

upstageGUIDE

72 MILES TO GO...



**ROUNDAABOUT
THEATRE
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**EDUCATION AT
ROUNDAABOUT**

upstage SPOTLIGHT

72 MILES TO GO...

By Hilary Bettis

Directed by Jo Bonney

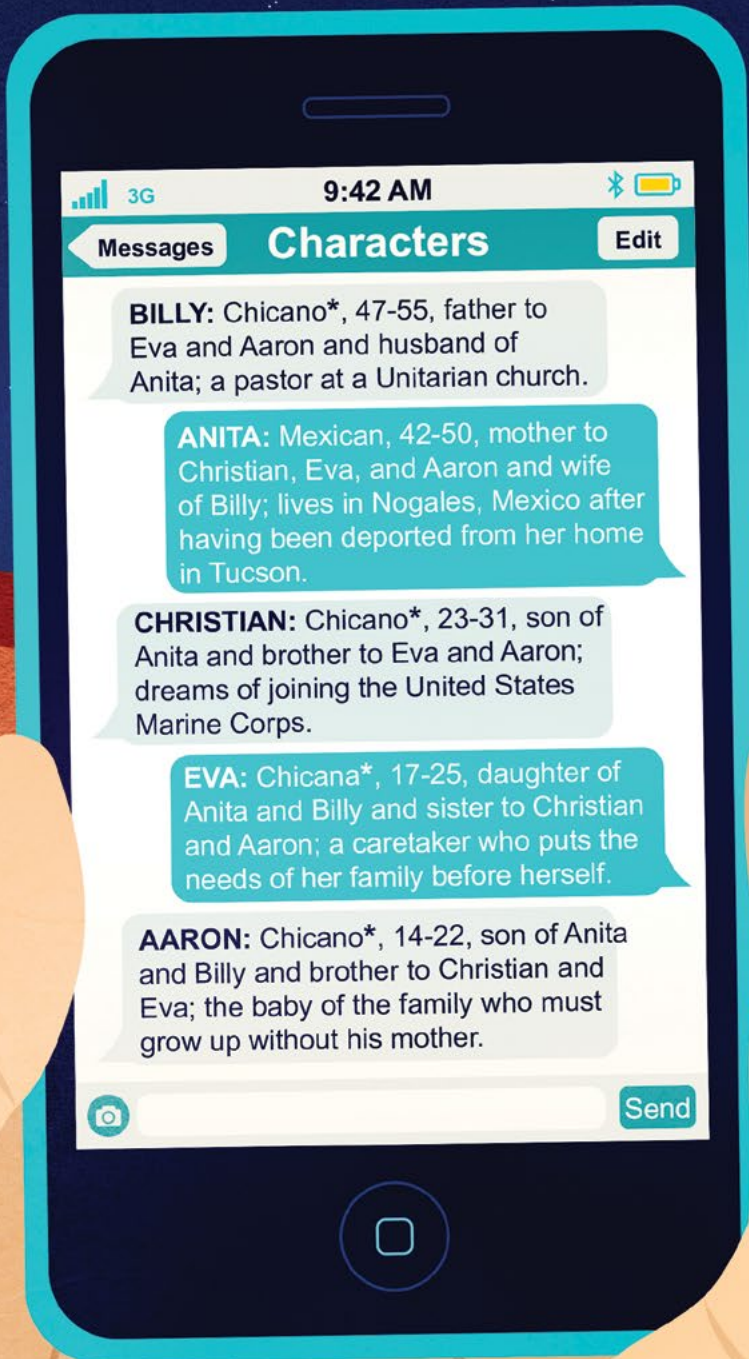
Seventy-two miles. That's the space between a recently deported mother in Nogales, Mexico and her husband and children in Tucson, Arizona. It's distance measured in the graduations, anniversaries, and countless daily moments they spend apart—but also in the love that keeps them together, no matter where they are. Don't miss this profound and personal premiere from Juilliard playwright Hilary Bettis ("The Americans") and Jo Bonney (director of the Pulitzer Prize-winning *Cost of Living*).

a note from ARTISTIC DIRECTOR

TODD HAIMES

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.



WHERE: Tucson, Arizona

WHEN: The play spans eight years, from 2008 to 2016.

*Chicano is a word that has been used since the early 20th century to describe people of Mexican origin living in the United States.

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CHARACTER GUIDE AND VOCABULARY

The characters in *72 Miles to Go...* make up a family that has been heavily affected by United States immigration policy. The ripple effects of Anita's original decision to cross the border illegally reverberate throughout the play and impact each character in distinct and costly ways.



Triney Sandoval

BILLY

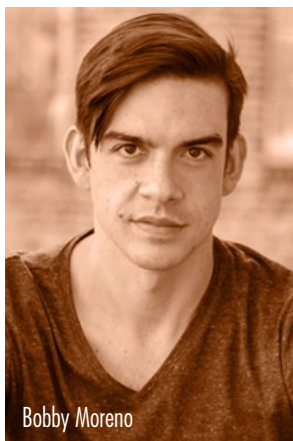
Billy is a member of the Unitarian Universalist Church, a non-scriptural religion that was founded in 1793. The Unitarian Church welcomes people of all beliefs and backgrounds and works towards promoting peace, liberty, and justice through religious community. The Unitarian values of equity and compassion have shaped Billy's parenting style: he offers to talk to Eva about alcohol and birth control and tries to help Aaron process his time in the military, crediting Unitarianism for his open-mindedness. There are a number of Unitarian groups, such as No Mas Muertes (No More Deaths), that provide water and other types of aid to migrants making the dangerous journey across the desert, as dehydration and exposure are the cause of most of the deaths during border crossings. Billy first met Anita while doing a water run in the desert with his church.



Maria Elena Ramirez

ANITA

Anita, a Mexican woman who crossed the border with her young son Christian in search of a new life, has been deported to Nogales, where she is staying in a women's shelter. Anita's journey sheds light on the realities of thousands of people in the United States who have made this country their home—and even created families here—but are legally out of status. If one has entered the United States without inspection two or more times and stayed in the U.S. unlawfully for more than a year, or if one was removed from the U.S. and came back without inspection, one may be permanently “inadmissible,” regardless of one's American family or connections. Anita's multiple attempts at unlawful entry mean that she is out of status despite her marriage to Billy, with no ability to reapply for status for at least ten years.



Bobby Moreno

CHRISTIAN

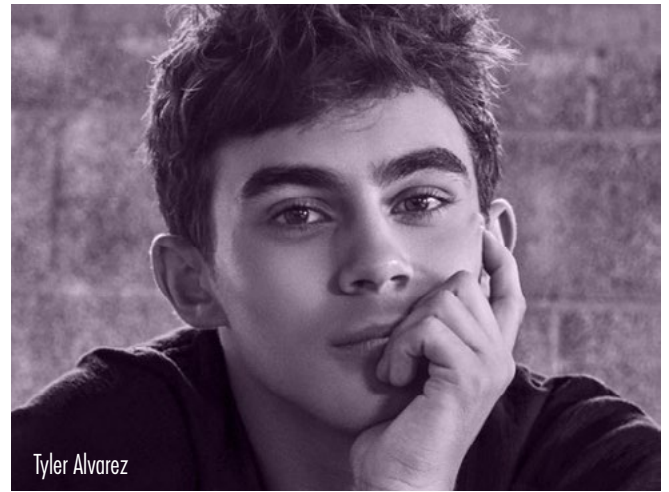
Christian, who was born in Mexico and came to the United States with his mother as a young child, is exactly the type of individual for whom DACA—a program for “unlawfully present” minors who were brought into the United States before their 16th birthday—could benefit. DACA (Deferred Action for Childhood Arrivals) is a kind of administrative relief from deportation that gives young undocumented immigrants protection from removal—and the ability to work during their protected time in the United States. Although DACA provides lawful status, it does not provide a pathway to citizenship and expires after two years (subject to renewal). DACA also comes with significant eligibility conditions, requiring applicants to be in school, to have lived continuously in the country since 2007, and to have a clean criminal record.



Jacqueline Guillén

EVA

Eva and her brother Aaron were born in the United States to a Mexican mother and an American father. Eva steps up at a young age to fill Anita's shoes, looking after her siblings and father once Anita has been deported. Although she initially plans on going to college, Eva decides to join the workforce after graduating high school to provide additional income to her family and eventually goes to nursing school. Eva is an example of how children of deported parents often have to mature faster than their peers.



