable by law.

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A BRIEF HISTORY OF DACA LEGISLATION

JUNE 15, 2012 – DACA, or Deferred Action for Childhood Arrivals, is announced by Janet Napolitano, the Secretary of Homeland Security under President Barack Obama. The program is intended to provide reprieve from deportation to undocumented young people who came to the United States as children.

AUGUST 15, 2012 – The United States Department of Immigration and Citizenship Services begins reviewing applications for requests for deferred action. There are many eligibility requirements for application, including specifications around an applicant's age, how long they have lived in the United States, the level of education they have received, and their criminal record.

NOVEMBER 20, 2014 – President Obama announces expansions to DACA and a new program, Deferred Action for Parents of Americans and Lawful Permanent Residents (DAPA).

FEBRUARY 16, 2015 – After 22 states, four governors, and the Nevada District Attorney challenge DAPA in the United States District Court for the Southern District of Texas, District Judge Andrew Hanen issues an injunction that temporarily blocks DAPA.

NOVEMBER 9, 2015 – The U.S. Court of Appeals for the Fifth Circuit, to whom the Obama administration had appealed to lift the injunction, affirms the district court's injunction.

JANUARY 19, 2016 – The Supreme Court agrees to review the case on DAPA and expanded DACA.

SINCE MAY 2016, WHEN *72 MILES TO GO... ENDS*, there has been legislation to effectively end DAPA and significantly restrict DACA's reach. In June of 2016, the Supreme Court affirmed the Fifth Circuit's ruling with the court tied four to four. Since then, the Trump Administration has moved to repeal DACA entirely. The rescission of DACA has been blocked by several federal judges, and the Supreme Court has agreed to hear the administration's appeal. A decision is expected by June of 2020, but in the meantime, no new DACA requests are being accepted.

For more resources or to take action, check out the Mayor's Office of Immigrant Affairs at
www1.nyc.gov/site/immigrants/index.page

For more information on *72 Miles to Go...*, pick up a copy of our Upstage Guide or read it online at
roundabouttheatre.org/education/community-partnerships/upstage-guide/

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Roundabout, the nation's largest not-for-profit theatre company, proudly **celebrates the power of theatre** by spotlighting familiar and lesser-known classics, while cultivating the future of the theatrical canon on our five stages across the city. Off-stage, we build **transformational educational experiences** for over 36,000 NYC public school students, educators, and patrons each year. We strive to make our work relevant and **accessible** to all by removing barriers that can inhibit theatregoing. All Roundabout productions and programs are only possible through generous support from our donors. We thank the following for their contributions to the annual fund and 50th Anniversary Campaign during 2019-2020. Learn how you can help us in our mission at www.roundabouttheatre.org/donate.

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Photo: Edoardo Giarra

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Hilary Bettis Is on a Mission

With *72 Miles to Go...* the playwright shines a light on a humanitarian crisis

By Olivia Clement



Hilary Bettis

PHOTO BY MARC J. FRANKLIN

Playwright Hilary Bettis is an artist with a purpose. “What is happening at our border is one of the greatest human rights issues of this generation,” says Bettis, who returns to Off-Broadway with the world premiere *72 Miles to Go...* “I feel really compelled, in all of my work, to find a way to start that conversation without beating people over the head with it, or making it an issue story.”

With *72 Miles to Go...*, directed by Jo Bonney at Roundabout Theatre Company, Bettis invites her audience to fall in love with an American family: a mother, living in Nogales, Mexico, and her husband and children in Tucson, Arizona. Immigration laws forcibly separate them by 72 miles but also by missed milestones: graduations, new relationships, and career paths. Spanning eight years, it’s a play that’s as much about the border crisis as it is the story of how a family comes of age.

Bettis began writing *72 Miles to Go...* in 2017, but the play takes place between 2008 and 2016. “[The border crisis] is something that’s in our news cycle now, but it’s actually been happening for a long time and I think that a lot of Americans aren’t really aware of that,” says Bettis.

Though *72 Miles to Go...* is set in the past, the play asks larger questions about a collective American identity *today*. “All of my work explores what it means to be an American now,” says Bettis. “What are our shared values that help bring us together and can bridge all of the divisive rhetoric that is in our universe right now?”

It was also important to Bettis to make room for joy, laughter, and love. “I feel like we live in an era where people are really angry and people are on edge,” says Bettis. “I wanted to write something that reminded us of the everyday. The people that we love. I want an audience to see their family in this family.”

