

FAD

June 1 through
June 30

theaterworks

I was in a writer's workshop at Center Theatre Group the year I moved to LA and started writing for Television. Being with theatre artists was a respite from my horrible (at the time) TV job; it was the closest thing I could find in LA to my Chicago theatre community. I was meant to be working on a piece about Lupe Velez, the first crossover Mexican star from the 1920's, but I was so drained from the work on the show. I went months without pages.

What I did have for the workshop, every time, was a litany of complaints about my job. I guess it's all I talked about because one day, after moaning about, one of the other writers interjected with, "Why don't you write about that? You come in here with all these stories and no pages. Write about that." Besides feeling a little embarrassed I thought, "Yeah. It's a workshop, right? I could try it." I went off and produced my first set of pages. They came very easily. It was a form of therapy. But the question bouncing around in my mind was: Who'd want to watch a play about TV?

But it turns out that after the initial instinct to relate a few incidents to my life, the world just took off on a fiction path (as plays tend to do) and the script became something more than "a play about TV." Inspired by my real-life interaction with the janitors that cleaned the office after hours, the story took its own shape. It became a story about class and gender and race, as trapped by these two people of Mexican descent, in an office space after hours. It became its own exploration on how, as immigrants and children of immigrants, we trap our "motherlands"— our countries — into these American spaces and try to navigate old cultural rules with new American traditions. And it was important to me that it had a millennial gaze at the center, because so often, in the Theatre, we hear tell our parents' and grandparents' immigrant narrative but this generation has its own narrative — its own narratives — which are multifaceted and complicated experiences not often seen on the American stage, so that became a mission of the play.

Then, after the play was on its feet, another theme started to bubble up from its core until I couldn't ignore it anymore — the notion of "selling out," or compromising one's purpose. The ugly concept of betrayal. And because as a writer, you can't really dictate your character's purpose — characters can be like spirits with their own will — I listened and let Lucia and Abel take the story where they needed it to go. And so here we are, along for their ride.

Tanya Saracho

Cover design by WondriskaRusso Photo by Lanny Nagler

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FADE

by **Tanya Saracho**
directed by **Jerry Ruiz[†]**

THE CAST

(in order of appearance)

Lucia	ELIZABETH RAMOS*
Abel	EDDIE MARTINEZ*

Time: Now. At night, after work hours.
Place: An office in a Film Studio.

Set Design	MARIANA SANCHEZ
Costume Design	HARRY NADAL
Lighting Design	AMITH CHANDRASHAKER
Sound Design	M.L. DOGG
Casting	KATE MURRAY CASTING

Associate Director	TANEISHA DUGGAN
Production Manager	BRIDGET SULLIVAN
Stage Manager	KATE J. CUDWORTH*

"Fade (Saracho)" is presented by special arrangement with SAMUEL FRENCH, INC.

Originally developed and produced at the Denver Center Theatre Company
A division of the Denver Center for the Performing Arts
Kent Thompson, Artistic Director

New York City Premiere Primary Stages (Casey Childs, Founder and Executive Producer;
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[†] Member of SDC, Stage Directors and Choreographers Society.

* Member of Actors' Equity Association, Union of Professional Actors and Stage Managers in the U.S.

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FADE is the 4th production of the 2016-2017 Season.

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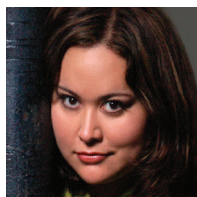
EDDIE MARTINEZ (Abel) is making his **TheaterWorks** debut. He originated the role of Abel in the world premier of **FADE** at Denver Center for the Performing Arts as well as in its subsequent NYC production for Primary Stages. Eddie is an ensemble member of Teatro Vista in Chicago where

he has been seen in *Parachute Man* and *In the Time of the Butterflies* among others. Select credits include: *Big Lake City*, *Cascabel* (Lookingglass Theater); *Our Lady of 121st Street* (Steppenwolf); and *Romeo y Julieta* (Chicago Shakespeare Theater. Film/TV credits include: *Sense8* (Netflix), *Sirens* (USA Network), *Chicago Fire* (NBC) and *The Dilemma* (Ron Howard). Eddie studied at Columbia College in Chicago.



ELIZABETH RAMOS (Lucia) is making her **TheaterWorks** debut. Off-Broadway: *The Surgeon and her Daughters* (Cherry Lane Theatre, Dir. Adrienne Campbell-Holt); *The Idea of Me* (Cherry Lane Theatre, Dir. Jose Zayas); *A Month in the Country* (Classic Stage Company, Dir. Erica Schmidt); and

Bikeman (Tribeca Performing Arts Center, Dir. Michael Bush). Regional: *The Women of Padilla* (Two River Theatre, Dir. Ken Rus Schmoll) *Deferred Action* (Dallas Theatre Center, Dir. David Lozano); *Sleep Rock Thy Brain* (Actors Theatre of Louisville, Dir. Amy Attaway). Previous credits include *Romeo and Juliet*; *Odilia*; and *Sonnets for an Old Century*. Training: Actors Theatre of Louisville Apprenticeship and BFA in Acting from California State University, Fullerton.