Tyler Alvarez

AARON

Although Aaron grew up wanting to be a veterinarian, he eventually enlists in the Marines. This decision is in part to honor his brother Christian, who always wanted to become a Marine but isn't able to due to his citizenship status. Born in the United States, Aaron is eligible to enlist and in doing so chooses to take on the weight of the challenges facing his family. He gives up his dream of becoming a veterinarian because he feels the pressure of "making up" for Billy's criminal offenses and hopes that serving in the United States military might prove to the authorities that his family deserves to stay in the U.S.

GLOSSARY OF U.S. IMMIGRATION TERMS

In the U.S., there are many different terms used to describe and identify individuals, statuses, and legal processes around immigration to this country. Read on for definitions of some of this terminology from an American perspective:

IMMIGRANT: A person who comes from another country to live in the U.S.

NON-CITIZEN: Someone who is not a U.S. citizen

NON-IMMIGRANT: A person who has been lawfully admitted to the U.S. for a specific and temporary purpose (e.g. work or study)

UNDOCUMENTED: a descriptor for someone who lacks lawful documentation to reside in the U.S.

ILLEGAL IMMIGRANT/ALIEN: Terms used in the Immigration and Nationality Act to refer to non-citizens. These terms can stereotype and depersonalize undocumented persons who are in the U.S. — "non-status immigrant" is a more neutral alternative.

THE RE-ENTRY PERMIT: Also known as Permit to Re-Enter, this is a travel document similar to a certificate of identity, issued by the United States Citizenship and Immigration Services to U.S. lawful permanent residents to allow them to travel abroad and return to the U.S. Without a Re-entry Permit, a permanent resident that is outside the country for more than a year will most likely be denied re-entry into the U.S. on the grounds that they have abandoned their permanent resident status.

HUMANITARIAN PAROLE: Humanitarian parole is used sparingly to bring someone who is otherwise inadmissible into the United States for a temporary period of time due to a compelling emergency. There must be an urgent humanitarian reasons or significant public benefit for parole to be granted.

INADMISSIBLE: A descriptor for someone who is legally unable to enter or stay in the U.S.

DEPORTATION/REMOVAL: When someone is ordered to leave the country, or removed from the country

BORDER: The border between the United States and Mexico

COYOTE: A colloquial Mexican-Spanish term referring to those who smuggle people across the border in exchange for a fee

WORK PERMIT: A special status given by USCIS (United States Citizenship and Immigration Services) that lets a person work in the U.S. Citizens and green card holders do not need work permits.

ADJUSTMENT OF STATUS: How immigrants already in the U.S. can apply for permanent immigration status

INTERVIEW WITH PLAYWRIGHT HILARY BETTIS

Education Dramaturg Ted Sod spoke with Hilary Bettis about her work on *72 Miles to Go...*

Ted Sod: Where were you reared and educated? When did you realize that you wanted to write for the stage and screen?

Hilary Bettis: My family moved a lot growing up—South Carolina, North Carolina, Georgia, and Colorado. We moved to rural Minnesota halfway through my freshman year of high school. I went to a tiny public high school where our curriculum revolved around the Bible, abstinence, and agriculture. I grew up with horses and chickens and loved learning about agriculture, but religion was becoming a harder pill to swallow. At 16, I decided I was done with school and the last thing I wanted to do was go to college. So I moved to L.A. a week after graduation. I bounced around a lot and got into some trouble, but L.A. also cracked open the world for me. I saw how circumstances define our choices, not our dignity. I started wondering why movies and TV never portrayed stories about the people I encountered every day. One day, I volunteered at a theatre in North Hollywood in exchange for free food! They were doing a production of *Death of a Salesman*. It was the first time that I had seen theatre. I was so blown away! I started voraciously reading plays. And then I realized the only way to see stories about the world I knew was to write them. So I taught myself to write. I would break down a play, line by line, word by word, try to understand what was happening, then try to recreate my own characters and story based on that structure.

In 2013, I got a fellowship to Juilliard. That was my first and only academic experience. They take only four to five writers a year, and most have their undergraduate degree and MFAs. So I had to figure out how to keep up with them. Being in a room with brilliant, talented, prolific, disciplined writers under the mentorship of Marsha Norman and Chris Durang taught me what it means to be a serious writer.

TS: What inspired you to write *72 Miles to Go...*? What would you say your play is about?

HB: Oh, so many things! There's the personal family history. My mother grew up in Tucson, Arizona, and always talks about how wonderful and magical Tucson was. All of the characters in the play embody my family in some way. My father's a Methodist minister, my grandfathers and brothers joined the military, my mother's a nurse. My grandfather experienced a lot of ugly racism growing up in Texas. He believed being as Americanized as possible was the only way to survive, so he learned to speak English with no accent, refused to teach his children Spanish, and denied anything culturally Mexican. I feel like I'm on this life-long search to understand who we are and what the Mexican-American identity means to me.

72 Miles to Go... is really a love story. It's about Anita and Billy's unwavering loyalty to each other, their deep intimacy and connection despite only having a telephone to bridge the distance. It's about the sacrifices a family makes for each other out of love, no matter what it costs them personally—their dreams, education, safety.

TS: How did you develop this play? Can you give us some insight into that process?

HB: Michael Legg and Rachel Lerner-Ley invited me to be a guest artist at WildWind Lab at Texas Tech and develop one of my plays with the students. It seemed like a great opportunity to start a new play. I



Hilary Bettis

ended up writing the first 50 pages in a week. I spent the rest of the summer bouncing from residency to workshop to rehearsal for other projects while trying to finish the first draft. I was also writing on "The Americans" at the time, and that show taught me everything about writing family drama. Joel Fields, the showrunner, and Joe Weisberg, co-showrunner and creator, were always pushing us to write the most honest and intimate version of every moment of that show. And that seeped into *72 Miles*. After I finished the first draft, I did some early readings of it at Roundabout. Jill Rafson, the Associate Artistic Director at Roundabout, has always been a huge advocate for this play. I did readings of it with New Neighborhood, Orlando Shakes PlayFest, and Two River Theatre's Crossing Borders Festival. The play was also a finalist for the Susan Smith Blackburn Prize. The Alley Theater in Houston did a workshop production, directed by the brilliant José Zayas, for their All New Festival, which was one of the best experiences of my career.

Most of our audience at the Alley had a very personal connection to the play. We did a student matinee for over a hundred mostly Black and Latinx kids from all over Houston. Many of them had never seen theatre before. I was legit terrified because teenagers are tough critics, unapologetic in their opinions, and will let you know how they feel. But these kids were, hands down, the best audience I've ever experienced. They laughed, they cried, they gave Eva a standing ovation after her graduation speech. They brought the room to life in such an honest way. It's something we forget as adults. José and I did a talkback with them, and they all had stories. Some shared that their parents were

undocumented and they never really thought about what their parents gave up for them to have lives in America. Others shared that seeing this play made them want to write, that they never thought writing was a possibility for them until now.

TS: I want to ask you about collaborating with Jo Bonney, the director. What made you want to work with her?

HB: Jo Bonney is one of the directors I fell in love with when I first moved to New York. Her work is grounded, yet theatrical. She understands nuance and naturalism, yet allows the story to inform the theatricality. Trying to find a director for this play was really complicated, and I had to ask myself a lot of hard questions about the needs of the play, representation, and my own strengths and weaknesses. Ultimately, I really wanted to work with a seasoned director who has incredible mastery of craft. Jo really has no stakes in this other than wanting to honor these characters and this story.

TS: Can you talk a bit about the choice of making Billy a Unitarian minister? Why was that important to you?

HB: When your father is a minister, you spend a lot of Sundays at church. I have very vivid memories of watching him sit at the kitchen table writing a sermon all week, quietly muttering it to himself around the house. He's a very gentle and thoughtful man, much like Billy, who's always believed there's a place at the table for everyone.

The Sanctuary movement originated in Tucson, Arizona in the 1980s when Central Americans were fleeing brutal wars in Guatemala and El Salvador. The Reagan Administration passed policies aimed at preventing these refugees from claiming asylum and instead labeled them as "economic migrants." Many denominations (Presbyterians, Unitarians, Catholics, Jewish, Quakers) started harboring these people so they wouldn't be deported to certain death. The Unitarian Church in Tucson is incredibly active in protecting migrants. They work with the non-profit organization called No Mas Muertes that provides humanitarian aid for people crossing the border.

