

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

Season Superstars:

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Mary & Don Blair

Umqua Bank LCC

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila, u/s Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support. @lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*. Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spagheddiee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushier*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

10 THINGS TO KNOW ABOUT LIN-MANUEL MIRANDA & QUIARA ALEGRÍA HUDES BY ARTSLANDIA

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. **QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.**

3. **HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK.** She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. ***IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES.** Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

Season Superstars:

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Mary & Don Blair

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support. @lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*. Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

**10 THINGS TO KNOW ABOUT
LIN-MANUEL MIRANDA
& QUIARA ALEGRÍA HUDES
BY ARTSLANDIA**

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.

3. HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK. She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. *IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES. Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

Season Superstars:

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Mary & Don Blair

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila, u/s Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela*, u/s *Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night*, *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone*, *Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical*, *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

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With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

**10 THINGS TO KNOW ABOUT
LIN-MANUEL MIRANDA
& QUIARA ALEGRÍA HUDES
BY ARTSLANDIA**

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.

3. HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK. She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. *IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES. Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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Mary & Don Blair

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ ryanalvarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

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With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

**10 THINGS TO KNOW ABOUT
LIN-MANUEL MIRANDA
& QUIARA ALEGRÍA HUDES
BY ARTSLANDIA**

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.

3. HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK. She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. *IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES. Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

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Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONNES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night*, *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone*, *Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical*, *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

10 THINGS TO KNOW ABOUT LIN-MANUEL MIRANDA & QUIARA ALEGRÍA HUDES BY ARTSLANDIA

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. **QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.**

3. **HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK.** She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. ***IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES.** Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ ryanalvarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrusher*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

**10 THINGS TO KNOW ABOUT
LIN-MANUEL MIRANDA
& QUIARA ALEGRÍA HUDES
BY ARTSLANDIA**

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.

3. HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK. She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. *IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES. Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

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Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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Helen Stern & Family

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CTA Lab
Delta Air Lines
The Standard
Stoel Rives, LLP
Brenda Ashworth & Donald Welch

THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

10 THINGS TO KNOW ABOUT LIN-MANUEL MIRANDA & QUIARA ALEGRÍA HUDES BY ARTSLANDIA

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. **QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.**

3. **HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK.** She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. ***IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES.** Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

Season Superstars:

Tim & Mary Boyle

Mary & Don Blair

Umqua Bank LCC

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ryanalarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night, Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone, Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical, Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo, Gotham, Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

10 THINGS TO KNOW ABOUT LIN-MANUEL MIRANDA & QUIARA ALEGRÍA HUDES BY ARTSLANDIA

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. **QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.**

3. **HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK.** She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. ***IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES.** Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT! LITTLE PEP TALKS FOR ME & YOU.*

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*. After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

Season Superstars:

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Mary & Don Blair

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ ryanalvarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night*, *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone*, *Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical*, *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrushers*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

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With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

**10 THINGS TO KNOW ABOUT
LIN-MANUEL MIRANDA
& QUIARA ALEGRÍA HUDES
BY ARTSLANDIA**

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.

3. HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK. She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. *IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES. Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT!:* LITTLE PEP TALKS FOR ME & YOU.

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**

Portland Center Stage at

THE ARMORY

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

August 31 – October 13, 2019

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

IN THE HEIGHTS

Music & Lyrics by Lin-Manuel Miranda

Book by Quiara Alegría Hudes

Conceived by Lin-Manuel Miranda

Directed by May Adrales

Choreographer

William Carlos Angulo

Musical Director &
Conductor

Eugenio A. Vargas

Scenic Designer

Tim Mackabee

Costume Designer

David Israel Reynoso

Lighting Designer

Robert J. Aguilar

Sound Designer

Sharath Patel

Associate Director

Nancy Lemenager

Associate
Choreographer

Gabriella Pérez*

Associate Musical
Director

Mont Chris Hubbard

Associate Lighting
Designer

Emily Schmit

Stage Manager

Mark Tynan*

Assistant Stage
Manager

Kristen Mun*

Production Assistants

Macarena Subiabre

Dana Petersen

Fight Captain

Eddie Martin

Morales*

Dance Captain

Emily Madigan*

Casting
Dale Brown
Kaytlin McIntyre
Frank Honts
Andrea Zee

Musical Supervisor
John Tanner

Original Music Director
Daniel Kazemi

Original Sound
Designer
Megan B. Henninger

Performed with one intermission.

This production of *In the Heights* was originally a co-production between Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park.