TANYA SARACHO (Playwright) is a native of Sinaloa, Mexico. Named “Best New Playwright” by Chicago magazine, she is an Ensemble Member at Victory Gardens Theater, a resident playwright emerita at Chicago Dramatists, a Goodman Theatre Fellow at the Ellen Stone Belic Institute for

the Study of Women and Gender in the Arts and Media at Columbia College Chicago, founder and co-director of ALTA and co-founder and former Artistic Director of Teatro Luna. Her plays have been seen at the Goodman Theatre, Mo’olelo Theater, Steppenwolf Theatre Company, Teatro Vista, Teatro Luna, the Fountain Theatre, Clubbed Thumb, Next Theatre Company, 16th Street Theater, and Oregon Shakespeare Festival. Her plays include *Enfrascada*, *El Nogalar*, *The House On Mango Street* (adaptation), *Our Lady Of The Underpass*, *Surface Day*, *Kita Y Fernanda*, *Quita Mitos*, *Song for the Disappeared*, and *The Tenth Muse*. Tanya is a winner of the Ofner Prize, a recipient of an NEA Distinguished New Play Development Project Grant and a 3Arts Artists Award. Tanya is a member of SAG/AFTRA and the Writers’ Guild of America. Currently, she writes for the Lifetime series *Devious Maids*, HBO’s *Girls*, *Looking* and ABC’s *How to Get Away With Murder*.



JERRY RUIZ (Director) is making his **TheaterWorks** debut. Credits include: the world premiere of **FADE** at Denver Center as well as its subsequent NYC production for Primary Stages; *Twelfth Night* (PlayMakers Rep); *Mala Hierba* (Second Stage); *Basilica* by Mando Alvarado (Rattlestick Playwright's Theater); *Philip Goes Forth, Love Goes to Press* (Mint Theater Company); *Enfrascada* (Clubbed Thumb); *A King of Infinite Space*, *Sangre* (SummerStage); *Mariela in the Desert* by Karen Zacarias (Repertorio Español); *The King is Dead* by Caroline V. McGraw; *Rattlers* by Johnna Adams (Flux Theater Ensemble); and *Waiting for the Hearse* (Mixed Blood). Upcoming: *Twelfth Night* at the Old Globe in San Diego. Jerry has developed work at Second Stage, Denver Center for the Performing Arts, Playwright's Horizons, Soho Rep, The Public, The Atlantic, Oregon Shakespeare Festival and the Playwrights Realm. From 2011-2015, he served as Curator for the Crossing Borders festival of new plays at Two River Theater in NJ. He was a recipient of the 2009-2011 NEA/TCG Career Development for Directors Grant and a Van Lier Directing Fellow for Second Stage, 2007-2009. MFA: UCSD, BA: Harvard. Member of SDC.



ROB RUGGIERO has been the Producing Artistic Director of **TheaterWorks** since 2012 and part of the theater's artistic leadership for 24 years. He has directed over 50 shows, most recently *Next to Normal*, *Relativity* and the fourth annual production of *Christmas on the Rocks*. Rob has earned national recognition for his work on plays and musicals. His Broadway credits include *Looped* (starring Valerie Harper in a Tony-nominated performance) and *High* (starring Kathleen Turner). Off-Broadway, he conceived and directed the original musical revue entitled *Make Me a Song: The Music of William Finn* (Nominated for the Drama Desk and the Outer Critics Circle Awards). Rob conceived and directed the world premiere musical portrait of Ella Fitzgerald entitled *Ella*, which has been seen on more than 24 regional theater stages from 2005-2010 before beginning a National Tour. His work has received multiple awards and recognition in Connecticut, as well as in other cities around the United States. In 2015, Rob had the opportunity to direct a Greek production of *Fiddler on the Roof* in Athens. Rob has directed numerous shows at Goodspeed Musicals including 2015's production of *La Cage aux Folles*, and productions of *Fiddler on the Roof* (Connecticut Critic's Circle Award for Best Direction), *The Most Happy Fella* (Connecticut Critic's Circle Award for Best Direction), *Carousel* (Broadway World Award), *Annie Get Your Gun*, *Camelot*, *Big River*, *1776* and a new adaptation of *Show Boat* (Connecticut Critic's Circle Award for Best Direction). This new version is now being licensed by the Rodgers & Hammerstein Organization.
www.robruggiero.com

who

MARIANA SANCHEZ (Set Design) is making her **TheaterWorks** debut. She is a New York-based scenic designer. Her credits include: *Fade* (Primary Stages), *The River Bride* (Oregon Shakespeare Festival), *Troy* (The Public Theater), *Frontieres Sans Frontieres* (The Bushwick Starr), *War* (Yale Repertory Theater), *Chained Woman* (The New School for Drama), *Peter Pan* (Yale University Theater) among others. Mariana grew up in Mexico and worked as an architect in Mexico City for several years before moving to the U.S. where she earned an MFA at the Yale School of Drama. While at Yale, she was awarded The Donald and Zorca Oenslager Fellowship Award in Design and the FONCA Artistic Residency Award.