Billy found Anita and her infant son close to death when he was doing humanitarian work with the Unitarian Church in the desert. He nursed her back to health, they fell madly in love, and they've never looked back. Despite all the obstacles they go through. That's what ultimately makes this play a great love story.

TS: How did you come up with Billy's relationship with his stepson Christian?

HB: I grew up in a house with all boys. I have three brothers and three stepbrothers. My stepdad was such a big part of day-to-day life with my brothers, and I watched them maneuver this complicated dynamic. I think the relationship between Billy and Christian is about how these two men—who deeply love and need each other—navigate a father/son relationship when it's not blood that bonds them. Obviously, for Christian it's a devastating betrayal when he learns Billy isn't his biological father and that he's undocumented. Christian's journey over the play, as he becomes a father, is realizing that he would do for his wife and kids everything Billy did. I think Billy truly thought amnesty was going to happen. Why tell his kid he can't have his dream when he might be able to have his dream? And Billy has to reconcile the reality of the world that he's living in with how he raised his son.

TS: What keeps you inspired as an artist?

HB: I believe what is happening to undocumented people is the human rights issue of this generation. I believe, as someone privileged enough to have a voice and a platform, I carry a responsibility to do everything in my power to shed light on this. Marsha Norman constantly told us, "Attention must be paid." That is our responsibility as writers. This is what attention must be paid to right now in America.

TS: Do you have any advice for a young person who says they want to write for stage or screen?

HB: There's the old adage, "Write what you know." I used to hate it because it seemed so counter to imagination. But as I've gotten older, I've realized it's less about being literal and more about writing the parts of yourself that scare you the most. What makes you vulnerable? What do you struggle with deep down? I think a lot of writers who are just starting out, and I speak from experience, their first instinct is to lash out at the world. Or try to be clever or trendy or commercial or flashy. When you find the courage and humility to put that stuff aside, and write from the deepest and most empathetic and honest parts of yourself, that's when you'll tap into the stories only you can write. It's also important to learn how to have discipline. For me, the difference between being an amateur and a professional was learning how to write when the last thing I want to do is write—which is often. •



Jacqueline Guillén, Tyler Alvarez, and Triney Sandoval in *72 Miles to Go...*
Photo: Jeremy Daniel

THE DREAM ACT AND DACA

THE ORIGINAL DREAMER

In 1998, Tereza Lee, a 15-year-old undocumented immigrant, witnessed her younger brother get hit by a car—and then watched as her parents, terrified of involving the cops, blamed the boy and paid the medical costs out of pocket. The incident highlighted the difficult reality she was facing as she neared adulthood: if her brother couldn't access the medical coverage he needed because he was undocumented, how could she pursue her education without legal status?

Lee confided in a teacher, who reached out to Senator Dick Durbin, Democrat of Illinois, who, moved by Lee's story and the stories of other undocumented young people, introduced a bill called the Development, Relief and Education for Alien Minors Act (DREAM Act) to Congress in April of 2001.

THE DREAM ACT TODAY

The 2001 DREAM Act had strong bipartisan support and would likely have passed—but the terrorist attacks of September 11, 2001 caused the original hearings, scheduled for September 12, to be canceled, and fundamentally changed the immigration debate in the U.S. Since then, at least ten versions of the DREAM Act have been introduced—but none have become law. In 2010, the DREAM Act passed in the House but was narrowly defeated in the Senate. The House of Representatives passed an updated DREAM Act in 2019, but it is unlikely to pass in the Senate.

DACA

In 2012, frustrated by Congress' inability to pass the DREAM Act or similar legislation, the Obama administration created a policy called Deferred Action for Childhood Arrivals, or DACA. DACA is not a law; it was a decision by the Department of Homeland Security to not pursue deportation for a certain group of undocumented immigrants. DACA does not provide a pathway to citizenship and has to be renewed every two years, but it allows recipients to work legally and to attend school. Opponents of DACA argue that the program is an overreach of executive power and that the power to make immigration policy rests only with Congress.

To qualify for DACA, applicants have to apply, pay a \$495 fee, and meet certain requirements, including that they:

- were under 31 years old on June 15, 2012
- arrived in the country while under the age of 16,
- are currently in school, have graduated high school, earned a GED, or been honorably discharged from the military
- have not been convicted of a felony, a significant misdemeanor, or more than three misdemeanors.



Senator Dick Durbin (D-IL) greets Tereza Lee before a Senate Judiciary Committee hearing on the DREAM Act, June 28, 2011

By 2017, nearly 800,000 of the estimated 1.3 million young people eligible had applied for and received DACA. Studies have shown that individuals have moved to better jobs, started small businesses, opened bank accounts, purchased homes, and completed degrees since receiving DACA relief, all activities which contribute positively to their communities and to the national economy.

ENDING DACA

In September 2017, President Trump announced that his administration was “winding down” DACA: no new applications would be accepted, and two-year renewals would be accepted only for a short window of time. Those whose DACA period had expired would have no protection from deportation proceedings. Court cases were quickly brought against the administration, and in January 2018 a federal judge in California ruled that the administration had to continue accepting applications while the court cases proceeded.

THE SUPREME COURT

In November 2019, the Supreme Court heard arguments that consolidated three different DACA-related cases. Those in favor of maintaining the program argued that because a large number of people rely on DACA, the Trump administration is required to offer a more thorough explanation of why they are ending the program. From a legal perspective, the administration could end DACA provided they issue a thorough memo of explanation; the case is an attempt to slow the end of DACA until a DREAM Act is passed or a new administration takes office.

A decision from the Supreme Court is expected in early 2020. •

FIRST PERSON: NYC TEENS ON THEIR EXPERIENCE WITH IMMIGRATION

The Upstage Guide team spoke with recent NYC high school graduates whose families have been involved with the immigration system. Quotes are anonymous to protect their identities and the identities of their family members.



"I AM THE ONLY ONE IN MY FAMILY WHO IS DOCUMENTED.

Whenever I came back from school, I would be really scared. It's a fear ingrained in children of undocumented immigrants, siblings of undocumented immigrants: they can be taken away at any moment. So you grow up with that kind of fear even though you know that nothing can happen to you because you're a citizen. It can happen to the rest of the people around you."



"BOTH OF MY BROTHERS ARE UNDER DACA.

They've been able to get many opportunities but not the opportunities they wish they'd had. They were able to get licenses and working papers, and they were able to obtain jobs a lot more easily. My brother opened his own business, which is doing great. But my other brother struggles a lot, and it's hard to see him go through that. He wanted to go into the military, he wanted to do all the things you can't when you're undocumented. He at least could work. He had to work a job that he hated, he absolutely hated, but it was something. So he was grateful to be protected for a little while under DACA before it got heavily, heavily debated and protested. And now that the future of DACA is up in the air, it's a really scary time for me and my brothers."



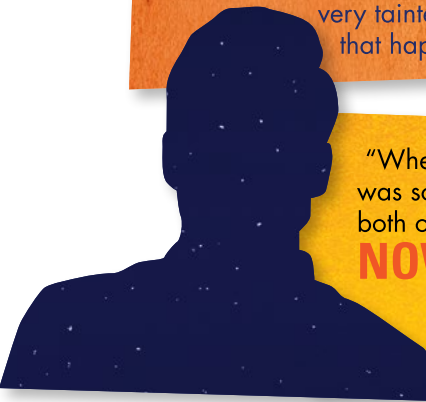
"EVEN THOUGH YOU'RE DOCUMENTED IT DOESN'T MEAN THERE'S NOTHING YOU CAN DO FOR UNDOCUMENTED IMMIGRANTS.

Creating a safe space for undocumented immigrants to live and thrive in this country and this city, but also giving them spaces to testify, spaces to speak their truth, instead of talking over them or making assumptions about them, because every story is different."



"DO NOT BELIEVE EVERYTHING THAT COMES OUT ABOUT 'ILLEGAL IMMIGRANTS.'

I don't even like the term 'illegal.' Undocumented immigrants tend to have a very tainted name, but they're the foundation of a lot of the things that happen in this city."



"When I was younger, it was harder because both my parents were immigrants and I was scared that they would get arrested and be sent back to Mexico, but now since both of my parents are legal residents, this pressure came off my shoulders and

NOW I DON'T HAVE TO WORRY ABOUT ANYTHING HAPPENING TO THEM."

