

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

IN THE
HEIGHTS

**Music and Lyrics by
Lin-Manuel Miranda**

**Book by
Quiara Alegría Hudes**

Conceived by Lin-Manuel Miranda

Director - Lisa Portes
Musical Director - Mark Elliott
Choreographer - Christina Nieves
Dialect Coach - Claudia Anderson
Scenic Designer - Elyse Balogh
Costume Designer - Courtney Schum
Lighting Designer - Daniel Friedman
Sound Designer - Rachel Boissevain
Dramaturg - Maureen Kuhl
Stage Manager - Dana Stringer

October 3 - 12, 2014

Development of *In the Heights* was supported by the Eugene O'Neill Theater Center during a residency at the Music Theater Conference of 2005. Initially developed by Back House Productions

Originally Produced on Broadway by Kevin McCollum, Jeffrey Seller, Jill Furman Willis, Sander Jacobs, Goodman/Grossman, Peter Fine, Everett/Skipper

In the Heights is presented through special arrangement with R & H Theatricals: www.rnh.com.

**The Theatre School at DePaul University
Fullerton Stage
2350 N. Racine Avenue, Chicago, IL 60614
Email: theatreboxoffice@depaul.edu
(773) 325-7900**



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company bios and more

CAST [in order of appearance]

| | |
|---|---------------------|
| Usnavi de la Vega..... | Wesley Toledo |
| Nina Rosario | Krystal Ortiz |
| Kevin Rosario | Jeremy Pfaff |
| Camila Rosario | Paola Sanchez |
| Benny | Juwan Lockett |
| Vanessa | Lucy Blehar |
| Sonny | Don Buono |
| Abuela Claudia | Jeri Marshall |
| Daniela | Sofia Tew |
| Carla | Victoria Allen |
| Graffiti Pete..... | Talia Payomo |
| Piraguero (Piragua Guy)..... | Christopher Jones |
| Ensemble/Cover Vanessa & Camila..... | Madeline Baird |
| Ensemble/Cover Usnavi..... | Trevor Bates |
| Ensemble/Cover Benny..... | Denzel Irby |
| Ensemble/Cover Sonny & Graffiti Pete..... | Craig James Ketchum |
| Ensemble/Cover Daniela & Claudia..... | Lauren Mitchell |
| Ensemble/Cover Piragua Guy & Kevin..... | Max Stewart |
| Ensemble/Cover Nina & Carla..... | Gail Tierney |

Time: July 3rd through 5th

Place: One block of Washington Heights, Manhattan.

Strobe lighting and haze are used in this production.

The play will be performed with one 10-minute intermission.

In the Heights is presented through special arrangement
with R & H Theatricals: www.rnh.com.

PRODUCTION STAFF

| | |
|-----------------------------------|--------------------------------|
| Assistant Directors | Morgan Greene, Nathan Singh |
| Assistant Dramaturg..... | Lauren Quinlan |
| Assistant Choreographer..... | ME Barker |
| Dance Captain | Madeline Baird |
| Assistant Stage Managers..... | Alexa Santiago, Mario E. Wolfe |
| Assistant Scenic Designers..... | Camila Devereux, Jessica Olson |
| Technical Director | Shane Kelly |
| Assistant Technical Director..... | David Millard |
| Master Carpenter..... | Marisa Melito |
| Carpenter | Alyse Porsella |
| Paint Assistant | Christina Hubbard |
| Properties Coordinator..... | Jesse Gaffney |
| Properties Carpenter..... | Amanda Herrmann |
| Assistant Costume Designer | Madison Briedé |
| First Hand | Jennifer Moore |
| Stitcher | Margot Bardeen |
| Assistant Lighting Designer..... | Jamie Davis |
| Assistant Sound Designer | Sadie Tremblay |
| Master Electrician | Brian Suchocki |
| Sound Technician | David Samba |

Musicians

| | |
|--|----------------|
| Conductor/1 st Keyboard | Mark Elliott |
| 2 nd Keyboard | Carl Kennedy |
| Reeds | Corbin Andrick |

PRODUCTION STAFF [cont.]

