

Jamil Khoury
Artistic Director

Malik Gillani
Executive Director



The World Premiere
of
Our Enemies:
Lively Scenes of Love and Combat
By Yussef El Guindi

Directed by Patrizia Lombardi Acerra SSDC

Featuring:

**Kareem Bandealy*, Andrew Navarro*, Don Bender, Monica Lopez,
Susie Griffith, Vincent P. Mahler, and James Elly**

<i>Producers</i>	Malik Gillani and Jamil Khoury
<i>Production Manager</i>	Alexandra Herryman
<i>Scenic Designer</i>	Lee Keenan
<i>Lighting Designer</i>	Mac Vaughey
<i>Costume Designer</i>	Christine Pascual
<i>Sound Designer & Original Music</i>	Robert Steel
<i>Props Designer</i>	Daniel A. Katz
<i>Projection Designer</i>	Mike Tutaj
<i>Casting Coordinator</i>	Isaac Sernoffsky
<i>Publicity Consultant</i>	Cathy Taylor Public Relations
<i>Assistant Director</i>	Sandeep Shekhar Das
<i>Production Dramaturg</i>	Jennifer Shook
<i>Stage Manager</i>	Adrienne Guldin
<i>Assistant Stage Manager</i>	Rachel Robinson
<i>Technical Director</i>	David "Big" Krause

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CAST - In order of appearance

Mohsen	Andrew Navarro*
Earl/Father Carol/Russel	Don Bender
Gamal	Kareem Bandealy*
Olivia	Susie Griffith
Noor	Monica Lopez
Sheikh Alfani	Vincent P. Mahler
Hani	James Elly

Understudies in alphabetical order

Noor/Olivia	Saren Nofs-Snyder
Earl/Father Carol/Russel/Sheikh Alfani	J.R. Rodriguez
Gamal/Hani	Omen O. Z. Sade
Mohsen	Tariq Vasudeva

*Denotes member of Actor's Equity Association, the Union of Professional Actors and Stage Managers.

PRODUCTION STAFF

Director	Patrizia Lombardi Acerra
Producers	Malik Gillani and Jamil Khoury
Production Manager	Alexandra Herryman
Scenic Designer	Lee Keenan
Lighting Designer	Mac Vaughey
Costume Designer	Christine Pascual
Sound Designer & Composer	Robert Steel
Props Designer	Daniel A. Katz
Projection Designer	Mike Tutaj
Publicity Consultant	Cathy Taylor Public Relations
Assistant Director	Sandeep Shekhar Das
Assistant Production Manager/Casting Coordinator	Isaac Sernoffsky
Production Dramaturg	Jennifer Shook
Stage Manager	Adrienne Guldin
Assistant Stage Manager	Rachel Robinson
Violence Choreographer	Kirsten Brookman
Poster Art Illustrator	Andrew Skwish
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To our gracious hosts at the First United Methodist Church at The Chicago Temple, who exhibit hospitality and generosity towards us on a daily basis, and provide us a space in which we can flourish and grow.

To Reverend Philip Blackwell and Sally Blackwell,
 with heartfelt affection and gratitude.

To Stuart Carden, Kevin Heckman, and Anish Jethmalani
 for their assistance with casting.

To Jennifer Shook's Dramaturgy One class at
 The Theatre School at DePaul University.

To Thom Van Ermen at the Theatre Building Chicago,
 Jon Heuring at Victory Gardens Theatre,
 and Walter Stearns at Porchlight Music Theatre.

From Playwright Yussef El Guindi: Much thanks to Jamil and Malik for their continued support of my work. And much thanks to Ars Nova for hosting a reading of my play in New York; and Remy Bumpo Theatre for co-hosting a reading of the play in Chicago.

ACKNOWLEDGEMENTS

The following foundations, businesses, and individuals have supported Silk Road Theatre Project and/or our production of *Our Enemies: Lively Scenes of Love and Combat*. We thank them for their generosity and their commitment to our mission.

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CONTACT SILK ROAD THEATRE PROJECT

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ABOUT SILK ROAD THEATRE PROJECT

Mission

Silk Road Theatre Project showcases playwrights of Asian, Middle Eastern, and Mediterranean backgrounds, whose works address themes relevant to the peoples of the Silk Road and their Diaspora communities. Through the creation and presentation of outstanding theatre, we aim to promote discourse and dialogue among multi-cultural audiences in Chicago.

The Silk Road Stretched From Japan to Italy. So Does Our Theatre.

The term "Silk Road" refers to the great trade routes that originated in China and extended across Central and South Asia, the Middle East, and into Europe, from the 2nd century B.C. until about the 16th century A.D. The dominant land routes connected China to Syria, and adjoined to sea routes, creating an East-West corridor linking Japan to Italy. These transcontinental caravans resulted not only in trade, of which silk was an important commodity, but also in tremendous cross-cultural interaction among the peoples of the regions; interaction that fostered the exchange of ideas and the fusion of art and aesthetics.

The Silk Road is a legacy associated with rich traditions of oral narrative, epic poetry, and storytelling. Thus, the celebrated trade routes serve Silk Road Theatre Project both as a geographic guide as well as a metaphor for intercultural dialogue.