INTERVIEW WITH DIRECTOR JO BONNEY

Education Dramaturg Ted Sod spoke with Jo Bonney about her work on *72 Miles to Go...*

Ted Sod: Where were you born and educated? Which teachers and artists have had a profound influence on you as a director?

Jo Bonney: I was born in Australia and educated at Sydney University and Sydney College of the Arts. After graduating, I traveled for several years, and probably the most profound influence on my later directing career was this early exposure to the wonderfully diverse storytelling traditions in the many countries I spent time in. Later, I was intrigued and excited by the work I encountered in the downtown New York scene in the '80s and '90s directed by artists such as JoAnne Akalaitis (working with Mabou Mines), Richard Foreman and Ping Chong. I loved the way Bill T Jones and Arnie Zane were fusing dance and verbal storytelling. A lot of the work I was attracted to was happening at The Public Theater under its founder, Joe Papp, where his commitment to new plays by diverse writers was not necessarily the norm in theatre at that time. His support was hugely important—he literally encouraged me to define myself as a director and to use my background coming out of art school to start finding my own vision as a director.

TS: Why did you choose to direct Hilary Bettis's *72 Miles to Go...*? How are you collaborating with Ms. Bettis on this new play? What questions did you ask her about her play? Are you involved with the rewriting/development process?

JB: My career as a director has been committed to new play development and production, so I've read hundreds of new plays in all stages of development. It's always exciting to read a new script that tackles a contemporary subject in a way that feels fresh and adds insight so I really responded to Hilary's writing voice. It's deceptively simple and never panders to sentimentality. So much of the humor and emotional weight of the story felt authentic and arising from a place of personal family experience. I believe we're all hyper-aware of the volatile subject of immigration in this country, but we lose sight of the individuals in the midst of the politics surrounding the subject. Perhaps because I'm an immigrant also, I've always been curious as to what it means to be an American and how attitudes towards previous waves of immigrants have morphed over time.

I've been involved with many plays starting with just a few scenes or the first act but Hilary's script was already in a very realized form when I first read it. A workshop in October was extremely productive because, until a play goes through its first full production, the rewriting/development process is always ongoing. We gained some insight into how people received the story and where we could clarify moments. Both of us are super wary of unnecessary exposition but found that there were moments when an added reference to a date or event in the intervening months was asked for in keeping the audience in the loop. My relationship with playwrights is always one of putting myself in the audience seat, of simply asking questions—the most basic "Why," "How," "What if."

TS: Can you give us some insight into your process as a director? How did you prepare to direct this play? Did you have to do a lot of research



in order to enter the world of the play? What is the atmosphere in your rehearsal room like?

JB: My first step is to simply read the script over and over again, becoming familiar with each character and their journey and the sound of their voices. Over multiple talks with my playwright, I delve deeper, I want to understand what their initial impulse was in writing this particular story? Is there personal history here? Where are they in the process and what do they hope to achieve sharing the story with others? I start seeing possibilities in my mind's eye, how it might live onstage. I'm aware that despite my daily attention to the news and my endless perusing of articles and books that I essentially have a "CliffsNotes" knowledge of history and contemporary politics, enough to feel comfortable in any discussion, but not actually enough to own any real depth of understanding of the nuances of issues. Going into *72 Miles*, I felt a deep obligation to educate myself on the different policies under various U.S. Governments. I also, serendipitously, was set to travel in Mexico for a month in the fall, and it gave me an amazing opportunity to talk with dozens of people and gain more personal insights. One of my biggest takeaways was a greater understanding of the history of the America-Mexico relationship and the obvious (to me now) fact that so many Mexican families have roots in the land, now part of America, that predates the first colonies.

My primary focus in the entire process, in the rehearsal room, in tech, and in the theatre is to facilitate an open, collaborative atmosphere.

We all, the actors, the designers, and my stage management team, create the production together out of our passion to tell the playwright's story, so I'm excited by all possibilities into the room.

TS: What do you think *72 Miles to Go...* is about? Can producing this play in 2020 have an impact on the treatment of undocumented immigrants in this country?

JB: First and foremost, *72 Miles* is about family, and specifically, an American family. Hilary and I have discussed that it is both a love story between Anita and Billy and a coming-of-age story focusing on their three children, Christian, Eva and Aaron, and how they navigate their formative years. The family shares the universal life markers that we're all familiar with—birthdays, anniversaries, the prom, graduation, first jobs, marriages, and the birth of children.

The family is a complex mix of multi-generational Mexican-American, first-generation American (America being the only country and culture they have ever known), and undocumented immigrants. This places the family and the lives of these children at the center of the bigger socio-political drama of America's troubled, ever-changing attitude to its immigrants. How that affects the individual family members over the course of eight years is the journey of the story. I certainly can't say that presenting this play will ultimately impact the politics we are currently experiencing, but what I hope is that it might refocus the narrative on the individual.

TS: What did you look for in casting the actors? What traits did you need?

JB: We were keen to cast not just Latinx actors but as many Mexican-American actors as possible. A big focus of the casting was on creating a believable family and an ensemble who were genuinely committed to telling this story. It's challenging to span eight years, particularly with teenage characters, and we lucked out with our amazing cast.

TS: How will the play manifest itself visually? How are you collaborating with your entire design team? Will there be original music?

JB: I have a long history with several of my collaborators and, as always, rely on their input and insights to help frame the story. The fragility of "home" for this family gave Rachel Hauck, my set designer, and me the foundation for the set concept. The span of time (eight years, from 2008 to 2016, under the Obama administration) and multiple locations demanded a fluid space, which I knew Lap Chi Chu, our lighting designer, could carve and shape beautifully. I place complete confidence in Emilio Sosa, whom I've collaborated with for nearly 20 years, to track and detail the costumes that will take characters from their teens to 20s. The soundscape of the play is something that my sound designer, Elisheba Ittoop has a wonderful take on. As she has remarked, kids like her and those in the play are kinds of "third culture kids," blending musical styles and elements to make a hybrid fusion that suits them. This is particularly the case in border sister cities like Tucson and Nogales.

TS: What keeps you inspired as an artist? What other projects are you working on?

JB: Not to be glib, but life is pretty inspiring—it keeps demanding that we look around and take responsibility and tell the stories of our time. I'm excited a play that I directed two seasons ago, *Cost of Living*, written by Martyna Majok, is moving to Broadway and will have the chance of being seen by many more people in the Fall. It's very beautiful, painful and funny and was awarded the Pulitzer Prize in 2018.

TS: Any advice for a young person who wants to direct for the theatre?

JB: The possibilities of theatre are wonderfully open, but it can also be a bit of a hermetically sealed bubble. I'd encourage them to keep engaged with all forms of art, to experience as much dance, live music, and visual art as theatre and to travel, when possible, for a different perspective. Remain hungry to tell the stories they're personally excited and challenged by. •



Jacqueline Guillén, Triney Sandoval, Tyler Alvarez,
and Bobby Moreno in *72 Miles to Go...*
Photo: Jeremy Daniel

AMERICAN IMMIGRATION POLICY FROM 1790 TO 2016

“WE CAME TO AMERICA, either ourselves or in the persons of our ancestors, to better the ideals of men, to make them see finer things than they had seen before, to get rid of the things that divide and to make sure of the things that unite.”

-WOODROW WILSON

EARLY IMMIGRATION POLICY

Before the 20th century, United States immigration policy primarily focused on those migrating from Europe—and, as the decade progressed, how to keep them out. The Naturalization Act of 1790 allowed “any free white person of ‘good character,’ who [had] been living in the United States for two years or longer to apply for citizenship.” This act was followed by the Steerage Act of 1819, also called the Manifest of Immigrants Act, which required more humane and improved transatlantic travel conditions for those individuals. “The act imposed a stiff penalty—\$150, or \$3,000 in 2019 dollars—for each passenger in excess of two people for every five tons of ship weight. It also laid down minimum provisions—60 gallons of water and 100 pounds of ‘wholesome ship bread’ per passenger—but only required those rations for ships leaving U.S. ports for Europe, not immigrant vessels arriving in America”—but these “regulations” were rarely followed. Captains were also required to submit a manifest of demographic information on all passengers, including age, sex and occupation, country of origin and final destination. Despite any good intentions, this requirement became the first attempt “to track the national origin, of immigrants and would later lead to quotas and bans of certain ethnic groups”—an issue that would come to a head in the early 20th century.