| | |
|--|---|
| Trumpet | Ryan Hobbs |
| Trombone..... | Alex Wasily |
| Guitar | Brandon Hunt |
| Bass..... | Mason Cormie |
| Drums..... | Sean Kopp |
| Percussion..... | Russ Knutson |
| Audio Describer | Rob Lamont |
| Sign Language Interpreter Coordinator..... | Sheila Kettering |
| Sign Language Interpreters..... | Esteban Amaro, Veramarie Baldoza, Sheila Kettering |
| Production Photos..... | Michael Brosilow |
| Scenery and Property Crew..... | Emily Anderson, Erica Greskoviak, Joseph Salas, Elon Sloan |
| Costume Crew | Sophia Blood, Matthew Elam, Hannah Greenspan, Elizabeth Martinez, Emma Page |
| Lighting Crew | Simean Carpenter, Joseph Clavell, Michael Morrow, Isaiah Rusk, Madeleine Stark |
| Sound Crew | Kendall Barron, Madeline Doyle |
| Make-up Crew | Caroline Hutchinson, Emilee Orton |
| House/PR Crew..... | Rebecca Edmonson, Bridget Fitzpatrick, Dan Sonnenberg, John Larochele |

MUSICAL NUMBERS

ACT I

| | |
|--|---|
| <i>In the Heights</i> | Usnavi & Company |
| <i>Breathe</i> | Nina & Company |
| <i>Benny's Dispatch</i> | Benny & Nina |
| <i>It Won't Be Long Now</i> | Vanessa, Usnavi & Sonny |
| <i>Inútil (Useless)</i> | Kevin |
| <i>No Me Diga</i> | Daniela, Carla, Vanessa & Nina |
| <i>96,000</i> | Usnavi, Benny, Sonny, Vanessa, Daniela, Carla & Company |
| <i>Paciencia Y Fe (Patience and Faith)</i> | Abuela Claudia & Company |
| <i>When You're Home</i> | Nina, Benny & Company |
| <i>Piragua</i> | Piragua Guy |
| <i>Siempre (Always)</i> | Camila & Bolero Singer |
| <i>The Club</i> | Company |
| <i>Blackout</i> | Company |

ACT II

| | |
|-------------------------------------|--------------------------|
| <i>Sunrise</i> | Nina, Benny & Ensemble |
| <i>Hundreds of Stories</i> | Abuela Claudia & Usnavi |
| <i>Enough</i> | Camila |
| <i>Carnaval Del Barrio</i> | Daniela & Company |
| <i>Atención</i> | Kevin |
| <i>Alabanza</i> | Usnavi, Nina & Company |
| <i>Everything I Know</i> | Nina |
| <i>No Me Diga (Reprise)</i> | Daniela, Carla & Vanessa |
| <i>Piragua (Reprise)</i> | Piragua Guy |
| <i>Champagne</i> | Vanessa & Usnavi |
| <i>When the Sun Goes Down</i> | Nina & Benny |
| <i>Finale</i> | Usnavi & Company |

Special Thanks to: Dexter Bullard, Tommy-Rivera Vega, Nick Sandys, and Carlos Murillo.

DIRECTOR'S NOTE

*Everybody's stressed, yes! But they press through the mess, bounce checks, and wonder what's next.
—Usnavi, "In the Heights"*

When my father came from Cuba in 1959, he came alone—15 years old with a suitcase and a violin. When his father joined him, they worked in an upholstery factory to pull together the money to get his sister and brother over. When my abuela, Tita, finally joined them in 1961, she took in sewing and sold homemade empanadas in the streets of Miami. My father later married my American mother, had a family, and became a sociologist specializing in Immigration and Urban Development. When he and my mother divorced, my siblings and I would spend summers with my Dad and Tita—our regular Nebraskan diet of steak, potatoes, and corn replaced by moros y cristianos, platanos fritos, and lechón. The talk around the table was about Cuban exiles, Puerto-Rican nationalism, Mexican immigration, patterns of assimilation in the first and second-generation, the importance of enclaves for the economic success of this or that immigrant group. I learned early to parse the nuances of Latinidad—the similarities and differences among our many cultures. My father's side of the family ate, drank, and slept the 20th century journey from Latin America to the United States.

The other thing the Cuban-exile side of the family always did—and still does—is SING. At every family reunion, out come the guitars: old songs, new ones, all in Spanish, a few in English. And after singing is the time when we dance.

In the Heights tells a story I grew up immersed in. The story of a Dominican, Puerto-Rican, Cuban community pulled between the Caribbean and the American Dream. Restless, displaced, vibrant, hopeful, nostalgic—each of the characters singing and dancing out their own dreams and anxieties. Each trying to find—out of the chaos of their journeys—home.

This production is dedicated to Eulalia C. Portes (1918-2004) and Minerva A. Murillo (1940-2009).