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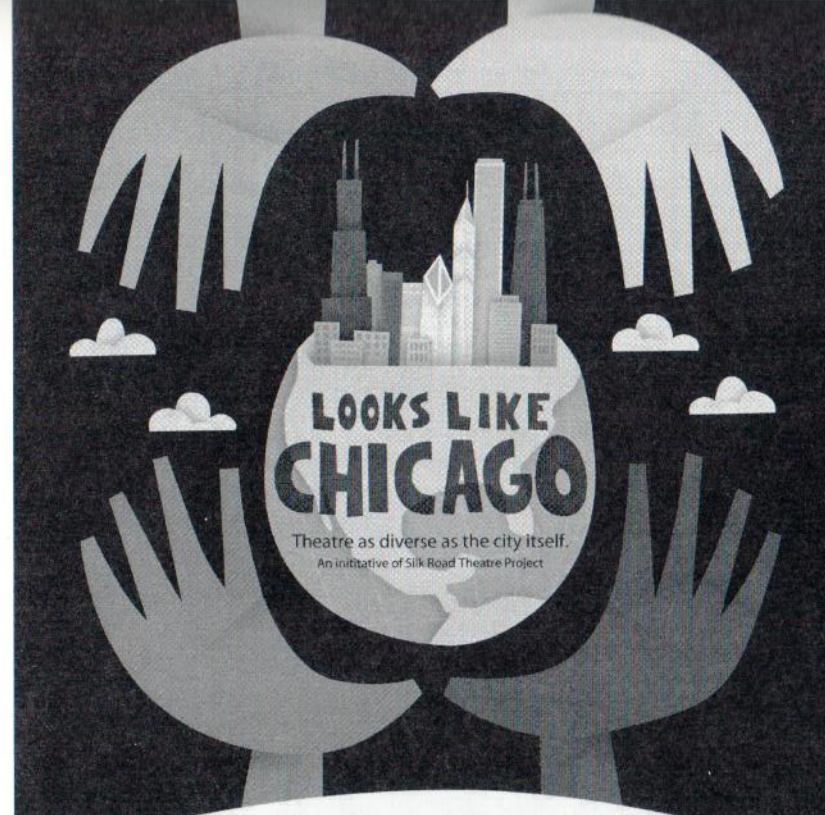
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The financial challenges of running an affordable, high quality, socially conscientious, multi-cultural theatre company are daunting! In order to continue producing such important works as *Our Enemies: Lively Scenes of Love and Combat*, we rely on the support and generosity of people like you. Support Silk Road Theatre Project!

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Looks Like Chicago is supported by a grant from **The Joyce Foundation**



Kareem Bandlealy* (*Gamal*) is a company member and Associate Artist of Silk Road Theatre Project. He was previously seen here at SRTP in *Ten Acrobats in an Amazing Leap of Faith* and *Back of the Throat*, both, also, by Resident Playwright Yussef El-Guindi. He has elsewhere been seen in Chicago at Goodman Theatre, About Face, Remy Bumppo, American Theater Company, and many others. Regional credits include *Julius Caesar* and *Stuff Happens* at Pittsburgh Irish & Classical Theatre; *Loves Labour's Lost* at Notre Dame Summer Shakespeare; and *Four Seasons* at Orlando Shakespeare Theater. Film: *In Plain Sight*, *Counting Backwards*, *Bodega*, and Michael Keaton's *The Merry Gentleman*. You can also catch him right now at Chicago Shakespeare Theater in *Short Shakespeare! Romeo & Juliet*. Kareem is a proud member of AEA/SAG/AFTRA.



Andrew Navarro* (*Mohsen*) is pleased to be making his Silk Road Theatre Project debut. He was most recently seen in *King Lear* at the Goodman Theatre where he has also performed in *The Gift Horse*, *Zoot Suit*, *Spinning Into Butter* and *The Odyssey*. Other Chicago credits include *Much Ado About Nothing* and *Taming of the Shrew* at Chicago Shakespeare Theater; and *Our Town* at Steppenwolf Theatre. Regional credits include *Midsummer Nights Dream*, *Tale of the Allergists Wife*, *Romeo and Juliet* and *As You Like It* at Indiana Repertory Theatre.



Don Bender (*Earl/Father Carol/Russel*) is happy to be making his first appearance with Silk Road Theatre Project. He was last seen as Sherlock Holmes in City Lit's production of *The Hound of the Baskervilles*. Don has been acting in