Political cartoon illustrating Know-Nothing Party members advocating for denying immigrants work in Brooklyn; Image: Library of Congress



1921 political cartoon demonstrating the practical results of the “Quota System”; Image: Library of Congress

THE 19TH CENTURY

The collection of demographic information was quickly followed by waves of anti-immigrant sentiment. The first of these came in the formation of the “Know-Nothing Party” in the 1840s. The political party was founded in response to the rising numbers of German and Irish immigrants. In 1882, anti-immigrant beliefs became policy with the Chinese Exclusion Act, completely banning all Chinese people from entering the U.S. This was followed by the Immigration Act of 1891, which banned “the immigration of polygamists, people convicted of certain crimes, and the sick or diseased.”

To more formally process immigrants, the United States’ first immigration station was opened in January 1892 at Ellis Island, just off the coast of Manhattan. Ellis Island served as an active port of entry into the United States for immigrants, mostly European, from 1892 until 1954. In that time, more than 12 million immigrants entered America through Ellis Island.

THE 20TH CENTURY

Immigration became further restricted and codified by policy in the 20th century. In February 1907, President Theodore Roosevelt signed the “Gentlemen’s Agreement” with Japan. Due to anxieties in California that the rapid rise in Japanese immigrants would lead to job loss and wage deflation, Japan agreed to limit emigration to only business and tradesmen. In turn, President Roosevelt requested that San Francisco schools desegregate Japanese students from their white peers. Ten years later, a literacy requirement was put in place for immigrants to the U.S., which halted immigration from most Asian countries.

Perhaps the most well-known act of immigration control policy is the Immigration Act of 1924, which established the infamous “quota” system. Under this system, “the United

States issue[d] immigration visas to 2 percent of the total number of people of each nationality in the United States at the 1890 census.” As a result, illegal immigration to the U.S. began to increase. This led to the establishment of the Border Patrol in 1924, focusing specifically on immigrants crossing the Canadian and Mexican borders into the U.S. These quota systems were ended by two pieces of legislation later in the century: the McCarran-Walter Act of 1952 ended the exclusion of Asian immigrants, and the Immigration and Nationality Act of 1965 officially ended the quota system altogether.

CENTRAL AND SOUTH AMERICAN IMMIGRATION TO THE U.S.

As immigration to the United States from Mexico and other countries in Central and South America increased, so did the number of immigration policies directly related to those countries. Some were explicitly created to provide aid, such as the Simpson-Mazzoli Act, which granted amnesty to over three million undocumented immigrants living in the United States in 1986, directly targeting immigrants from Central and South America.

THE BRACERO PROGRAM

Perhaps the most notable and yet little-known examples of U.S.-Mexico immigration policy is the Bracero Program. The Bracero Program spawned from bilateral agreements between the U.S. and Mexico, which allowed Mexican men to work in the United States on short-term contracts, primarily performing agricultural labor. From 1942 to 1964, 4.6 million Bracero contracts were signed.

The Bracero Program was not readily accepted in its time because of many of the same concerns that pundits quote as being the reason people are wary of migrant workers today. According to the Bracero History Archive, “Mexican nationals, desperate for work, were willing to take arduous jobs at wages scorned by most Americans. Farmworkers

already living in the United States worried that Braceros would compete for jobs and lower wages. In theory, the Bracero Program had safeguards to protect both Mexican and domestic workers... [These included] for example, guaranteed payment of at least the prevailing area wage received by native workers; employment for three-fourths of the contract period; adequate, sanitary, and free housing; decent meals at reasonable prices; occupational insurance at employer's expense; and free transportation back to Mexico at the end of the contract....In practice, they ignored many of these rules and Mexican and native workers suffered while growers benefited from plentiful, cheap, labor.”

IMMIGRATION POLICY IN THE 21ST CENTURY

After the tragic events of September 11, 2001, U.S. immigration policy cracked down on immigration from the Middle East—according to a report in GSC Quarterly, “of the thirty-seven known U.S. government security initiatives implemented since the September 11th attacks, twenty-five either explicitly or implicitly target Arabs or Muslims.”

Also in 2001, Senators Dick Durbin and Orrin Hatch proposed the first iteration of the DREAM Act, allowing undocumented children brought to the U.S. by their parents a path to citizenship—which did not pass. In 2012, President Obama issued an executive order provided protections to these “Dreamers” by announcing DACA, which protects them from deportation, but does not provide a path to citizenship.

In 2017, President Trump issued two executive orders aimed at stopping immigration from six majority Muslim countries. These orders were challenged in both state and federal courts but were reissued in different versions. In 2018, the Supreme Court upheld a third version of the “travel ban” with limits to seven countries. •



A Bracero camp in California
The John Spoor Broome Library

INTERVIEW WITH ACTOR JACQUELINE GUILLÉN

Education Dramaturg Ted Sod spoke with Jacqueline Guillén about her work on *72 Miles to Go...*

Ted Sod: Where were you born and educated? Did you have any teachers who had a profound influence on you as an artist?

Jacqueline Guillén: I was born and raised in Matamoros, Tamaulipas Mexico, which is a border town to Brownsville, Texas. Though I'm a dual citizen, I lived in Mexico for most of my upbringing. We had to wake up at five in the morning to cross the border and to make sure we weren't stuck in customs for too long. My mom, who worked for the school district, loved being early to work, so we would finish sleeping in the car in an empty parking lot before anyone else showed up.

After my parents separated, we moved to Brownsville, Texas with my grandmother to make our lives a bit easier. That's probably the only reason I discovered theatre. I was a big band nerd, and that was my life all through middle school. When high school came around, I was accidentally put in a theatre class. I was furious because this meant I had another thing keeping me from becoming the greatest flute player to ever live. But I got hooked on acting from the beginning. My high school theatre teacher changed the rehearsal schedule to fit my schedule: I'd go to band practice from 4:00 to 6:00 and theatre rehearsal from 6:30 to whatever time we stopped. I've never quit anything in my life, and my theatre teacher knew I couldn't quit band based on that principle, and I am eternally grateful. I am not sure I would've discovered my endless love for the craft of acting had my theatre teacher not made it so accessible.

There is no way I can finish this answer without mentioning Jeremy Torres, who changed me as an artist while I was at Texas State University. He passed away a few years back, but I am not sure I'd be the artist I am today without him.

TS: Why did you choose to do the play *72 Miles to Go...* and the role of Eva? What do you find most challenging/exciting about this role?

JG: I read an early draft of this play a few years back. I followed this play for a long time, and when I found out that Roundabout was staging it this season, I went a little crazy. I did the Equity Principals Audition; I harassed my manager to submit me, and I contacted Hilary Bettis, the playwright. I even planned a trip around the auditions and callbacks just in case I did get seen, and I didn't even have an appointment yet.

I don't often get to tell stories about where I'm from. There aren't that many stories out there about the border. I am so excited to explore everything that comes with the role of Eva. This is a girl who has to grow up quickly and be a mother/caregiver figure to her entire family. She immediately puts everything on hold to make sure her family is taken care of. We see Eva go from a young adult at 17 or 18 years old to being 25. The changes happening at those ages are so subtle, so that will be challenging. There's a lot of "could've" and "would've" for her, everything comes at a cost, and all of that plays a part in who Eva grows up to be.

TS: Please give us some insight into your process as an actor? What kind of preparation or research did you have to do in order to play this role?

JG: When it comes to preparation, I am all over the place. "Organized



Jacqueline Guillén

chaos" is what I call it. It changes based on the project or character. I always focus on what the playwright is giving me. I focus on the behavior of my character and justify everything they say and everything they do. I write a lot. Meditate a lot. One thing that is consistent with my process is the amount of questions I ask. I go to sleep thinking about the text, individual moments and relationships, and I often wake up in the middle of the night with an "a-ha" moment. My brain doesn't stop even after a show is done.

TS: What do you think the play is about? How is this character of Eva relevant to you? Will you share some of your initial thoughts about who Eva is with us?

JG: I think this play is about sacrifice. Everyone in this journey has to give up a part of themselves to survive. After my parents' divorce, I became the second-in-command for both my parents. I helped my mom with my younger brother, who was three years old at the time. With my dad, I became the "little woman" of the house. I relate to Eva a lot. Eva is resilient, she is tough as nails, she is loving, ambitious, and an overachiever.