~Lisa Portes

DRAMATURGY NOTE

La Querencia is a Spanish word with no single-word translation in the English language. The word is described by Barry Lopez as “evocative of how feelings and deepest beliefs attach the self to place” (1992). The word, originally used in bullfighting, applies to defining the overwhelming connection between a people and the lands they inhabit—a search for home. For Latinidad, the community in which an individual was born or raised, anchors that person's growth. This community affects one's values, tastes, desires, and goals, while becoming one's foundation and home.

In the mid to late 1900s, many Latinos fled from their homelands, newly occupied by dictators and oppressive regimes. Some prominent instances of these types of escape include the 14,000 Cuban children airlifted during Operation Pedro Pan and the Mariel Boatlift. People had to find a more tolerable life elsewhere, while still trying to retain remnants of their pasts. For so many, that meant leaving home behind. This massive migration left many on the Southeast coast but also brought a great number of late 20th century immigrants to New York City. By the 1980s, the majority of Northern Manhattan was Latino. The soul of the islands pumped life into these Manhattan neighborhoods with its immigrant and first generation American populations.

Washington Heights forced immigrants to trade fresh, blue waters of the Caribbean for the murky Hudson and picturesque mountain ranges for skyscrapers and concrete. *La Querencia*, however, keeps the homeland culture alive. A longing for another place drives the spirit of this community.

So much of the Latino community of Northern Manhattan remains emotionally connected to the islands of Central America. They may be geographically far away, but their culture has taken on the challenge of replanting their roots. Such strong beliefs and attachment has and will continue to allow this community to succeed. El barrio may not have the cool ocean breezes of the islands, but the culture has not been stilted. *La querencia* does not go away: Home remains forever in one's heart. Para Siempre.

~Maureen Kuhl

THE THEATRE SCHOOL FACULTY/STAFF

John Culbert..... *Dean*
Dean Corrin *Associate Dean*
Linda Buchanan *Associate Dean of Curriculum*
Shane Kelly *Chair, Design and Technical Theatre*
Barry Brunetti..... *Chair, Theatre Studies*
Phil Timberlake..... *Chair, Performance*

ADMINISTRATION

Anna Ables..... *Director of Marketing and Public Relations*
Jason Beck..... *Director of Admissions*
Mitsu Beck..... *Executive Assistant*
Wendy Irvine..... *Director of Development*
Matthew Krause..... *Business Manager*
Joshua Maniglia..... *Technical Operations Manager*
Elizabeth Soete..... *Assistant VP of Development*
Andrea Tichy..... *Manager of PR and Special Events*
Melissa Tropp..... *Admissions Assistant*
Jeanne Williams..... *Coordinator of Academic Services*
Dexter Zollicoffer..... *Diversity Advisor*

ACTING & DIRECTING

Dexter Bullard..... *Head of Graduate Acting*
Trudie Kessler..... *Head of Undergraduate Acting*
Lisa Portes..... *Head of Directing, Artistic Director Chicago Playworks*

| | |
|--------------------|--------------------|
| Greg Allen | Jane Drake Brody |
| Cheryl Lynn Bruce | Kirsten Fitzgerald |
| Andrew Gallant | Linda Gillum |
| Noah Gregoropolous | John Jenkins |
| Nick Johne | Damon Kiely |
| Susan Messing | Matt Miller |
| Kurt Naebig | Rachael Patterson |
| Kimberly Senior | Sigrid Sutter |
| Ann Wakefield | |

MOVEMENT

| | |
|---|--------------------|
| Patrice Egleston..... <i>Head of Movement</i> | |
| Kristina Fluty..... | Vanessa Greenway |
| Camille L'Italien..... | Kimosha Murphy |
| Julia Neary..... | Nick Sandys Pullin |
| Clifton Robinson..... | Mary Schmich |

VOICE AND SPEECH

| | |
|---|----------------|
| Claudia Anderson..... <i>Head of Voice and Speech</i> | |
| Deb Doetzer..... | Mark Elliott |
| Phyllis E. Griffin..... | Trudie Kessler |
| Phil Timberlake..... | |

DESIGN

| | |
|---|---------------|
| Christine Binder..... <i>Head of Lighting Design</i> | |
| Linda Buchanan..... <i>Head of Scene Design</i> | |
| Nan Cibula-Jenkins..... <i>Head of Costume Design</i> | |
| Victoria Delorio..... <i>Head of Sound Design</i> | |
| Nan Zabriskie..... <i>Head of Make Up</i> | |
| Jeff Bauer..... | Todd Hensley |
| Nick Keenan..... | Jason Knox |
| Jack K. Magaw..... | Liviu Pasare |
| Henrijs Priess..... | Janice Pytel |
| Birgit Rattenborg-Wise..... | Noelle Thomas |