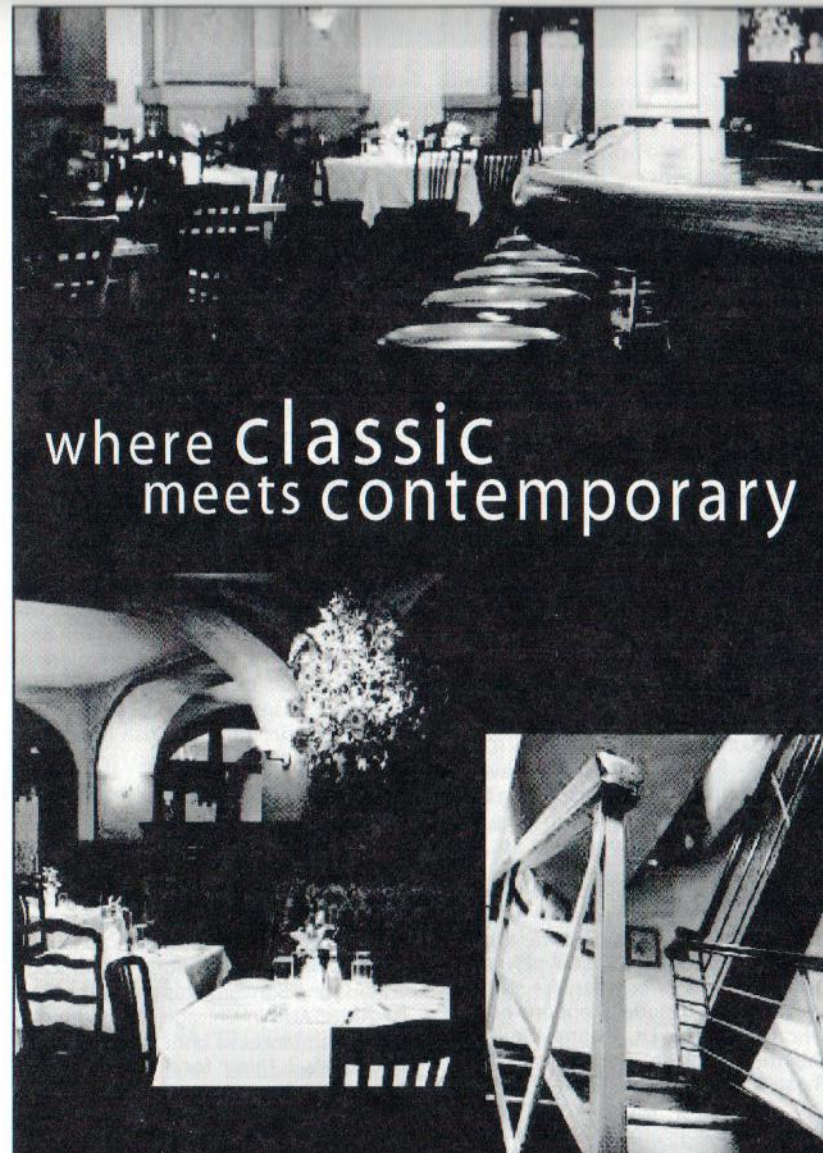
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Chicago for 25 years and has worked with such theatres as Writers Theatre, Next Theatre, Circle Theatre, Stage Left, The Journeymen, The Hypocrites, Seanachai Theatre, Bailiwick Repertory and Shakespeare's Motley Crew.



James Elly (*Hani*) is thrilled to be working with Silk Road Theatre Project for the first time. A graduate of Northwestern University's Theater program, James has performed all over Chicago for the past seven years. Favorite shows include *Phedre* at Court Theater; *World Set Free* at Steppenwolf; *The Love Song of J. Robert Oppenheimer* at Next Theater; *Catch-22* at Steep Theater; *Twelfth Night* at Noble Fool; and *Detective Story* at Strawdog. He most recently understudied Zoran in *Tesla's Letters* at Timeline Theater and the title role in *Troilus and Cressida* at Chicago Shakespeare Theater. Thanks to Kareem for bringing him in and thanks to his family and friends for their love and support.



Susie Griffith (*Olivia*) is thrilled to have the chance to bring Olivia to life in her first opportunity to work with Silk Road Theatre Project. She is often attracted to new

works and most recently, she was a part of Rhino Fest in a two-person play called *Defender*. Other companies she has worked with include Steppenwolf, The Lyric Opera, City Lit Theatre, Northlight Theatre, Provision Theater, and Steep Theatre, among others. A former member and Managing Director of Terrapin Theatre, she appeared in such acclaimed Terrapin productions as *Requiem in a Light-Aqua Room*, *Blue Remembered Hills* and *Aunt Dan and Lemon*. Special thanks and love to her wonderful husband Scott and fabulous step-kids Olivia, Emma and Dan for their on-going support!



Monica Lopez (*Noor*) is pleased to be making her Silk Road Theatre Project return after appearing in Yussef El Guindi's *Ten Acrobats in an Amazing Leap of Faith*.

Other recent Chicago credits include work with the Goodman, Writer's and Halcyon Theatres. In addition to her stage work, Monica has been seen in numerous

commercials and this fall her voice can be heard as Officer Rosetti and various town folk for a Marvel2 video game.



Vincent P. Mahler (*Sheikh Alfani*) returns to Silk Road Theatre Project after appearing in their hugely successful *Merchant on Venice* and previously in Yussef El

Guindi's *Ten Acrobats in an Amazing Leap of Faith* (After Dark Award: Best New Play). Recent credits include *The Weir* for Signal Ensemble (Jeff Citation Ensemble nomination); and *The General from American and Guantanamo* with Timeline. He was Artistic Director for Frump Tucker Theatre, appearing in *How I Learned to Drive*, *Below the Belt*, and *An Empty Plate in the Cafe du Grand Boeuf*. For Pegasus Players, he performed in *The Lynching of Leo Frank* (Jeff Citation: Best New Play) and the Chicago premiere of *La Bête*. Other credits: Bailiwick, Buffalo Theatre Ensemble, Chicago Jewish Theatre, Circle, Interplay, Irish Repertory, New Tuners, and Seanachai.



Saren Nofs-Snyder (*Noor/Oliva Understudy*) was most recently seen as Mrs. Cheveley in *An Ideal Husband* for Circle Theatre, a production acclaimed by both the Chicago

Tribune and Sun-Times as one of the "Best Of 2007." Also in Chicago she had multiple performances as understudy to Annie in *The Real Thing* for Remy Bumpo. Regionally Saren has worked with the Utah Shakespearean Festival as Celia in *As You Like It* and Myrtle Mae in *Harvey*; with Artists Repertory Theatre as Lady Caroline Bramble in *Enchanted April*; and Quintessence as Lady Macbeth in *Macbeth*. Last year Saren worked with Pulitzer Prize winning playwright Lanford Wilson on the revision of his Obie winning play *Sympathetic Magic* re-originating the role of Barbara. Saren holds an MFA from the University of Missouri, Kansas City.