TS: Will you talk about your current understanding of the relationship between Eva and her mother, father, and siblings.

JG: I'm not sure how to answer this question at this point in the process, but I'm excited about what the dynamic of the cast will unravel. The one thing I do know is that there is so much love in this family. They would do anything and everything for one another, and I think this affects their relationships on a personal level.

TS: What do you look for from a director when you are collaborating on a role in a new play?

JG: I work best with directors who have a clear idea/vision as to what they want or how they want the story to be told but who also have room for things to evolve through the process. I love directors who guide an actor through questions and trust the actor to explore what the answers are. Jo was so great about this during the audition process, and if you weren't getting to where she wanted you to be, she would rephrase and guide you, never by telling you what the "right" answer was, but by asking you questions that could get you there and accepting what you had to offer.

TS: What keeps you inspired as an artist?

JG: Music. I love music. All types of music. I grew up listening to some of Mexico's greatest music icons. Their storytelling is incredible! Instrumental music with heavy brass gets my little heart going and my mind running. I also watch a lot of TV, A LOT of TV, all sorts of shows. Whenever I discover a new show or a new actor, I research them endlessly. I love watching every interview I can find. I get excited when I find an interview and hear about an artist's journey and how they

got there. Especially artists of color and women of color! On a more personal level, my friends keep me inspired. If I ever feel stuck, I meet up with them and we create whatever we can on that given day.

TS: School students will read this interview and will want to know what it takes to be a working actress—what advice can you give young people who say they want to act on the stage?

JG: Make sure you know why you are choosing this career. Being an actor can be exhausting; NYC is exhausting. You have to hustle every day, and you need to want it more than anything else. Find what works for you as an artist. School isn't for everyone, but training is essential. To those who have been discouraged in an academic environment, DO NOT STOP! Some of the most successful people working right now were told they didn't have "it" by some professor. Trust your gut and continue working for it. But above all, always stay true to yourself, work with people you admire. Make friends with people who excite you. Say, "Yes and..." Rest when you can, save your money, network honestly. Find your people and cling onto them for dear life. Their support will get you through the dry seasons. And no matter what, always do it for the love. •

Jacqueline Guillén and Triney Sandoval
in *72 Miles to Go...*
Photo: Jeremy Daniel

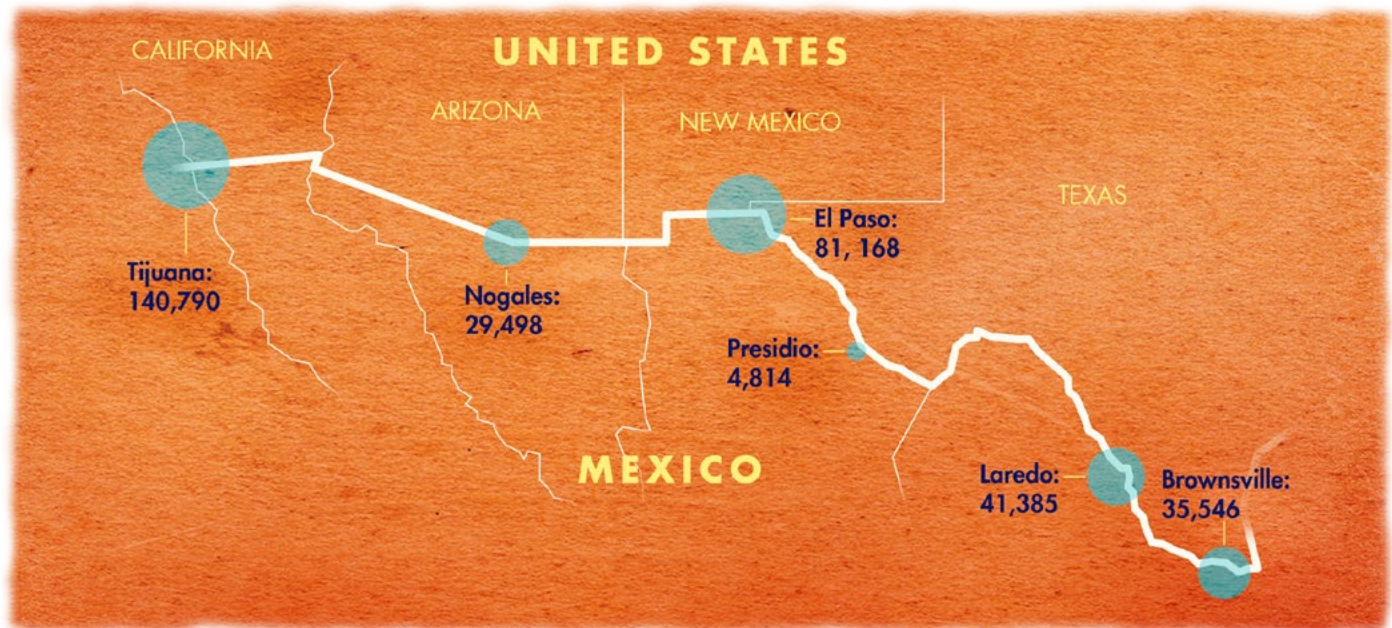


THE UNDOCUMENTED IMMIGRANT EXPERIENCE

The story of Anita—a Mexican-born woman who crossed the U.S. border, started a family with her American husband, and is now separated from her loved ones—reflects the experiences of millions. While many Mexicans have come to the U.S. throughout history, the 2001 Patriot Act, passed to prevent terrorism after the 9/11 attacks, changed the United States' approach to immigration. During the years of the play (2008-2016), families on both sides of the border were severely affected by restrictive immigration policies.

U.S. BORDER WITH MEXICO: DAILY ENTRIES AT MAJOR CHECKPOINTS IN 2018

This map shows average daily totals of people entering the U.S. from Mexico by car, bus, or foot.



WHO DECIDES WHO CAN ENTER?

Whether they seek refuge from violence, better economic opportunities, or just the ability to live with their families, undocumented immigrants are subject to the changing priorities of presidents and their administrations. *72 Miles to Go...* is set during the Bush and Obama years and ends just prior to Trump's election. During the second term of George W. Bush (2004–2008), Immigration and Customs Enforcement (ICE) cracked down on border control, increased deportations, and began incarcerating captured immigrants in detention centers. The total number of deportations under Barack Obama (2009–2016), though significant, was half the amount of each of the previous presidential administrations. Obama tried to focus enforcement efforts on undocumented immigrants with criminal records, turning away from workplace raids and the deportation of undocumented children or people who arrived as children.

WHO CROSSES THE BORDER?

The number of Mexicans coming to the U.S. rose steadily in the 20th century, especially after the 1980s. Ironically, the events of the play occur at a time of decreased Mexican immigration

to the U.S.—a result of improving conditions in Mexico, crackdowns on illegal immigrants, and the 2008 financial slowdown. The annual number of Mexicans either illegally crossing the border or violating visas went down from about 525,000 in 2004 to under 100,000 in 2010. Meanwhile, more border crossers were coming from Central American countries such as Honduras, El Salvador, and Guatemala to escape gang violence.

HOW DO YOU GET ACROSS?

As the U.S. tightened control on the U.S.–Mexico border, an illegal smuggling industry grew. Most people trying to cross the border hire “coyotes”—often U.S. citizens of Hispanic descent—to drive, feed, and guide them through checkpoints and deliver them to “stash houses,” where they’re hidden from the police. In 2015, the typical rate was \$800 to be smuggled from a Mexican border city, to a U.S. city near the southern border and twice that amount to go to large cities like Phoenix and Houston. But trusting a stranger exposes border crossers to many risks, including being turned in, held for ransom, robbed, or sexually assaulted.

HOW DO YOU STAY (LEGALLY)?

Once someone has come to the U.S. illegally, the process of applying for legal status is also risky. Prior to 2013, an undocumented person applying for a Green Card had to return to their origin country, make the application, wait for a visa interview, and then wait for a response. However, the law barred all undocumented people from re-entry to the U.S. for three to 10 years, depending on the length of their stay. This meant a person could be barred from the country and separated from spouses and children, all while trying to follow the proper legal process. A change in rules in 2014 allowed immediate family members to return to their country, collect their visas, and be readmitted to the U.S. to wait for the response.

WHAT IF YOU'RE CAUGHT?

