

THE
**THEATRE
SCHOOL**
AT DePaul University

presents

ESPERANZA RISING

by Lynne Alvarez
based on the book by Pam Muñoz Ryan
music by Victor Zupanc

Director – Lisa Portes
Musical Director – Mark Elliott
Dialect Coach – Claudia Anderson
Scenic Designer – Maggie Armendariz
Costume Designer – Hailey Rakowiecki
Lighting Designer – Jamie Davis
Sound Designer – Sadie Tremblay
Dramaturg – Lauren Quinlan
Stage Manager – Emily Mills

October 8 – November 14, 2015

The Theatre School at DePaul University
Chicago Playworks for Families and Young Audiences
DePaul's Merle Reskin Theatre
60 E. Balbo Drive, Chicago, IL 60605

Email: theatreboxoffice@depaul.edu | (312) 922-1999



CAST [in order of appearance]

Esperanza	Paola Sanchez Abreu
Lone Mariachi	Gonzalo Cordova
Hortensia	Aida Delaz
Ramona	Julia Atkin
Sixto/Mailman	Brian Healy
Miguel	Michael Cohen
Servant Girl/Isabel	Talia Payomo
Marielena/Marta	Nicole Lockard
Tio Luis	Jack DeCesare
Modesta	Claire Allegra Taylor
Ensemble	Connor Bredbeck, Julia Buckton, Siri Collins, Noelle Daniels, Hannah Greenspan, Allegra Larson, Jack Rhea

Place and Time:

**Aguascalientes, Mexico and San Joaquin Valley, California.
1929 - 1930**

The play will be performed without intermission.

Theatrical smoke and haze is used in this production.

Produced by special arrangement with Plays for Young Audiences

A Partnership of Seattle Children's Theatre and Children's Theatre Company-Minneapolis

DIRECTORS NOTE

You know, I bet that you or someone you know has a parent or grandparent from another country. Do you know their story? My Abuelo, for example, was the Superintendent of Schools in Havana, Cuba, but the Cuban Revolution of 1959 forced him to flee his country. When he got to the United States, he worked in an upholstery factory in Miami. When my Dad came, he was just 14 years old carrying only a suitcase and his violin. He had been the best student in his private school, but when he got to Miami, he went to work with my Abuelo in the upholstery factory.

When people leave their country and immigrate to another, they don't just make a journey from one place to another. It's a journey from one whole *life* to another. Their worlds turn upside down and everything they once knew is lost; their new lives are scrambled and strange. How do they make a new life? How do they create a home that *feels like* home in a foreign land?

The next time you talk to someone from another country, ask them. Ask them about their journey. I guarantee you'll find their story as fascinating as I hope you find Esperanza's.

~Lisa Portes

PRODUCTION STAFF

Assistant Director	Siri Collins
Assistant Stage Managers	Caroline D'Angelo, Daniel Fender
Assistant Scenic Designer	Joy Ahn, Jessica Olson, Mara Ishihara Zinky
Technical Director	Sean Conlin
Assistant Technical Director	Marisa Melito
Master Carpenter	Shelby Madey
Carpenter	Lila Gilbert
Assistant Costume Designer	Emilee Orton
Draper/Cutter	Alma Acosta
Props Artisan	Jaclyn Miller
Assistant Lighting Designer	Eric Phillips, Richard Latshaw
Master Electrician	Joe Clavell
Assistant Sound Designer	Haley Feiler
Sound Technician	Connor Ciesil
Assistant Dramaturg	Hannah Greenspan
Production Photos	Michael Brosilow
Sign Language Interpreter Coordinator	Sheila Kettering
Sign Language Interpreters	Juan Bernal, Susan Sotnick
ASL Mentees	Beth Ann Barbieri, Bekki Lautenschlager, Lisa O'Connor
Scenery and Property Crew	Benjamin French, Victoria Grindell, Hannah Kaplan, Amanda Playford, Kiana Schalk, James Williams
Costume Crew	Madison Grubbs, Laura Krajacic, Hannah Manikowski, Jake Pinckes, Briana Schwartz
Make-up Crew	Sara Whitcomb
Lighting Crew	Ellen Geis, Natalia Janusz, Katelyn Le-Thompson, Alyssa Mohn
Sound Crew	Ethan Gill, Grace Melon
Publicity and House Crew	Hamad Althawadi, David Barber, Brenna Barborka, Jacob Broschart, Angela Hamilton, Raven Robledo