J.R. Rodriguez (*Earl/Russel/Father Carol/Sheikh Alfani Understudy*) is pleased to be part of such a wonderful company. New to Chicago, J.R. has spent 31 years in



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the business of Acting and Directing. Film credits: *Bolden* (Dan Pritzer, Director), *Loggerheads* (Tim Kirkman, Director), *Chasers* (Dennis Hopper, Director), *Black Knight* (Gil Younger, Director), and *20 Funerals* (Angus Hourvovs, Director). Television credits: *Surface*, *Dawson's Creek*, *One Tree Hill*, *America's Most Wanted* and *Matlock*. Anime credits: *Kite*, *Blue Submarine 6*, *Crusher Joe*, and *Earthian*. Stage credits include *1776* as John Adams, *Annie* as Oliver Warbucks, *Julius Caesar* as Marcus Antonius, *American Buffalo* as Donny, *Romeo & Juliet* as Lord Capulet, *Breaking Legs* as Tino, and *Annie Get Your Gun* as Buffalo Bill Cody. Director credits include *Assassins*, *A View From The Bridge*, *The Diary of Anne Frank*, *Entertaining Mr. Sloan*, *Marlon Brando Sat Right Here*, *The Lamppost Reunion*, and *Change of Life* (World Premiere). J.R. is very excited to be a founding member of Chicago's newest productions company, FACING SOUTH PRODUCTIONS. To Canzano, Jarman, Hill, Parker, Davis, Welch, Thompson-Parker, Wright and my wonderful Mother and Father I say thanks for standing beside me. I'll make you proud.



Omen O.Z. Sade (*Gamal/Hani Understudy*) understudies the roles of Hani and Gamal in this, his first production with Silk Road Theatre Project.

Omen grew up in Upstate New York, performing at the Sterling Renaissance Faire. When at home he still performs with his street theater group "Feckless Momes!". Omen's passion for popular theater forms took him to Italy to train in *commedia dell'arte*, and clowning, and to London, to study Shakespeare. His credits in and around New York City include productions of Shakespeare, Tennessee Williams, and Fredrico Garcia Lorca. Omen is a graduate of Sarah Lawrence College, where he studied theater and social justice.



Tariq Vasudeva (*Mohsen Understudy*) recently appeared in a highly successful performance as the clown in Silk Road Theatre Project's critically acclaimed production of *Merchant on Venice* in late 2007. Other recent credits include the lead role of R.P. McMurphy in the stage version of *One Flew Over The Cuckoo's Nest*

produced by the St. Sebastian Players in Chicago. He graduated in 2006 from Denison University (Ohio) where he played comic roles in productions of *American Notes*, *Les Liaisons Dangereuses*, *Taming of the Shrew*, *Room Service*, *Hamlet* and others. Thank you to Jamil, Malik and Patrizia for their incredible inspiration. A big thank you to my cousin Nitin Oberoi for his support and my Mom and Dad for gifting me their passion for the arts.



Yussef El Guindi (*Playwright*) Yussef's most recent production was *Back of the Throat*, winner of the 2004 Northwest Playwright's Competition held by Theater

Schmeater. It won L.A. Weekly's Excellence in Playwriting Award for 2006. It was also nominated for the 2006 American Theater Critics Association's Steinberg/New Play Award, and was voted Best New Play of 2005 by the Seattle Times. It was first staged by San Francisco's Thick Description and Golden Thread Productions; then later presented in various theaters around the country including Silk Road Theatre Project and The Flea Theater in New York. Another play of his, *Ten Acrobats in An Amazing Leap of Faith*, staged by Silk Road Theatre Project, won the After Dark Award for Outstanding New Play in Chicago in 2006. His two related one-acts, *Acts of Desire*, were staged by the Fountain Theatre in Los Angeles. *Back of the Throat* and the two related one-acts, now titled, *Such a Beautiful Voice is Sayeda's* and *Karima's City*, have been published by Dramatists Play Service. The latter one-acts have also been included in THE BEST AMERICAN SHORT PLAYS: 2004-2005 to be published by Applause Books in 2008. Yussef holds an MFA from Carnegie-Mellon University and was playwright-in-residence at Duke University. In 2007, Yussef was named Silk Road's Resident Playwright.



Patrizia Lombardi Acerra (*Director*) is a Midwest-based stage director, adapter, arts instructor, and producer, with over 45 productions in the past 15 years. In 2000-

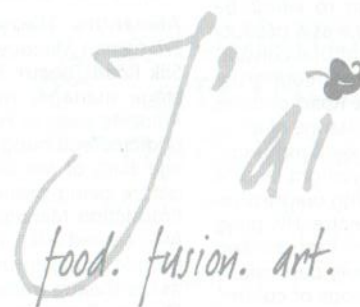
2001, she resided in Rome, Italy, working with The English Theatre of Rome, and creating an ensemble of actors for the then newly formed International Theatre of Chicago (now Premiere Theatre &

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Performance). Ms. Acerra holds Masters degrees in Theology, Communications and Directing, and is a university instructor of Theatre, Communications and English as a Second Language. She has worked locally with Silk Road Theatre Project, Azusa Productions, Scott Dray Productions, Clock Productions, and is an Artistic Associate with Porchlight Music Theatre Chicago and Bailiwick Repertory Theatre. Favorite projects include *Iphegenia in Kingman* (a world premiere), *Immaginalo* with the English theatre of Rome, *Right!* (an original translation of Pirandello's *Così è (se vi pare!)*), as well as *Ocean Sea* and *Einstein's Dreams*, both of which were artistic partnerships with Dawn Arnold and the Moving Dock Theatre Company. Ms. Acerra is a Professional Advisor and Instructor for De Paul University. In addition, she is the founder of P L Acerra Consultants, which specializes in non-profit consulting. Ms. Acerra is a member of the Society of Stage Directors and Choreographers. In fall of 2008, Ms. Acerra will direct a world premiere translation of Botho Strauss' *Seven Doors* in a translation by Peter Jansen. www.placerra.com.