TECHNICAL THEATRE

| | |
|--|---------------|
| Shane Kelly..... <i>Head of Theatre Technology</i> | |
| Deanna Aliosius..... <i>Head of Costume Technology</i> | |
| Narda E. Alcorn..... <i>Head of Stage Management</i> | |
| Jason Brown..... | Richard Bynum |
| Kevin Depinet..... | Richie Fine |
| Chris Freeburg..... | Joel Hobson |
| Ed Leahy..... | David Naunton |
| Courtney O'Neill..... | Russell Poole |
| Michael Rourke..... | Jim Savage |
| Noelle Thomas..... | Alden Vasquez |
| Laura Whitlock..... | |

THEATRE STUDIES

| | |
|--|--------------------|
| Barry Brunetti..... <i>Head of Theatre Arts</i> | |
| Marcie McVay..... <i>Head of Theatre Management</i> | |
| Carlos Murillo..... <i>Head of Playwriting</i> | |
| Alan Salzenstein..... <i>Head of Arts Leadership</i> | |
| Rachel Shteir..... <i>Head of Dramaturgy</i> | |
| Suzanne Bizer..... | Aaron Carter |
| Tosha Fowler..... | Brian Gill |
| Criss Henderson..... | Jim Jensen |
| Chris Jones..... | Jan Kallish |
| Jay Kelly..... | Tavia La Follette |
| Kristin Leahey..... | Brian McKnight |
| Bonnie Metzgar..... | Shade Murray |
| Ernie Nolan..... | Bill O'Connor |
| Tanya Palmer..... | Coya Paz-Brownrigg |
| Mara Radulovic..... | Maren Robinson |
| Roche Schuffer..... | Sandy Shinner |
| Krissy Vanderwarker..... | |

LIBERAL STUDIES

| | |
|----------------------|--------------------|
| Bea Bosco..... | David Chack |
| Lou Contey..... | Jason Fliess |
| Kevin Fox..... | Carolyn Hoerdemann |
| Lin Kahn..... | Ryan Kitley |
| Suzanne Lang..... | Reggie Lawrence |
| James McDermott..... | Dan Moser |
| Chris Peak..... | James Sherman |
| Rachel Slavick..... | |

TECHNICAL STAFF

| | |
|---|--|
| So Hui Chong..... <i>Costume Technician</i> | |
| Tim Combs..... <i>Technical Director</i> | |
| Myron Elliott..... <i>Costume Shop Manager</i> | |
| Chris Hofmann..... <i>Director of Production</i> | |
| Kelsey Lamm..... <i>Production Coordinator</i> | |
| Jen Leahy..... <i>Theatre Technical Director</i> | |
| Mark Gartzman..... <i>Assistant Theatre Technical Director</i> | |
| Aaron Pijanowski..... <i>Assistant Theatre Technical Director</i> | |
| Gerry Reynolds..... <i>Scene Shop Foreman</i> | |
| Ron Seeley..... <i>Master Electrician</i> | |
| Adam Smith..... <i>Sound Technician</i> | |
| Megan Turner..... <i>Drapery</i> | |
| Joanna White..... <i>Scenic Artist</i> | |

AUDIENCE SERVICES

| | |
|---|--|
| Julia Curns..... <i>Box Office Manager</i> | |
| LaKisha Jackson..... <i>Chicago Playworks House Manager</i> | |
| Linda RM Jones..... <i>Group Sales Representative</i> | |
| Kelsey Shipley..... <i>Theatre School House Manager</i> | |
| Leslie Shook..... <i>Theatre Manager</i> | |

MISSION STATEMENT

The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances from a wide repertoire of classic, contemporary, and original plays that challenge, entertain, and stimulate the imagination. We seek to enhance the intellectual and cultural life of our university community, our city, and the profession. For admissions information, telephone (773) 325-7999 or 1-800-4-DEPAUL.

CHICAGO PLAYWORKS FOR FAMILIES AND YOUNG AUDIENCES

Chicago Playworks offers a live theatre experience to students, teachers and parents in the Chicago metropolitan area. It is our mission to provide theatre for children that reflects their experiences in a contemporary, multi-ethnic, urban environment.