Inspired by her own family (“little things that trickled in subconsciously”) *72 Miles to Go...* is a deeply personal play for Bettis. Her journey as a writer, too, has been shaped by her family story. “There’s always been this elephant in the room of, ‘Who exactly are we? And where do we come from?’” says the playwright. “As I became a writer, that question of identity, and what it means to reclaim being Mexican-American, to reclaim your own family legacy—that’s something that’s incredibly important to me.”

SHE KNOWS THINGS NOW

Ilana Levine returns to the stage after winning new fans with her podcast *Little Known Facts*

By Olivia Clement



Ilana Levine

PHOTO BY ROBERTO ARAUJO

Ilana Levine radiates goodness. The effect is as soothing as it can be unsettling—who is truly this interested in other people’s happiness and success?—but wholly genuine. She truly is that interested in other people.

Her genuine curiosity is one reason her podcast *Little Known Facts* (and its television adaptation on the Stage Network) is so resonant. As she interviews fellow actors, she can talk the biz as well as they can, but, more importantly, she wants to know what her subject knows.

Now Levine is back onstage in Manhattan Theatre Club’s *The Perplexed*, her first show since launching her interview series, and she’s holding on to every word of wisdom she’s gleaned from those conversations.

“The thing that is true of the most famous theatre artists to newer theatre artists is that everyone feels fear,” Levine says. “And that doesn’t mean you shouldn’t be there or you’re not doing it right; fear is part of the process. Every single person I admire is dealing with fear as part of the process.”

Richard Greenberg’s new play (through March 29 Off-Broadway at Manhattan Theatre Club Stage I) delves into the varied reactions among two families as they navigate the wedding of their children. But

the primary lure for Levine was Greenberg.

“I’ve loved Richard Greenberg since *Three Days of Rain*, and I met my husband when he was doing *Take Me Out*,” she says. “So I see Richard Greenberg as this fairy godfather for me, this magical person who’s inspired me to be part of the theatre. And nobody writes with so much integrity and intelligence and profoundly complex language that you really have to lean into. It doesn’t come easily for me and it scared me, and that’s why I kind of figured I had to do this.”

There was also the undeniably appealing opportunity to work with MTC and director Lynne Meadow, whose praises Levine is delighted to sing. “The way she runs a rehearsal room—I’m not saying you have to be a woman to do it the way she does, but it is so warm and supportive and maternal and strict,” Levine says. “I want to translate how she does what she does into every aspect of my life. It’s so clear and precise.”

But that’s already how Levine’s subjects and fans think of her: as a warm and supportive voice who sees people the way they secretly hope they’ll be seen. And audiences are better off for having her, whether onstage or in their ears.

A RESOURCE GUIDE FROM THE MAYOR'S OFFICE OF IMMIGRANT AFFAIRS

The City of New York supports all its residents, regardless of immigration status. Access to help, in over 200 languages, is a phone call or click away. Here's a quick roadmap to help you or someone you know get started.

IF YOU OR SOMEONE YOU KNOW NEEDS LEGAL HELP

CALL ACTIONNYC – 1-800-354-0365

Monday to Friday, 9 AM – 6 PM for free, safe immigration legal help

CALL 311 AND SAY "CITIZENSHIP APPOINTMENT"

or visit NYC.gov/NYCitizenship for free citizenship application help and financial counseling, available at select public libraries

Whether by phone, online, or in person, the Mayor's Office of Immigrant Affairs is here to help you.

Call us directly at (212) 788-7654 from 9am - 5pm, Monday to Friday.

HOW YOU CAN HELP

Many families in the United States are struggling with similar situations to the one you witnessed in *72 Miles to Go...* Wondering how you can help the immigrant communities right here in New York City?

Join the Mayor's Office of Immigrant Affairs to help support immigrant communities across NYC by volunteering:

- Facilitate English language conversation classes
- Facilitate English language conversation classes
- Help New Yorkers sign up for IDNYC

Sign up to volunteer at MOIA-volunteers@cityhall.nyc.gov or call MOIA at 212-788-7654

Roundabout Theatre Company is proud to partner with the Mayor's Office of Immigrant Affairs.
We thank them for their support.

72 Miles to Go... is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

NYC Cultural
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(See reverse side for more information)



FACT SHEET: Know Your Rights With ICE

If you or someone you know is approached by federal immigration enforcement agents, such as ICE, be aware that you have rights.