Jamil Khoury (Artistic Director) is Founding Artistic Director of Silk Road Theatre Project, a position to which he brings extensive experience as a producer, playwright, and cross-cultural consultant. He is honored to be promoting the cultural production of Silk Road peoples and to be fostering the exchange of ideas within Chicago's theatre community. Khoury's vocation as a playwright lends a valuable currency to fulfilling our mission as a playwright driven theatre. His plays focus on Middle Eastern themes and questions of Diaspora. He is particularly interested in the intersections of culture, national identity, sexuality, and class. Khoury holds a M.A. degree in Religious Studies from The University of Chicago Divinity School and a B.S. degree in International Relations from Georgetown University's School of Foreign Service. He has over eleven years experience as a cross-cultural and international relocations consultant, and has developed courses in Middle East Studies for The University of Chicago Graham School of General Studies. Khoury's play *Precious Stones* won Gay Chicago Magazine's 2003 After Dark Award for Outstanding New Work and has been performed in ten cities across the U.S. His play *Fitna* was performed at University Theatre of The University of Chicago and his play *Azizati*

was performed at Café Voltaire. Khoury serves on the Board of Directors of The League of Chicago Theatres.

Malik Gillani (Executive Director) is Founding Executive Director of Silk Road Theatre Project, a position to which he brings extensive experience in producing, management, and business development. He is thrilled to be promoting both the rich cultural legacy of the Silk Road and greater visibility for Silk Road artists. Gillani nurtured Silk Road Theatre Project from its embryonic stage into a celebrated theatre company, integrating business acumen and fiscal responsibility within an artistic mission. He studied at The University of Chicago Graduate School of Business majoring in marketing and small business management and earned a Bachelor's in Liberal Arts from St. John's College in Annapolis, Maryland, with an emphasis on the Great Books. Gillani has 14 years experience operating technology consulting firms where at various points in his career he was responsible for sales, marketing, negotiations, contract management, and human resources. Gillani is the recipient of the IBM Business and Technology Leadership Award. He was recently honored by Changing Worlds for Outstanding Contribution to the Arts.

Alexandra Herryman (Operations & Production Manager) came to work with Silk Road Theatre Project in 2005 as the stage manager for *Ten Acrobats in an Amazing Leap of Faith*. She quickly got addicted and hung around to stage manage *Back of the Throat* and *Caravaggio*, before being promoted to Operations & Production Manager in December 2006. Allie earned a B.A. in English and Theatre from St. Bonaventure University and credits her theatre training to the Chautauqua Theatre Company in upstate NY. She's held ladders, painted sets, run spotlights and made costumes around town, particularly with Tantalus Theatre Group, Porchlight Music Theatre, and Northlight's Open Door Ensemble.

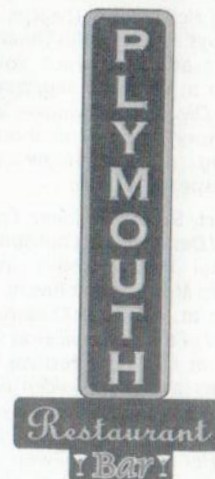
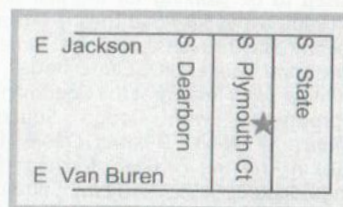
Lee Keenan (Resident Scenic Designer) is an Instructor of Lighting Design at Loyola University Chicago. He holds an MFA from Northwestern University, is a founding member of Sandbox Theatre Project, and is Resident Scenic Designer for Silk Road Theatre Project. Chicago theatrical credits include: Scenic Designer for *Back of the Throat*, *Caravaggio*, *Golden Child* (After Dark Award - Outstanding Design Team), *Merchant on Venice* at Silk Road Theatre Project; co-designer for *Betty's Summer*

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Vacation at Infamous Commonwealth Theatre Company; *I Dream In Blues, Still Life with Iris* at Vittum Theater; Lighting Designer for *Caravaggio* (After Dark Award – Outstanding Lighting Design) at SRTP; *Hope Springs Infernal, Hatfield & McCoy, Ellen Under Glass* at The House Theatre; *The Misanthrope* (After Dark Award—Outstanding Design Team); *The God of Hell* at Next Theatre; *Time and the Conways* at The Griffin Theatre; *The Home Project* at About Face Youth Theatre; *Dorian* at Bailiwick Repertory Theatre; *A Polish Diva from Milwaukee* at Milwaukee Repertory Theatre and *Short Shakespeare: Taming of the Shrew* at Chicago Shakespeare Theater.