Immigrants captured by ICE are subject to a variety of situations. A more lenient approach is described as “catch and release.” Rather than holding someone in a detention center while awaiting a deportation trial, the government may release that person until their court date. The individual must have no criminal record, and during the Obama administration, “catch and release” was granted only to immigrants already living in the U.S. and without criminal records, not to those caught crossing the border illegally.

From the mid-1990s through 2011, the number of illegal immigrants held in detention increased—over 350,000 people were held by ICE in 2010. As ICE rejected “catch and release,” it expanded its network of detention centers to include local jails, prison complexes, special-care facilities, and processing centers. Detention centers are not subject to the same regulations as the prison system, and detainees are not protected by a uniform set of standards. For example, the Hutto Family Detention Center

near Austin, TX was converted from an existing prison in 2006. A year later, the American Civil Liberties Union filed a lawsuit against ICE showing that children at Hutto were forced to wear prison jumpsuits, sleep with lights on, and use open toilets, all while receiving no education. The Obama administration closed Hutto and tried—with mixed results—to improve living conditions in other detention centers. However, watchdog and human rights groups continued to find inadequate and unhealthy conditions in U.S. detention centers through 2016, and reports of horrific conditions have become more severe under the Trump administration.

WHAT IF YOU'RE SENT BACK?

Those deported to Mexico are often driven back by government agents and dropped off in Mexican border towns. Here, the first contact may be soup kitchens and shelters run by nonprofit, religious, or humanitarian organizations, which strive to provide clothes, toiletries, medical care, counseling, and phones for deportees to contact their relatives in the United States. Deportees often arrive in a state of shock and may take unsafe measures to return to their families in the U.S. An increasing number of these deportees face homelessness in Mexico or may turn to drugs, gangs, or prostitution, but deportees who arrive with an American diploma and speak English may have an advantage to finding work. Some organizations have emerged to help the deportees rebuild their lives, and in 2014 Mexico's Department of Interior launched the “Somos Mexicanos” program, whose mission is “to facilitate the social and economic reintegration of Mexican returnees so that their return to the country is dignified, productive and attached to the fundamental principles of human rights.” •



The Otay Mesa Detention Center

Photo: BBC

DESIGNER STATEMENTS

RACHEL HAUCK—SET DESIGN

Finding the look of the busy home for *72 Miles to Go...* has been a joy, but it's also a real challenge. The play follows the story of a busy family of five who have been divided by the southern border. The design challenge for this set is twofold. The first trick is to capture the home and lives of the characters through the texture, color, and detail. The family is struggling financially, with a couple kids in high school and one more out in the world trying to find work. There is a mix of American and Mexican aesthetic. So from my end, that means finding out what their lives look like in an intimate, specific, highly detailed way.

It is also essential that among all the cooking and driving and ironing and sermons and graduation speeches, the action of the play does not stop in order to wait for scenery to change. That need defines the look of the design as much as anything else. The puzzle becomes how to put just enough detail into each location for the audience to know where they are, make it possible to play the action of the scene, and make it possible to relate to and understand the characters.

Within that, it is also essential to leave room for all the other places the story needs to go, both logistically and emotionally. The inside of the house needs to feel small—very small—but also cozy, full of love and some struggle. The presence of the border wall weighs heavily on this family's lives. Although it is not literally a location in the play, we found a way to put the feeling of the wall on stage, and along with it the telephone wires that stretch across the borders and are the lifeline for this family.

LAP CHI CHU—LIGHTING DESIGN

One of the most important jobs that the design team has with the play *72 Miles to Go...* is keeping the action fluid from scene to scene. The play is told in many different locations over a span of eight years. Between every powerful and sensitive scene, there will need to be some sort of change in our setting. We will keep telling the story of the play while setting after setting is moving into view. As lighting designer, I have been asking myself and Jo Bonney, the director: "Does the lighting design track the

motion of the scene we are leaving—as a visual gesture that would enhance our understanding of what just happened—or do we use the lighting as a visual gesture that leads us into the upcoming scene?"

Lighting is a medium that can change quickly or slowly or as starkly or vividly as necessary. Light can be used to instantly start and end scenes, all the while helping to track the storyline. I continually brainstorm lighting and visual ideas that could help articulate or contextualize every one of these transitions.

As I am writing this design statement, many of my ideas are still in flux. Some of my current ideas will be used, many others discarded. But my collaborators and I will have numerous opportunities to learn more about which ideas best tell the story. These ideas will be tested during the rehearsal process, the technical rehearsals, and, finally, with the preview audience.

ELISHEBA ITTOOP—SOUND DESIGN

Something I have talked to Jo Bonney, the director, and Hilary Bettis, the playwright, about is the idea of being a "third culture kid." It is how I grew up, and it is how the young people in this show are growing up. Being "third culture" means you straddle two or more cultures. For myself, I was born to an Indian and English family, and we moved when I was very young to North Carolina. Those three cultures are all a part of who I am. I claim no one culture; rather, they all influence how I grew up and see and experience the world. I see that also within this family—a straddling of two distinct cultures—whose lives are made incredibly difficult by a government-imposed border.

Through sound and music, I am working to highlight these worlds. What does it mean to not be wholly of one culture and when the country you grew up in doesn't totally take you in and accept you? Third culture kids create their own fusion/hybrid culture that speaks to who they are. That is what I hope to accomplish with the sound design in *72 Miles to Go...*—a sense of hovering between two cultures, that sometimes blend seamlessly and that sometimes are at odds with each other. •



Set models designed by Rachel Hauck for *72 Miles to Go...*

BEFORE THE PLAY

"Our struggles may be different, but I know many of you have been through hard things, too. And many more of us will face hard things in the future. We all have struggles. This, I think, is what it means to be human." —Eva

Recall a time in which a friend came to you with a problem they were dealing with. How did you handle the situation? What did the friend's struggle make you feel?

Think of a time that you went to a friend to discuss a struggle that you were dealing with. How did your friend handle the situation? What similarities arose in the way you handled a friend's problem compared to how a friend handled yours?

What does it mean to have struggles? How do human beings relate to each others' struggles?

Think of another piece of art (theatre, movie, television show) in which you related to a character's conflict, but that conflict was something you'd never experienced. Why did you connect to that character? Why do you think you felt a connection to that character's conflict without experiencing the conflict yourself?

AFTER THE PLAY

"I think doubt is maybe one of the greatest gifts we have, because it makes us keep searching, evolving." —Billy

Of all the characters in *72 Miles to Go...*, to whom did you relate most? What qualities of that character do you see in yourself?

What theatrical devices (set design, lighting design, costume design) helped you determine how time was passing from scene to scene? Describe how what you saw was used to help reflect the passage of time.

Recall a moment from the show in which you felt the dialogue reflected the intensity of the moment. How do you think the actors' interpretation of the dialogue helped to portray the gravity of an intense moment?

A friend is interested in seeing this production; how would you describe it to them without giving anything away?

EMPATHY is an important component of social cognition that contributes to our ability to understand and respond actively to others' emotions, succeed in emotional communication, and promote prosocial behavior. The term "empathy" is derived from the translation of the German word *Einfühlung*, meaning "feeling into." Generally speaking, it refers to the consequences of perceiving the feeling state of another as well as the capacity to do accurately. *72 Miles to Go...* tells the story of one family dealing with a very real and contemporary issue that won't necessarily affect every human being who experiences this story. This play might spark feelings of empathy towards the family and their situation. On the next page, complete the **EMPATHY QUESTIONNAIRE** to highlight your empathetic persona.

EMPATHY QUESTIONNAIRE

Below is a list of statements. Please read each statement carefully and rate how frequently you feel or act in the manner described. Check your answer in the appropriate box. There are no wrong answers or trick questions. Please answer each question as honestly as you can.