WHAT RIGHTS MAY I HAVE IN MY HOME?

- You have the right to remain silent. If you speak to ICE, be aware that anything you say can be used against you.
- You can say, "I don't want to talk to you right now."
- If they are looking for someone else, you can ask them to leave contact information. You do not have to tell them where to find the person.
- If ICE agents do not have a warrant signed by a judge, they cannot enter your home without permission from an adult. There are exceptions for some emergency situations.
- If ICE agents say they have a warrant, you can ask them to slide it under the door.
- If ICE enters your home without your permission, you can say, "I do not consent to you being in my home. Please leave."
- If they start to search rooms or items in your home, you can say, "I do not consent to your search."
- You may state that you do not consent to entry or a search, but this does not mean that you are allowed to physically resist a search.

WHAT RIGHTS MAY I HAVE ON THE STREET OR IN PUBLIC?

- Before you say your name or anything else, you may ask, "Am I free to go?" If they say YES: you can say, "I don't want to answer your questions" and then walk away. If they say NO: you can say, "I want to use my right not to answer questions." You can then say, "I want to speak to a lawyer."
- You have the right to remain silent. If you speak to ICE, be aware that anything you say can be used against you.
- If ICE agents try to search your pockets or belongings, you can say, "I do not consent to a search." But this does not mean that you are allowed to physically resist a search.

WHAT ARE MY RIGHTS IF I AM BEING ARRESTED BY ICE?

- You have the right to remain silent. If you speak to ICE, be aware that anything you say can be used against you.
- You have the right to speak to your lawyer.
- You do NOT have to sign anything.
- If ICE is arresting you, you can tell them if you have medical issues or need to arrange for childcare.

IF YOU OR A LOVED ONE IS AT RISK OF DEPORTATION, YOU CAN MAKE A PLAN.

SOME WAYS TO PLAN FOR POSSIBLE IMMIGRATION ENFORCEMENT INCLUDE:

- Contact a free legal services provider for advice and information.
- Choose an emergency contact and memorize their phone number. This should be someone you trust, including someone like your lawyer.
- If you are an immigrant caregiver who is worried about being separated from your children, you can choose a standby guardian. A standby guardian is a "backup" caregiver in case the primary caregiver is unable to take care of their children because they are arrested or detained by immigration authorities or deported.

The City of New York does not conduct federal immigration enforcement. The NYPD does not ask about the immigration status of crime victims, witnesses, or other people who ask for help. The City of New York has confidentiality protections in place for all New Yorkers, regardless of immigration status, who are accessing important City services.

THIS FACT SHEET GIVES ONLY GENERAL INFORMATION. IT IS NOT LEGAL ADVICE. CONSULT AN ATTORNEY FOR LEGAL ADVICE.

UN GUÍA DE RECURSOS DE LA OFICINA DEL ALCALDE PARA ASUNTOS DEL INMIGRANTE

La Ciudad de Nueva York apoya a todos los residentes, sin que importe su estado migratorio. Con solo una llamada o un clic, obtenga ayuda en más de 200 idiomas. La siguiente guía rápida lo ayudará a comenzar:

AYUDA LEGAL DE INMIGRACIÓN

LLAME A ACTIONNYC – 1-800-354-0365

de lunes a viernes, de 9:00 a.m. a 6:00 p.m., para obtener ayuda legal de inmigración gratuita y segura

LLAME A 311 Y DIGA “CITIZENSHIP APPOINTMENT” (“CITA DE CIUDADANÍA”)

o visite NYC.gov/NYCitizenship para obtener ayuda gratuita para la solicitud de ciudadanía y asesoría financieras, un servicio que está disponible en bibliotecas públicas seleccionadas

La Oficina de Asuntos Migratorios del Alcalde está aquí para ayudarle, ya sea por teléfono, online, o en persona. Llámenos directamente a (212) 788-7654 de lunes a viernes, de 9:00 a.m. a 5:00 p.m.

COMO AYUDAR

Muchas familias en los Estados Unidos luchan con circunstancias parecidas a la que usted observó en *72 Miles to Go...* Quiere saber como puede ayudar a las comunidades inmigrantes aquí en la Ciudad de Nueva York?