Milwaukee Repertory
Theater

Mark Clements,
Artistic Director

Chad Bauman,
Executive Director

Seattle Repertory
Theatre

Braden Abraham,
Artistic Director

Jeffrey Herrmann,
Managing Director

Cincinnati Playhouse in
the Park

Blake Robison,
Artistic Director

Buzz Ward,
Managing Director

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, and Everett/Skipper.

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

The video or audio recording of this performance by any means is strictly prohibited.

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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THE CAST (in alphabetical order)

Karmine Alers*	Camila, <i>u/s Abuela Claudia</i>
Yassmin Alers*	Abuela Claudia
Ryan Alvarado*	Usnavi
Maria Bilbao*	Nina
Lillian Castillo*	Daniela, <i>u/s Camila</i>
Debra Cardona*	Abuela Claudia <i>(Cover 8/31–9/6)</i>
Tony Chioldes*	Kevin
Chaz Alexander Coffin*	Partial Swing, <i>u/s Benny</i>
Alexander Gil Cruz*	Jose, Ensemble, <i>u/s Usnavi</i>
Henry Gainza*	Piragua Guy, <i>u/s Kevin</i>
Nicolas Garza*	Sonny
Alyssa V. Gomez*	Vanessa
Paola Hernández*	Carla, <i>u/s Nina</i>
Lily Leyva.....	Yolanda, Ensemble
Emily Madigan*	Ensemble, <i>u/s Carla, Daniela</i>

UJ Mangune*	Graffiti Pete
Eddie Martin Morales*	Ensemble, <i>u/s Sonny, Piragua Guy,</i>
Claudia Mulet*	Ensemble, <i>u/s Vanessa</i>
Alex Nicholson*	Benny
Gabriella Pérez*	Swing
Julien Valme.....	Ensemble, <i>u/s Jose, Graffiti Pete</i>

THE BAND

Eugenio A. Vargas.....	Musical Director, Conductor, Keys 1
Mont Chris Hubbard.....	Associate Musical Director, Keys 2
Mieke Bruggeman-Smith.....	Reeds
Ryan Meagher.....	Guitar
Levis Dragulin.....	Trumpet
Amy Roesler.....	Bass
Darian Anthony Patrick.....	Drums, Percussion
Marc Grafe.....	Reeds <i>sub</i>

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

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

¡SALUDOS Y BIENVENIDOS A WASHINGTON HEIGHTS!

By Benjamin Fainstein, literary manager

Much like Portland, New York is a city of dynamic neighborhoods. Each has its own vibe, its own rich history, and its own sense of ultra-local pride. Washington Heights, where our story takes place, is one of Manhattan's most northward (or "upper") neighborhoods. Situated about 100 blocks uptown from the lights of Broadway and the tourist traffic of Times Square, Washington Heights is a narrow area, flanked by the Hudson and Harlem rivers, that stretches about 40 blocks up from 155th Street. The "Washington" of the neighborhood's name honors the United States' first president and the fort that bears his name, which he lost in a major battle against the British military there in 1776. The "Heights" of the name refers not only to the northern latitude of the neighborhood but also to how hilly it is — in fact, Manhattan's point of highest elevation is Washington Heights' Bennett Park.

The ousting of George Washington's infantry from their base was hardly the only time, as historian Robert W. Snyder says, that the "residents of Northern Manhattan found their world turned upside down by the arrival of new people."¹ Washington Heights has seen vast changes in its demographic makeup, not only over the course of the last century, but ever since Europeans arrived on North American shores. The Indigenous people who lived on the land, the Munsee, had an established settlement and thriving community, but were forced out of their homes in the years after Dutch colonist Pieter Minuit "purchased" Manhattan island from another Native tribe, the Lenape.

¹ Michaud, Jon. "Walking the Heights." *The New Yorker*, January 16, 2015.

Between the early days of appropriation of the land by white colonists and the construction of the New York City subway system circa 1906, Upper Manhattan was considered practically farmland — an isolated and remote expanse barely thought of as a city “neighborhood.” The subway created access and opportunity, and by the 1930s, the undeveloped Heights were rapidly built up. It became a haven for poor immigrants looking for affordable housing, as well as an area where wealthy New Yorkers could construct expansive mansions, some of which still stand amongst New York’s architectural jewels.

During the years leading up to and following World War I, Washington Heights welcomed an influx of Armenian immigrants, who were fleeing genocide in their home country, and Irish immigrants, who had come to America to escape the economic collapse of the devastating Potato Famine back home. It was at this time, too, that the neighborhood welcomed its first wave of Puerto Rican immigrants, following the passage of the 1917 Jones-Shafroth Act, which gave U.S. citizenship to Puerto Ricans and allowed tens of thousands of families an opportunity to escape the economic and environmental hardships on the island. A few decades later in the 1950s and ’60s, there would be a second “Great Migration” of Puerto Ricans to New York, concurrent with the arrival of more than 100,000 Cuban immigrants looking for refuge from military dictatorship.