DRAMATURGY NOTE

Esperanza loves to show off her beautiful dresses and admire her expensive dolls, believing that her home is rooted in those things. However, a string of terrible events forces her to abandon those pleasures and accept a life full of hardship and weathered hands, but also a life full of love and finding beauty in the simplest of things. She rises from the dust as a mature young woman able to handle any obstacle that comes her way – not because of her cushion of wealth and power, but because she has the warm love of her family guiding her forward.

In today's world, home takes on even more meaning! Families may be bigger or smaller than average, with more than just children and parents living together. Some people live in the same house for their entire young life, while others constantly move from place to place. Some others may find the greatest comfort in a treasured picture or stuffed animal. No matter what is happening in your life, you can always look to the people in your home for guidance and support. Home could be the roof over our heads or the possessions we care about, but the enduring comfort and support of loving friends and family is the only home we can take through life's twists and turns.

~Lauren Quinlan, BFA3, Dramaturgy/Criticism

BIOGRAPHIES

Paola Sanchez Abreu (*Esperanza*), BFA4/Acting. Paola is from Milford, Connecticut. Past Theatre School credits include *Devil Sedan* (Mrs. Thaxton), *The House of Bernarda Alba* (Bernarda), *In the Heights* (Camila), *Godspell*, and *Circle Mirror Transformation* (Theresa). She was also in the ensemble of *How to Run for Mayor*, a new musical in the Chicago Musical Theatre Festival. She is also studying Latino/Latin American Studies at DePaul University.

Julia Atkin (*Ramona*), BFA3/Acting. Julia is from the San Francisco Bay Area. Previous Theatre School credits include *An American Daughter*, directed by Brandy Austin; *Medea*, directed by Ann Wakefield; and *Man of La Mancha*, directed by Tavia La Follette.

Connor Bredbeck (*Ensemble*), BFA2/Theatre Arts. Connor is from Des Moines, Iowa, where he performed in *Peter Pan*, *Pinkalicious*, and *9 to 5: The Musical* at the Community Playhouse. He also performed with Des Moines Onstage in *Iphigenia 2.0* as Agamemnon. In 2012, Connor co-founded Adolescent Anarchy: A Theatrical Collaborative, a theatre company created by teens for teens, allowing high school students to stage fully realized shows around the Des Moines theatre community.

Julia Buckton (*Ensemble*), BFA4/Theatre Management. Julia hails from Glen Ellyn, Illinois. This past spring she worked as a producer on the Wrights of Spring New Playwright Festival.

Michael Cohen (*Miguel*), BFA3/Acting. Michael is from Kansas City, Missouri.

Gonzalo Cordova (*Lone Mariachi*). Born and raised in Mexico, Gonzalo grew up with the traditional folk music of his mother. In 1994 he became one of the founding members of Sones De Mexico Ensemble. He was the lead singer performing hundreds of shows in the city and on tour over the next eight years,

eventually recording two albums, *Que Florezca!* (*Let It Bloom!*) and *Fandango on 18th Street* (both available on iTunes). He is once again touring with them and played their 20th anniversary concert at Millennium Park last September. www.facebook.com/gonzalocordovamusic.

Jack DeCesare (*Tio Luis/Alfonso*), BFA4/Acting. Jack is from New Castle, Pennsylvania. Jack's previous Theatre School credits include *The Killing Game*, *Dreams*, and *The Great God Pan*. He is a musician, playing guitar and piano, and works as a fight choreographer.

Aida Delaz (*Hortensia*), BFA4/Acting. Past Theatre School credits include *The Day John Henry Came to School*, directed by Ernie Nolan; *The Amish Project*, directed by Keira Fromm; *The Trojan Women*, directed by Phyllis E. Griffin; and *The House of Bernarda Alba*, directed by Ann Wakefield.