Únase como voluntario con la Oficina de Asuntos Migratorios del Alcalde para ayudar a las comunidades inmigrantes neoyorquinas en:

- Facilitar clases en inglés
- Interpretar y traducir para eventos de la Ciudad
- Ayudar a neoyorquinos a inscribirse en IDNYC

Inscríbase como voluntario a MOIA-volunteers@cityhall.nyc.gov o llame a MOIA a 212-788-7654

Roundabout Theatre Company está orgulloso de asociarse con la Oficina del Alcalde para Asuntos del Inmigrante. Le agradecemos para su apoyo.

72 Miles to Go... está apoyado, en parte, por fondos públicos del Departamento de la ciudad de Nueva York de Asuntos Culturales en asociación con el Consejo de la Ciudad.

NYC Cultural Affairs

La ciudad de Nueva York no ejerce control migratorio. La Policía (el NYPD) no corrobora la situación migratoria de las víctimas de delitos ni de testigos ni de demás personas que pidan ayuda. La ciudad tiene en pie medidas de protección de privacidad para todo neoyorquino que solicite servicios públicos, sin importar su situación migratoria.

LA PRESENTE HOJA INFORMATIVA SÓLO BRINDA INFORMACIÓN GENERAL Y NO CONSTITUYE UN AVISO LEGAL. ASESÓRESE EN CUESTIONES LEGALES ANTE UN ABOGADO.

(Vea al reverso para más información)



HOJA INFORMATIVA: Conozca Sus Derechos Ante ICE

Si agentes federales de inmigración tales como ICE se comunican con usted o alguien que conoce, tenga en cuenta que tiene derechos.

¿QUÉ DERECHOS TENGO EN CASA?

- Tiene derecho a guardar silencio. Si habla con ICE, tenga en cuenta que cualquier cosa que diga podría usarse en su contra.
- Podría decir: "No quiero hablar con usted en este momento".
- Si están buscando a otra persona, podría pedirles que dejen la información de contacto. No tiene que informarles del paradero la persona.
- Si los agentes de ICE no llevan consigo una orden judicial con la firma de un juez, no pueden entrar en su hogar sin el permiso de un adulto, aunque existen excepciones para algunas situaciones de emergencia.
- Si los agentes de ICE dicen que llevan consigo una orden judicial, podría pedirles que la pasen por debajo de la puerta.
- Si ICE entra en su hogar sin su permiso, podría decirles: "No doy mi consentimiento para que esté en mi hogar. Por favor, váyase."
- Si comienzan a registrar habitaciones y artículos en su hogar, podría decirles: "No doy mi consentimiento para que registren."
- Afirme que no da su consentimiento para entrar a registrar, pero esto no significa que tenga permiso para resistir físicamente a un registro.

¿QUÉ DERECHOS TENGO EN LA CALLE O EN PÚBLICO?

- Antes de que diga su nombre u otra cosa, podría preguntarles: "¿Estoy en libertad?" Si dicen que Sí, podría decirles: "No quiero responder a sus preguntas"; luego, aléjese. Si dicen que no, podría decirles: "Quiero ejercer mi derecho a no responder a las preguntas". Prosiga con: "Quiero hablar con un abogado."
- Tiene el derecho a guardar silencio. Si habla con ICE, tenga en cuenta que cualquier cosa que diga podría usarse en su contra.
- Si los agentes de ICE intentan registrarle los bolsillos y pertenencias, podría decirles: "No doy mi consentimiento para que me registren". Pero esto no significa que tenga permiso para resistir físicamente a un registro.

¿QUÉ DERECHOS TENGO SI ME DETIENE ICE?

- Tiene el derecho a guardar silencio. Si habla con ICE, tenga en cuenta que cualquier cosa que diga podría usarse en su contra.
- Tiene el derecho a consultar con su abogado.
- Si ICE lo detiene, podría advertirles de algún problema médico y de si necesita hacer arreglos para el cuidado infantil.

SI USTED O UN SER QUERIDO CORRE EL PELIGRO DE SER DEPORTADO, PODRÍA ELABORAR UN PLAN. ALGUNOS CONSEJOS PARA PREPARARSE CONTRA UN POSIBLE CONTROL MIGRATORIO:

- Asesórese con un provisor de servicios legales gratuito.
- Elija un contacto de emergencia de confianza - un abogado, por ejemplo - y memoríceselo.
- Si es cuidador en situación de inmigrante y le preocupa que lo separen de sus hijos, podría elegir un tutor en reserva, es decir, un cuidador "respaldo" en caso de que el principal sea incapaz de velar por los niños si los arrestaran, detuvieran o deportaran las autoridades migratorias.