Founded as the Goodman Children's Theatre in 1925, Chicago Playworks is the city's oldest continuously operating children's theatre. It has been the first theatre experience for audiences of Chicago's young people for more than seven decades and was one of the first major theatres for children in the United States. In 1997 and again in 2003, Chicago Playworks was honored by the Illinois Theatre Association with the Children's Theatre Division Award, for its outstanding long-term contribution to children's theatre. In 1980, Chicago Playworks was awarded the prestigious Sara Spencer Award by the Children's Theatre Association of America (now the American Alliance for Theatre and Education).

Chicago Playworks is a vital aspect of the training at The Theatre School at DePaul University. Students gain pre-professional experience in an extended run before a most demanding and appreciative audience. Chicago Playworks presents three unique productions to more than 35,000 young people each season and has entertained more than 1 million schoolchildren and families since 1925.

HISTORY

The Theatre School at DePaul University was founded as the Goodman School of Drama in 1925, made possible by a gift of \$250,000 from William and Erna Goodman to the Art Institute of Chicago. The gift was in memory of their son, Kenneth Sawyer Goodman, a playwright. Kenneth dreamed about opening a theatre that combined a repertory company with a dramatic arts school, where classes would be taught by professional artists and actors.

In 1975 the trustees of the Art Institute of Chicago voted to phase out the Goodman School of Drama over a three-year period. Luckily, DePaul University stepped in and embraced the Goodman School of Drama to keep alive a tradition of dramatic programming. DePaul's first theatre, The College Theatre, opened on the Lincoln Park Campus in 1907.

Throughout the years, The Theatre School at DePaul University has grown in reputation and stature. Our new home at Fullerton and Racine opened in September 2013 and was designed by the internationally renowned architect César Pelli and his firm Pelli Clarke Pelli Architects.

To learn more about our history, please visit theatre.depaul.edu

THE THEATRE SCHOOL BOARD

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Listings in the honor roll reflect contributions and pledge payments of \$1,000 or more made to The Theatre School between July 1, 2013, and June 30, 2014.

President's Club

Gifts of \$1,000 and above annually qualify for membership in the President's Club, DePaul's honor society of donors.

*\$1,000,000+ lifetime giving to DePaul University
+ Donor has made a special philanthropic pledge to DePaul University

If you are interested in making a gift to support The Theatre School, please contact Wendy Irvine, Director of Development, at 312/362-7135 or wirvine@depaul.edu.

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\$50,000 +

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Peoples Gas

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 325-7900

REGULAR BOX OFFICE HOURS

Tuesday - Friday: noon - 4 p.m.

PERFORMANCE BOX OFFICE HOURS

The Box Office opens 90 minutes prior to curtain for all performances.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in The Theatre School. We appreciate your cooperation.

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

NO CELLULAR PHONES, TEXT MESSAGING, RECORDING DEVICES, PHOTOGRAPHY, PAGERS, FOOD AND BEVERAGES

Please do not use the above listed items in the theatre. Patrons with electronic pagers or cellular telephones are asked to either turn off their equipment in the theatre or check them with the House Manager prior to curtain. We discourage text messaging during the performance. The light from the screen can bother other patrons. We allow photographs to be taken before and after but never during the performance. You may also check cameras and recording equipment with the House Manager who will secure them until final curtain.

RESTROOMS

Restrooms are located in the lobbies on the main floor and balcony levels.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7900 the next day to determine if an item has been found.

EMERGENCY TELEPHONE CALLS

Patrons with electronic pagers are requested to either turn off their pagers in the theatre or check them with the House Manager prior to showtime. Should you need to give an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give the Box Office telephone number for emergencies, (773) 325-7900.

PARKING ARRANGEMENTS

When you attend an event at The Theatre School in Lincoln Park, you may park at DePaul's Clifton Parking Deck, 2330 N. Clifton, with the DePaul rate: \$7.00. Validate your parking ticket at the Building Receptionist desk near the Racine entrance.

CAPTIONING AND LISTEN UP LISTENING SYSTEMS AVAILABLE FOR OUR HEARING-IMPAIRED PATRONS

See the box office to receive either the Captioning or Headset device. We require the security deposit of a driver's license or other identification during the performance. The ID will be returned when you return the device.

LARGE PRINT PROGRAMS

You may request a large print program from the ticket taker or the House Manager.

SIGN LANGUAGE INTERPRETING

Selected performances will be interpreted in American Sign Language. Call the Box Office or see the website for the schedule.

AUDIO DESCRIPTION

Designated audio-described performances and pre-performance touch tours are scheduled throughout the 2014-15 season. Call the Box Office or see the website for the schedule.