Brian Healy (*Don Sixto/Mailman*), BFA4/Acting. Brian is from Jacksonville, Florida.

Hannah Greenspan (*Ensemble/Assistant Dramaturg*), BFA2, Dramaturgy/Criticism. Hannah is originally from Los Angeles, California. Past credits include *To Kill a Mockingbird* (Maude Atkinson) and *Cannibal: The Musical!* (Polly).

Allegra Larson (*Ensemble*), BFA3/Theatre Arts. Past directing credits include *Terezin: Children of the Holocaust* (2014). Past acting credits include *Hair!* (Jeanie), *Peer Gynt* (Solveig), *The Secret Garden* (Martha), *Chicago* (Mary Sunshine), and *Rhinoceros* (Papillion).

Nicole Lockard (*Marielena/Marta*), BFA4/Acting. Nicole is from Louisville, Kentucky. She was previously seen in *The Trojan Women*, *Terminus*, and *These Shining Lives*.

Talia Payomo (*Servant Girl/Isabel*), BFA4/Acting. Talia is from Oakland, California.

Claire Allegra Taylor (*Modesta*), BFA4/Acting. Claire's previous roles at The Theatre School include *The Great God Pan*

and *Dreams*. She has also studied at The London Academy of Music and Dramatic Arts, Boston University Summer Theatre Institute, The Neo-Futurists, and The Actor's Gymnasium.

Jack Rhea (*Ensemble*), BFA2/Theatre Management. Last year at The Theatre School, Jack was an Assistant Stage Manager for *Symphony of Clouds* and Stage Manager for the Intro production *Stupid F***ing Bird*.

Lisa Portes (*Director*) serves as the Head of Directing and the Artistic Director of Chicago Playworks for Young Audiences for The Theatre School. Primarily a director of new American work, her recent projects include the world premieres of *This is Modern Art* by Idris Goodwin and Kevin Coval (Steppenwolf Theatre), *Ghostwritten* by Naomi Iizuka (Goodman Theatre), and *After 100 Years* by Naomi Iizuka (Guthrie Theatre).

Mark Elliott (*Musical Director*) Mark has provided musical direction for nearly one hundred productions. He has worked for the Alabama Shakespeare Festival, Center Theatre, Candlelight Dinner Playhouse, Roosevelt University, Fox Theatricals, Centerlight Theatre and Appletree Theatre, among others. He has also collaborated on many productions at The Theatre School where he is the Composer-In-Residence. He has served as musical director for the annual Joseph Jefferson Awards and Joseph Jefferson Citations on several occasions.

Siri Elena (*Assistant Director/Ensemble*), BFA4/Theatre Arts. Siri hails from the west coast cities of Salem and San Diego. She previously appeared in *Number the Stars*, directed by Ernie Nolan in 2014. Siri also served as Assistant Director for *Undo*, by Holly Arsenault, directed by Andrew Peters this past April, and will be directing her first-ever production (a comedic cabaret featuring the works of William Boersma) as a part of The Theatre School Labs series this coming spring.

BIOGRAPHIES [cont.]

Claudia Anderson (Dialect Coach) is Head of Voice and Speech at The Theatre School. As dialect coach she has worked with the Court Theatre for *The Secret Garden*, *The Dead*, *The Importance of Being Earnest*, *My Fair Lady* and *Travesties*. For Paramount Theatre: *Oklahoma*, *The Who's Tommy* and *My Fair Lady*. Claudia is a singer, guitarist, and tin whistle player, currently working on Irish music and songwriting. She is a Designated Linklater Voice Teacher and founding member of the Voice and Speech Trainers Association.

Maggie Armendariz (*Scenic Designer*), BFA3/Scenic Design. She enjoyed drawing from her Mexican heritage while designing *Esperanza Rising*, particularly from growing up with her family in San Antonio, Texas. Her design work includes *These Shining Lives* (TTS, 2015), *Shrek the Musical* (Magik Theatre, 2015), and *Jack and the Beanstalk* (Magik Theatre, 2014). She currently is a work-study student on the paint deck at The Theatre School and is Assistant Designer for other productions this season.