STATEMENT	NEVER (0)	RARELY (1)	SOMETIMES (2)	OFTEN (3)	ALWAYS (4)
When someone else is feeling excited, I get excited too					
It upsets me to see someone being treated disrespectfully					
I enjoy making other people feel better					
I have tender, concerned feelings for people less fortunate than me					
I can tell when others are sad even when they do not say anything					
I find that I am "in tune" with other people's moods					
I get a strong urge to help when I see someone who is upset					
When I see someone being taken advantage of, I feel kind of protective towards him/her					
STATEMENT	NEVER (4)	RARELY (3)	SOMETIMES (2)	OFTEN (1)	ALWAYS (0)
Other people's misfortunes do not disturb me a great deal					
I remain unaffected when someone close to me is happy					
When a friend starts to talk about his/her problems, I try and steer the conversation towards something else					
I do not feel sympathy for people who cause their own serious illness					
I become irritated when someone cries					
I am not really interested in how other people feel					
When I see someone being treated unfairly, I do not feel very much pity for them					
I find it silly for people to cry out of happiness					
TOTAL	+	+	+	+	=

GRAND TOTAL

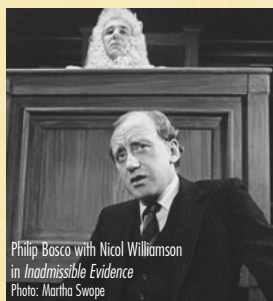
After answering all of the questions, add up your score with the correlating points in the yellow rows (notice the scores change in the middle of the questionnaire). A score above 45 indicates high levels of self-reported empathy while scores below 45 indicate below-average empathy levels.

**Questions compiled from the Toronto Empathy Questionnaire

ROUNABOUT ARCHIVES

COURTROOMS & LEGAL CHALLENGES

While *72 Miles to Go...* explores the legal turmoil that many Mexican immigrants face, depictions of courtrooms and legal fights are not new to Roundabout.



Philip Bosco with Nicol Williamson in *Inadmissible Evidence*
Photo: Martha Swope

Inadmissible Evidence, John Osborne's play from the 1960s, takes place in a courtroom. The main character, lawyer William Maitland, is presenting evidence (much as a prosecutor would and mostly in long monologues) of his life, which is in utter shambles. Roundabout's production

in 1981 brought both the original Maitland—Nicol Williamson—and the original director—Anthony Page—from the London production of 1964. Also starring was Philip Bosco (as the Judge), an actor who performed regularly in Roundabout's productions in the 1980s (and starred in another courtroom drama, *Twelve Angry Men*). Writing for *The New York Times*, Frank Rich said of the show, "this marathon performance is a daring, uncompromising feat: Mr. Williamson ushers us into the consciousness of one of the postwar theater's most unappetizing characters and simply refuses to let us escape. If *Inadmissible Evidence* is an evening of almost pure pain, it is honest pain, truthful pain—pain that is raised by brilliant acting to the level of art."

Terence Rattigan's *The Winslow Boy* explores a student who is wrongfully accused of theft. A powerful solicitor is hired and, in order to prove the boy's innocence, puts the boy through an intense interrogation. After an extensive courtroom fight, the boy is absolved and the case closed. *The Winslow Boy* is one of the first Roundabout productions to tour. After the production in the fall of 1980, a limited tour presented by special arrangement with Lucille Lortel Productions, Inc. sent the show to the 5th Avenue Theatre in Seattle, WA (February 3, 1981, to March 1, 1981); Walnut Street Theatre in Philadelphia, PA (April 1981); and the John F. Kennedy Center for the Performing Arts, Eisenhower Theatre, in Washington, D.C. (April 28, 1981, to May 23, 1981). Roundabout revived the play again in 2013, with a cast that included Roger Rees, Mary Elizabeth Mastrantonio, Michael Cumpsty, and Alessandro Nivola as the powerful barrister, Sir Robert Morton.



The Company of *Twelve Angry Men*
Photo: Joan Marcus

Twelve Angry Men by Reginald Rose was a breakaway hit for Roundabout in 2004 and won the 2005 Drama Desk award for Outstanding Revival of a Play. A subsequent tour took the production to cities across the United States from 2006 to 2008. In his review of the 2004 revival, writing for *The New York Times*, Ben Brantley said "[i]his tidy portrait of clashing social attitudes in a jury room definitely creaks with age. But somehow the creaks begin to sound like soothing music, a siren song from a period of American drama when personalities were drawn in clean lines, the moral was unmistakable and the elements of a plot clicked together like a jigsaw puzzle without a single missing piece."



Rebecca Hall in *Machinal*
Photo: Joan Marcus

In 2013, Roundabout staged a production of Sophie Treadwell's play from 1928, *Machinal*, based on the real-life convicted husband-killer Ruth Snyder. The last two scenes or "episodes" are titled "The Law" and "The Machine" and take place in the courtroom and within the death-row prison cell of character Young Woman, played by Rebecca Hall. Michael Cumpsty played Husband, so despised by Young Woman that the only way she thought she could free herself from him was through the act of murder. •

For more information on the Roundabout Archives, visit <https://archive.roundabouttheatre.org> or contact Tiffany Nixon, Roundabout Archivist, at archives@roundabouttheatre.org



Ted Sod: Where were you born, and where did you go to school?

Malik Howell: I was born in NYC in the Washington Heights area. I have a B.A. degree from SUNY Binghamton.

TS: How and when did you start working as part of the security team at Roundabout?

MH: After graduating college, I was struggling to find work. In 2006, my friend who was already working in security suggested I come in for an interview with Gotham Security, which is the firm that does security for Roundabout. Over 10 years later, I'm still here.

TS: Please describe your responsibilities working in Security at the Steinberg Center and other RTC theatres.

MH: As a security guard, the safety and well-being of our actors, staff, and patrons are our number one priority. Also, security is the first and last person in the building daily. I have to make sure that the building is secure and safe enough to enter. Security is also the first person a patron sees when coming into the building. Their interaction with us could be their first and lasting impression of Roundabout.

TS: What is the most challenging part of your job? Which part is the most fun?

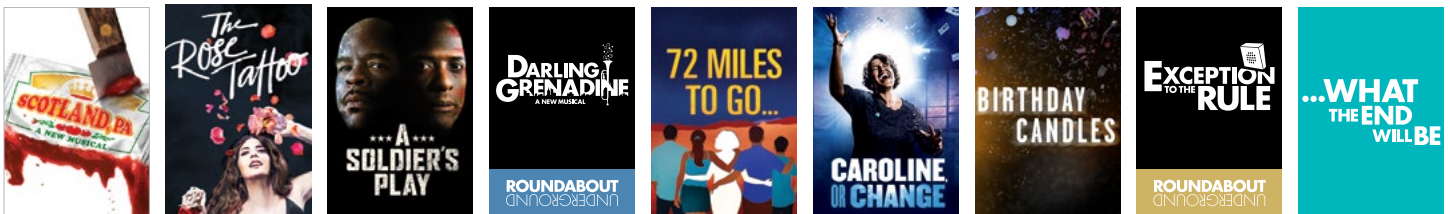
MH: The most challenging part of my job is that it is not the same every day. Anything can and sometimes does change at any moment, and security must be ready at all times. The most fun part of my job is meeting people I never thought I would have met in a million years. This is not a reference to just meeting the famous actors who work here and who are performing for us. I like to talk and interact with all of our patrons, and I have met many fascinating people from all over the world.

TS: Why do you choose to work at Roundabout?

MH: I choose to work at Roundabout because of the flexibility my job allows me to have, which I truly appreciate. Also, I really enjoy the opportunity to see the performances on stage by the actors I see going in and out of the theatre on a daily basis when they are not performing. •

ADDITIONAL RESOURCES
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ROUNABOUT THEATRE COMPANY • 2019-2020 SEASON



Roundabout Theatre Company (Todd Haimes, Artistic Director/CEO), a not-for-profit company founded in 1965, celebrates the power of theatre by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

IN THIS THEATRE

Harold and Miriam Steinberg Center/Laura Pels Theatre



Viola Davis in *Intimate Apparel*
Photo: Joan Marcus

1. The Laura Pels Theatre is an off-Broadway theatre. The difference between a Broadway and off-Broadway theatre is largely to do with the size of the theatre. An off-Broadway theatre usually has between 99 and 499 seats. The Laura Pels Theatre space has 424 seats, which qualifies it as an off-Broadway theatre space.
2. The Laura Pels Theatre opened on April 11, 2004 with a production of *Intimate Apparel* by acclaimed playwright Lynn Nottage.
3. The theatre is named after Laura Pels, a generous donor and Roundabout board member who is passionate about advancing theatre. In discussing how she chooses organizations to support, Pels has said, "They must support classic theatre, advance the work of great playwrights and make theatre more accessible to the general public." These are all core tenets of Roundabout's mission.
4. This season, there are three productions taking place in the Laura Pels Theatre. Over the years, the theatre has featured works by artists such as Lydia R. Diamond (*Toni Stone*), Joshua Harmon (*Significant Other, Skintight*), and Lisa Loomer (*Distracted*), among many others.

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.*

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