Robert Steel (*Resident Composer and Sound Designer*) Recent sound design and original music credits include *What Dreams May Come* at Piven; *Merchant on Venice* at Silk Road Theatre Project; *The Hound of the Baskervilles* at City Lit; *Robin Hood* at Oak Park Festival Theatre; *Mad Dancers* at Piven; *Golden Child* at SRTP; *Chekov Stories* at Piven; *Jekyll and Hyde* at City Lit; *Caravaggio* at SRTP; *Lady Chaplin and Her Tramp* at Piven; *Holmes and Watson* at City Lit; *Back of the Throat* at SRTP; *Ten Acrobats in an Amazing Leap of Faith* at SRTP; *Stones in His Pockets* at Apple Tree; *Seascape* at City Lit; *Great Expectations* at Piven; *Dead Man Walking* and *Arcadia* at Notre Dame; and *Camp Nimrod for Girls* at Live Bait. He is the Resident Composer & Sound Designer at Silk Road Theatre Project and City Lit. He also composes for video and film and is on faculty at DePaul's Digital Cinema Department. He is a recipient of After Dark awards and awards from ASCAP and the Illinois Arts Council.

Mac Vaughey (*Lighting Designer*) is a Chicago based lighting designer. Recent credits include work with Walkabout Theatre, Premiere Theatre and

Performance, Teatro Luna and Infamous Commonwealth. Additionally, Mac is the Master Electrician for The American Theatre Company, The Next Theatre Company, and Pegasus Players. On Saturday nights, you can see Mac's work at Climax Lounge, where he is the house "LJ."

Daniel A. Katz (*Props Designer*) is happy to be working with Silk Road Theatre Project again, after being an intern for *Merchant on Venice*. A recent graduate of the University of Illinois at Urbana-Champaign, some credits there include Props Master for *Candles to the Sun* and *Bee-Luther-Hatchee*. Other credits include serving as the Props Master for *Berlin to Broadway w/ Kurt Weill* at Light Opera Works and *The Adding Machine* at Oakton Community College.

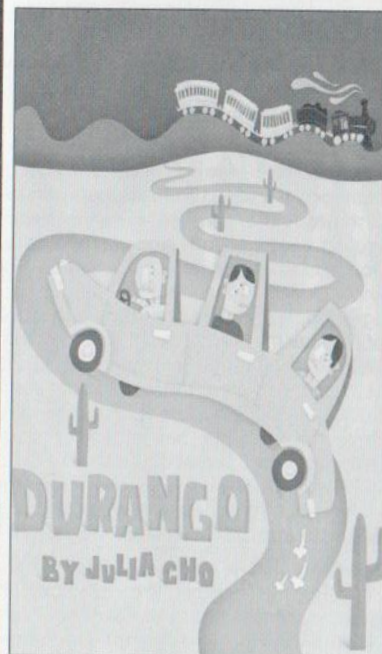
Christine Pascual (*Costume Designer*) is pleased to be working for the first time with Patrizia and Silk Road Theatre Project. Recently she has designed *Joe Turner's Come and Gone* at Centerstage in Baltimore; *Black Nativity* at the Goodman (a co-production with Congo Square); *Defiance* at Next Theatre; *Creole* for InFusion Theatre; *Elmina's Kitchen* for Congo Square; *Fiction* for Remy Bumppo; *Columbo Takes a Rap* and *Death by Darkness* at the International Mystery Writers Festival in Owensboro, KY; *Flyin' West* at the Court Theatre; *Massacre* for Teatro Vista at the Goodman; *Black Caesar* at Pegasus Players; *Joe Turner's Come and Gone* at the Goodman for Congo Square Theatre; *Elliot: A Soldier's Fugue* at Steppenwolf; *Another Part of the House* for Teatro Vista; and *An African Company Presents Richard III, Stickfly*, and *Seven Guitars* for Congo Square Theatre. Other theaters she has designed for include: Apple Tree, TimeLine, Victory Gardens, A Red Orchid and Defiant Theatre where she was a company member. She is an artistic associate of Teatro Vista and is a member of the United Scenic Artists Local

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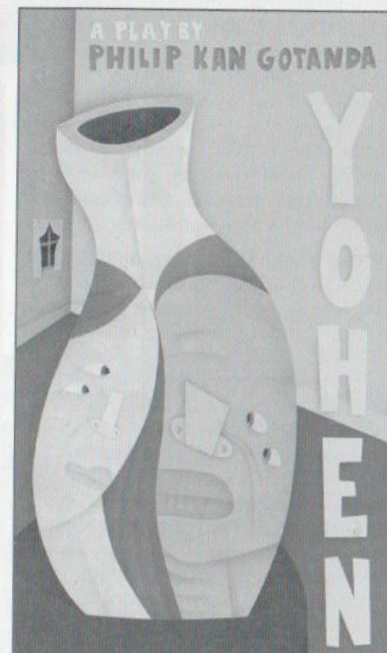


Written by Julia Cho
Directed by Carlos Murillo

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To the outside world, the Lee boys look like the perfect Korean American sons: Isaac plans to be a doctor and his younger brother, Jimmy, is a champion swimmer with a bright future. But when their widowed father, Boo-Seng, decides to take them on a road trip to Durango, Colorado, all three find themselves grappling with old memories and unhealed wounds. As tempers flare and secrets break open, the difference between who they are and who they've pretended to be threatens to tear the family apart.



By Philip Kan Gotanda
Directed by Steve Scott

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Sumi, a divorced Japanese woman, and James, an African American GI, meet in post-World War II Japan, fall in love, and marry. Nearly four decades later, now living in a quiet Los Angeles suburb, their seemingly durable marriage, tempered by years of fighting prejudice together, is threatened when Sumi decides James must move out of their house and begin dating her. More than a study of clashing cultures, *Yohen* is an intimately observed, poetically resonant story of two longtime partners who discover that the person one perceives in a new culture is not necessarily the person "left behind" in one's own.