HARRY NADAL (Costume Design) **TheaterWorks:** Over ten productions including most recently, *Third* and *Good People*. New York: The Brooklyn Academy of Music, The Atlantic Theater, Lincoln Center Institute, LAByrinth Theater, Intar Theater, Theater for the New City, Spectrum Stage, HOME for Contemporary Theater and Arts, HERE Arts Center, Miranda Theater, Pregones/PRTT, and Ensemble International Theater, among many. International/Regional: Danza Del Alma (Cuba), Edinburgh Fringe Festival, Arena Stage (Washington, DC), Boise Contemporary Theater, UrbanArias (Arlington, VA), Bloomsburg Theatre Ensemble, and Open Stage (Harrisburg, PA), among others. Broadway: Paul Simon's *The Capeman* (Assistant Designer); *A Class Act* (Assistant Designer). Education: MFA, NYU-Tisch. Originally from Puerto Rico, but resides in New York City. www.harrynadal.com

AMITH CHANDRASHAKER (Lighting Design) is making his **TheaterWorks** debut. Selected credits - Theater: *Twelfth Night* (The Public), *Her Requiem* (LCT3), *Fidelis* (The Public), *Ping Pong* (The Public), *Alligator* (New Georges/Sol Project), *Ike at Night* (UTR/ The Public), *Quiet, Comfort* (Hoi Polloi), *Take Care* (The Flea), *Platonov* (The Kitchen/Jay Scheib), *The Hatmaker's Wife* (Playwrights Realm), Opera: *Scarlet Letter* (Opera Colorado), *Abduction from the Seraglio* (Atlanta Opera), *Cato in Utica* (Opera Lafayette), *L' Elisir D'Amour* (The Curtis Institute). Dance: Sidra Bell, Alexander Ekman, Aszure Barton, Kate Weare, Cedar Lake Contemporary Ballet, Rennie Harris Pure Movement, The National Dance Co. of Wales, Aalto Ballet Theatre Essen in Germany, and the Royal New Zealand Ballet.

M.L. DOGG (Sound Design) is making his **TheaterWorks** debut. He has designed for such companies as The New Group, Seattle Repertory Theatre, Huntington Theatre, Playwrights Realm, Primary Stages, Page 73 Productions, Playwrights Horizons, Dorset Theatre Festival, American Repertory Theatre, Actors Theatre Of Louisville, Cherry Lane Theatre, Waterwell Productions, Colt Coeur, MCC Theatre, Geffen Playhouse, Long Wharf Theatre, Roundabout Theatre Company, Royal National Theatre, Debate Society, Ars Nova, Keen Company, South Coast Repertory, Signature Theatre, Pearl Theatre, Williamstown Theatre Festival, Almeida Theatre, Public Theatre, Milwaukee Repertory Theater, Second Stage Theatre, Nicholas Ward Productions, 13P, Women's Project, Classic Stage Company, and Shakespeare And Company. Broadway: *Oh, Hello On Broadway*; *The Pee-wee Herman Show*. Drama Desk, IRNE, and IT nominee; Lortel award for Here Lies Love, fringeNYC award for *Go-Go Kitty, GO!*

KATE MURRAY (Casting Director) Select credits include work with the BAFTA/Rocliffe New Writing Forum, Bedlam, The Cherry Lane Theater, Hudson Valley Shakespeare Festival, New Georges, The Studio Theatre, Throughline Artists, Two River Theater, and UglyRhino Productions. Broadway credits as Casting Associate include *The Crucible*, *A View from the Bridge*, *A Delicate Balance*, *A Raisin In The Sun*. As Casting Assistant: *Lucky Guy*. Kate is the Associate Casting Director at the Public Theater/New York Shakespeare Festival.

BRIDGET SULLIVAN (Production Manager) is enjoying her second season with **TheaterWorks**. Her experience includes production and project management, as well as many years in the world of props. Head of production for the Weston Playhouse Theatre Company in Vermont for 7 years, Bridget's past work also includes managing celebrity concerts at North Shore Music Theatre, and Project Manager for Barbizon Lighting Company for several years. Highlights of her props and management credits also include City Theatre Company in Pittsburgh and the Santa Fe Opera. A proud graduate of Randolph-Macon Woman's College in Lynchburg, VA., Bridget has a BA in Theatre Arts, and hails from Bucks County, Pennsylvania.

KATE J. CUDWORTH (Production Stage Manager) has enjoyed four seasons and 23 productions with **TheaterWorks** including *Next to Normal*, *Sunset Baby*, *Relativity*, *Midsummer*, *Woody Sez* and *Becoming Dr. Ruth*. Off-Broadway: *Freud's Last Session*, [title of show]. NY/Regional: Barrington Stage Company (8 seasons including *Freud's Last Session*; *Dr. Ruth*, *All The Way*; *Joe Iconis' The Black Suits*), Atlantic Stage Company, Hartford Stage, Manhattan School of Music (4 seasons), Yale Opera, York Theatre Company, Bronx Opera Company, Fringe NYC, NYMF.

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