Mara Ishihara Zinky (*Assistant Scenic Designer*), BFA3/Scenic Design. Mara is from Cambridge, Massachusetts. Her previous Theatre School credits include Scenic Designer for *The Killing Game* and Assistant Scenic Designer for *We're Going to Be Fine* and *Symphony of Clouds*, and she will be Scenic Designer for *Prospero's Storm* this winter. Mara works as a Scenic Carpenter in the Boston area and is a Prop Shop Assistant at The Theatre School.

Marisa Melito (*Assistant Technical Director*), BFA3/Theatre Technology. Marisa grew up in Youngstown, Ohio. At The Theatre School, she has worked as Assistant Stage Manager for *Brewed*, Master Carpenter for *Symphony of Clouds*, Assistant Technical Director for *We're Going to Be Fine*, and Technical Director for *These Shining Lives*.

Jacki Miller (*Props Artisan*), BFA2/Theatre Technology. Jacki is from Cincinnati, Ohio.

BIOGRAPHIES [cont.]

Shelby Madey (Master Carpenter), BFA3/ Theatre Technology. Shelby is from the Northwest side of Chicago. Her past shows at The Theatre School include Master Carpenter for *Video Galaxy* and Carpenter for *Vigils* and *Metamorphosis*.

Lila Gilbert (Carpenter), BFA2/Theatre Technology. Lila is from the northern suburbs of Chicago. This is her sixth play at DePaul. Along with *Esperanza Rising*, this quarter she is also the Technical Director for *The Children's Hour* at The Theatre School.

Hailey Rakowiecki (Costume Designer), BFA3, Costume Design/Technology. Hailey is a native of Milwaukee, Wisconsin. At The Theatre School, Hailey worked as an Assistant Designer for *The Phantom Tollbooth* and *Metamorphosis* and was a Costume Technician and Crafts Assistant for *The Day John Henry Came to School*. She was Costume Designer for MTC's production of *Godspell*. Hailey is an Assistant in the Makeup Shop, and recently earned her production certificate from DePaul's Wig School.

James (Jamie) Davis (Lighting Designer), BFA4/Lighting Design. Jamie has worked on many plays at The Theatre School as well as productions outside of the academic realm, playing the role of designer, consultant and production manager for shows such as fundraisers for President Obama, various dance and theatre productions as well as assisting on the Chicago Auto Show. Jamie spent his summer on tour as the Lighting Director for Eddie Izzard, a British comedian.

Joe Clavell (Master Electrician), BFA2/ Lighting Design. Joe is working in his first leadership position at the Theatre School as Master Electrician for *Esperanza Rising*. His upcoming works include Master Electrician for *Merchant of Venice* and Lighting Designer for an elevated Studio production this spring.

Lauren Quinlan (Dramaturg), BFA3, Dramaturgy/Criticism. Lauren hails from the suburbs of Chicago. Her past Theatre School dramaturgy credits include *In the Heights*, directed by Lisa Portes, and *The Great God Pan*, directed by Nathan Singh.

Emily Mills (Stage Manager), BFA3/ Stage Management. Broadway credits: Production Assistant on *The Lion King*, directed by Julie Taymor. Professional credits: Production Assistant on *Stupid F***ing Bird* at Woolly Mammoth Theatre, Stage Manager on *The Game of Love and Chance* at 1st Stage Theater. The Theatre School credits: *We're Going to Be Fine*, directed by Dexter Bullard; *Symphony of Clouds*, directed by Ann Wakefield; *The Killing Game*, directed Brian Balcom; *What Happened in Pinkville?*, directed by James Bohnen; *Number the Stars*, directed by Ernie Nolan; and *Assassins*, directed by Lavina Jadhvani.

Caroline D'Angelo (Assistant Stage Manager), BFA4/Stage Management. Theatre School credits: *A Free Man of Color*, directed by Phyllis E. Griffin; *Our Town*, directed by Damon Keily; *A Wrinkle in Time*, directed by Ernie Nolan; *Barrio Grrrr!*, directed by Lisa Portes; *The Misanthrope*, directed by Marc Pinate; *Intimate Apparel*, directed by Phyllis E. Griffin. Regional credits: *Deathtrap* (Engeman Theatre), *The Little Prince*, *Two Gentlemen of Verona*, *Henry IV (part 1)*, *Tartuffe* (Monmouth). Opera: *La Boheme* and *Iphigénie en Taurid* (DePaul Opera Theatre).