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829. Upcoming projects: *Talented Tenth* at Congo Square Theatre; *First Breeze of Summer* at Court Theatre; and *Dreamlandia* with Teatro Vista. To see examples of her work: www.ChristinePascual.com

Mike Tutaj (*Projection Designer*) is working with Silk Road Theatre Project for the first time. He has designed projections and/or sound with TimeLine, The Hypocrites, Barrel of Monkeys, American Theater Company, Teatro Vista, Serendipity Theatre Collaborate, Noble Fool Theatricals, Bailiwick Repertory Theatre, Steep Theatre and Madison Repertory Theatre. He can sometimes be seen performing with Barrel of Monkeys of which he is a proud company member.

Sandeep Shekhar Das (*Assistant Director*) arrived in Chicago to take up the post of dramaturgy intern at the Goodman Theatre, under Tom Creamer, in September 2006. There he worked on *Frank's Home* (directed by Robert Falls), *A Christmas Carol*, and with Tanya Palmer on the *New Stages Festival*. He was also privileged to assist director Steve Scott on the Pulitzer Prize winning *Rabbit Hole*. Since then, he has assisted on *The Wood Demon* and *Antigone* at The Library Theatre at Feltre. Before coming to Chicago, Mr. Das dramaturged on Stoppard and Wilde plays at the American Conservatory Theatre (ACT), San Francisco and CENTERSTAGE Theatre, Baltimore. In his younger days, he was the Literary Intern at the American Place Theatre, NYC, under Artistic Director Wynn Handman. There he assisted writer/director Julia Dahl on her original play *Wonderland*. Mr. Das graduated from "the Program" at St. John's College, Annapolis, where he took particular delight studying Nietzsche, Dostoevsky and Baudelaire, and also studied acting at ACT. He is delighted to be working at Silk Road Theatre Project, and thanks Jamil, Malik and Patrizia for the opportunity.

Isaac Sernoffsky (*Assistant Production Manager and Casting Coordinator*) is a graduate of the University of Dayton where he received a B.A. in Theatre and German. Having worked previously on *Caravaggio*, *Golden Child* and *Merchant on Venice* he was thrilled to fill the role of Casting Coordinator for Silk Road Theatre Project for *Our Enemies*. He also performs improv with Chemically Imbalanced Comedy's *Bad Review* every Sunday at 8pm. He would like to thank Jamil, Malik, and Allie for constantly giving him opportunities to learn and lead. Finally he would like to thank Erin for her support and love.

Adrienne Guldin (*Stage Manager*) is delighted to be working with Silk Road Theatre Project. This is her first full run with Silk Road, though she has worked with them before on several other projects in a variety of capacities. She has also done work with Tantalus Theatre Group, The Factory Theatre, Victory Gardens, Raven Theatre and the side project. When not wearing black and turning into an octopus, she can be found in a suit serving Corporate America. In recent spare time, she has discovered a passion for building puppets.

Rachel Robinson (*Assistant Stage Manager*) is excited to be working on her first production with Silk Road Theatre Project. Most recently, she was a production assistant for Victory Garden's *The Snow Queen*; before that she stage managed Apple Tree Theatre's TYA production of *Number the Stars*. Other Chicago credits include production assistant for *Court-Martial at Fort Devens* and assistant stage manager for *Madame X*. For the past three summers, she has joined the stage management team at Shakespeare & Co. in Lenox, MA. Rachel graduated from the University of Wisconsin-Milwaukee with a BA in Theatre Studies.

Jennifer Shook (*Dramaturg*) joined the Silk Road Theatre Project staff in November as Literary Manager, and worked previously as Script Dramaturg for *Caravaggio*. She is the Artistic Director of Caffeine Theatre, where she's directed four seasons of productions, most recently *Translations* and the world premiere of *Like the Moon Behind the Clouds*. Jennifer is on the Dramaturgy and Criticism faculty at The Theatre School at DePaul University, and has taught for several years at Columbia College. She is the dramaturg for the Goodman's Horton Foote Festival, has dramaturged several projects with The Hypocrites and TimeLine Theatre, and has worked as a freelance dramaturg and/or director with Eclipse, Mary-Arrchie, Estrogen Fest, Collaboraction, Circle, Dallas Theater Center, and the San Francisco Mime Troupe. She served as Artistic and Casting Associate at Court Theatre and as Literary Manager at Rivendell Theatre Ensemble. A graduate of Swarthmore College, The University of Chicago's Master of Arts in the Humanities Program, and La MaMa Theatre's International Symposium, Jennifer is also a member of the Literary Managers and Dramaturgs of the Americas and the Illinois Humanities Council Road Scholars speakers bureau.

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Welcome to ROAD TRIPS: The 2008 Season, marking yet another leap forward for Silk Road Theater Project, as we expand our season from two shows to three. And have we got a line up for you! Between Yussef El Guindi's *Our Enemies: Lively Scenes of Love and Combat*, Julia Cho's *Durango*, and Philip Kan Gotanda's *Yohen*, you will be challenged, mesmerized, and entertained by three of the most original and exciting playwrights working in the American theatre today. And what an honor for us to be showcasing playwrights whose voices help shape this 21st century world in which we live. So yes, join us for all three plays, but better yet, WE WANT YOU to become a Silk Road Theatre Project subscriber! Becoming a subscriber is a great way to assure you don't miss out on anything *while* supporting our mission of presenting world class global theatre *and* deepening your involvement with us.