Daniel Fender (Assistant Stage Manager) BFA1/Stage Management. Daniel comes to DePaul from Traverse City, Michigan. Past Stage Management and Assistant Stage Management credits include *Oliver!*, *As You Like It*, *The King and I*, *The Secret in the Wings*, and *Blood Wedding*. He is a proud graduate of Interlochen Arts Academy.

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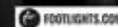
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The Theatre School at DePaul University educates, trains, and inspires students of theatre in a conservatory setting that is rigorous, disciplined, culturally diverse and that strives for the highest level of professional skill and artistry.

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.

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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

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AT THE MERLE RESKIN THEATRE

Esperanza Rising

by Lynne Alvarez
 based on the book by Pam Muñoz Ryan
 music by Victor Zupanc
 directed by Lisa Portes
 musical direction by Mark Elliott
October 8 - November 14, 2015

Prospero's Storm

based on William Shakespeare's *The Tempest*
 adapted & directed by Damon Kiely
 music & lyrics and musical direction by Mark Elliott
January 14 - February 20, 2016

Peter Pan and Wendy

adapted by Doug Rand
 from the novel by J.M. Barrie
 directed by Ernie Nolan
April 21 - May 28, 20, 2016



ON THE FULLERTON STAGE

August Wilson's
Joe Turner's Come and Gone
 directed by Phyllis E. Griffin
November 6 - 15, 2015
 (previews 11/4 & 11/5)

God's Ear
 by Jenny Schwartz
 directed by Andrew Peters
February 12 - 21, 2016
 (previews 2/10 & 2/11)

The Misanthrope
 by Molière
 translated by Richard Wilbur
 directed by Brian Balcom
April 15 - 24, 2016
 (previews 4/13 & 4/14)

The Women Eat Chocolate
 New Playwrights Series
 by Caroline Macon, directed by Heidi Stillman
May 20 - 28, 2016
 (previews 5/18 & 5/19)

IN THE HEALY THEATRE

The Lady from the Sea
 by Henrik Ibsen
 translated by Pam Gems
 directed by Erin Kraft
October 23 - November 1, 2015
 (previews 10/21 & 10/22)

In the Blood
 by Suzan-Lori Parks
 directed by Nathan Singh
January 22 - 31, 2016
 (previews 1/20 & 1/21)

The Translation of Likes
 by Nambi E. Kelley
 directed by Ron OJ Parson
 An ensemble piece
 featuring MFA III actors
May 6 - 15, 2016
 (previews 5/4 & 5/5)

GENERAL INFORMATION

BOX OFFICE TELEPHONE

(312) 922-1999

REGULAR BOX OFFICE HOURS

Noon – 4 p.m. at The Theatre School

PERFORMANCE BOX OFFICE HOURS

Evening performance days: Open until 8 p.m.

Saturday matinee days: Noon - 2:30 p.m.

Sunday matinee days: Noon - 2:30 p.m.

NO SMOKING

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

EMERGENCY EXITS

Please note the location of emergency exits in the theatre.

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. As a special favor, we ask that young people do not chew gum. Water fountains are located in the lower lobby and in the lobbies of the mezzanine and balcony.

RESTROOMS

Restrooms are located in the lower lobby, the mezzanine, and balcony. An accessible restroom is located on the main floor inside of the theatre.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (773) 325-7968 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, (312) 922-1999. After Box Office hours, use (773) 325-7968 as an emergency number.

PARKING ARRANGEMENTS

We have arrangements with two parking lots: Multi-Park, 635 S. Wabash at Balbo, and LAZ Parking, One East 8th Street at State. Please ask the Box Office for details about rates and payment.

SENNHEISER INFRA-RED LISTENING SYSTEM

We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned when you return the headset.

LARGE PRINT PROGRAMS

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

SIGN LANGUAGE INTERPRETING

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