And on the topic of subscriptions, we'd like to introduce you to Silk Road's latest initiative, *Looks Like Chicago* (visit www.LooksLikeChicago.org). It just so happens to be one of those groundbreaking, first-in-the-nation, conceptually inventive, revolutionary sort of initiatives. But hey, we're not known for small ideas (or modesty so it appears!). *Looks Like Chicago* is a diversity-through-theatre subscription series that unites four acclaimed theatre companies in celebrating the rich spectrum of representation on Chicago's stages. The four companies involved are each endowed with a unique voice, perspective, and aesthetic: Congo Square Theatre Company is committed to producing works spawned from the African Diaspora; Remy Bumpo Theatre Company specializes in European-American and British plays; Teatro Vista - "Theatre with a View" is committed to sharing the riches of Latino culture and the diversity of Latino experience; and Silk Road showcases playwrights of Asian, Middle Eastern, and Mediterranean backgrounds. So there you have it. A theatre subscription that actually looks like Chicago! Together, we have created a flexible four show package, enabling you to attend one show at each company. On top of that, becoming a *Looks Like Chicago* charter member puts you in a rather special group - people who love theatre and who embrace the diversity of our great city. What better company to keep than that?

Yes, we're all about subscriptions these days. And with ROAD TRIPS and *Looks Like Chicago*, we believe we've cooked up some real winners.

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CNN anchor to Keith Ellison, the first Muslim American congressman: "I have been nervous about this interview with you, because what I feel like saying is, 'Sir, prove to me that you are not working with our enemies.'"



In Chicago, a quick library search on "Egypt" reveals two visions: a world cherished as eternal—the ancient cradle of civilization encoded in highly collectible symbols useful to architects, costumers, politicians, and freemasons—and secondly, the stereotype that media critic Jack Shaheen dubs the "Instant Ali Baba Kit," somehow

laden with associations of both oil billionaire and backwards bedouin, now more weighed down by words like fundamentalism and terrorism, and as recently as the 2008 State of the Union address entering grand rhetoric as "evil men who despise freedom."

Each of these representations has its veil.

The current obsession with memoir, then, pretends to dance the dance of unveiling. While Victorian travel writing sent a known into the unknown, now we demand "authenticity"—an insider voice to let us in—but only if that voice confirms what is already "known" and iconically recognizable. If you've browsed a bookstore for more than five minutes in the past five years, you've seen a growing number of book-covers sporting seductive eyes soulfully staring out from behind a veil. As Lorraine Adams describes this "burka effect": "The veiled, oppressed Muslim woman has become overexposed. American book clubs consume her memoirs. Novels about her, as long as they are bleak, appear in the windows of our bookstores. Intellectuals argue over how she should be described and who can save her. Yet the nations of her birth—with which we make war or wage fraught diplomacy as we contemplate invasion—remain behind another sort of veil."

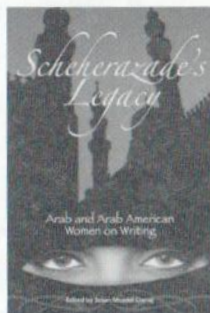
Edward Said rightly points out that stereotypes reveal more about the people who hold them than about the people on whom they're projected. In other words, the work of recognition belongs to all of us. And such recognition *can* result from representations. As publisher Dedi Felman explains, "we are asking people to recognize the Other not for what they want it to be or anticipate it to be, but for what it is. And as with all attempts to negotiate divides, that is neither an easy nor a simple place in which to put oneself."

Or, as Shaheen puts it, "To see is to make possible new ways of seeing."

by Jennifer Shook

"Excursions into the literature of a foreign country much resemble our travels abroad. Sights that are taken for granted by the inhabitants seem to us astonishing. ... In our desire to get at the heart of the country we seek out whatever it may be that is most unlike what we are used to, and declare this to be the very essence."

- Virginia Woolf
(regarding the exotic field of American literature)



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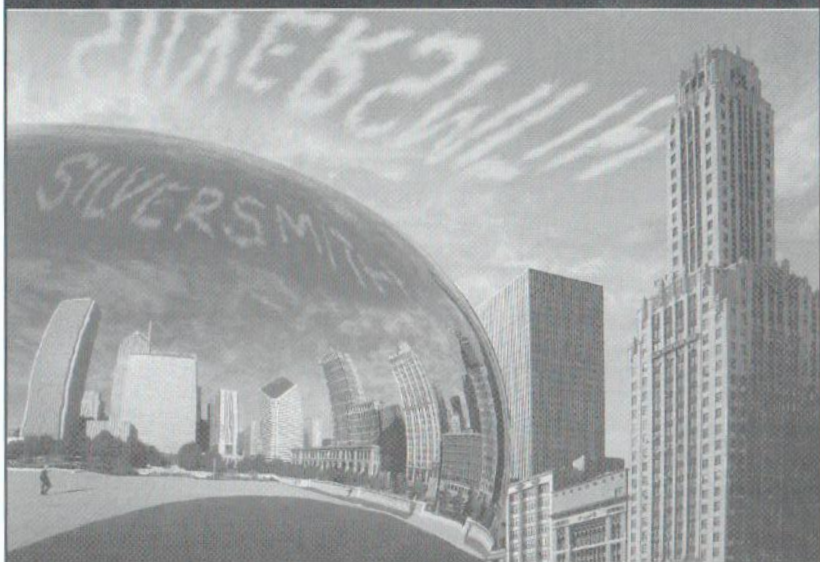


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