In the 1930s and ’40s, huge numbers of European Jews who managed to evade the Nazi regime found refuge in Washington Heights, and there was such a sizeable community of German Jews that, for a time, the neighborhood was nicknamed Frankfurt-on-the-Hudson. After the end of World War II, more European immigrants arrived, as did a large number of Greek immigrants in need of a new home in the wake of the Grecian

Civil War and economic chaos. Due to the explosion of cultural innovation and community-building of the Harlem Renaissance — Harlem being Washington Heights' adjacent neighbor to the south — the neighborhood was likewise enriched by the presence of New York's African American community. Between the infusion of diverse immigrant cultures and the paradigm-shifting momentum of Black American scholars, artists, and activists propelling the Harlem Renaissance, Upper Manhattan became a locus for cultural innovations and political progressivism led by communities of color.

Today, Washington Heights has been officially dubbed by the city as "Little Dominican Republic," due to its density of Dominican residents. This new majority group's roots in the neighborhood extend back to the 1960s, when thousands of Dominicans fled their country amid the dangerous circumstances following the assassination of the dictator Rafael Trujillo. As the size of the Puerto Rican and Cuban populations grew, they eventually settled in East Harlem, creating space for the Dominican community to flourish in the Heights, which it did until the 1980s, when the neighborhood was nearly torn apart by violence and fear. Washington Heights became an epicenter of the crack trade and resulting city-wide drug war. Dominican community organizers and neighborhood guardians fought this plague of brutality and crime, and it took two decades of their concentrated effort and resistance to restore a sense of safety to the neighborhood. The community's work in restoring pride and hope was so successful, in fact, that now the resilient neighborhood is facing another sea change in its population.

Since 2010, educated and entrepreneurial young adults — including a significant percentage of affluent white professionals — have begun moving into the neighborhood, where rent is relatively inexpensive and

square footage is relatively large. These newcomers, aged 20 to 34, now make up 10% of the area's population, making it the neighborhood of New York City that is most densely populated by members of the millennial generation. Statistically, this group, as a whole, has identified an interest in embracing the immigration ideals of the Ellis Island era by seeking out living spaces where diverse peoples cohabitate and share their cultures with one another. Yet, these new inhabitants have more collective upward socioeconomic mobility than the longtime residents, and the cost of living in the Heights is rising accordingly. It remains to be seen what will happen to this historic neighborhood as contemporary gentrification progresses.

Lin-Manuel Miranda and Quiara Alegría Hudes composed their musical over a number of years in the mid-2000s, during a moment in which the neighborhood was standing on the cusp of change. When the show opened on Broadway in 2008, the residents of the Heights — approximately 74% of whom are of Dominican heritage, many of whom were immigrants themselves or first-generation Americans aspiring to a more stable life and the fulfillment of their dreams — were nearly, but not quite, free of the crises of the crack epidemic while looking ahead at the advent of potentially problematic new neighbors. Today, the musical stands as a living snapshot of this neighborhood's rich history, its momentous diversity, and its ongoing daily challenges. By introducing us to the residents of the Heights, Miranda and Hudes theatricalize a vibrant and fiercely interconnected community propelled by Americans of color. *In the Heights* invites us uptown to see their city — and, through it, our country — from their perspectives.

FROM THE DIRECTOR: MAY ADRALES

This production of *In the Heights* is a celebration of community, filled with some of the most vibrant, energetic, and soulful performances. We are proud to bring this urgent and important story to Portland right now. In today's hostile political environment, the word "immigrant" has become synonymous with every derogatory and dehumanizing insult. But as a first generation daughter of immigrants, those words are the very opposite of what I know and understand an immigrant to be. Immigrants make a home here against impossible odds, and make a place better than when they found it. They are some of the most patriotic Americans, because often they are fleeing countries in which their civil liberties and their lives were endangered — they know the value of freedom. They understand the value of citizenship. Right now, it's urgent and necessary to show that immigrants are an intrinsic part of the fabric and DNA of this country. They are not faceless entities that are a scourge on our nation. They are our neighbors, friends, and families.

IN THE HEIGHTS SONG LIST

ACT I

In the Heights

Usnavi, Company

Breathe

Nina, Company

Benny's Dispatch

Benny, Nina

ACT II

Sunrise

Nina, Benny, Company

Hundreds of Stories

Abuela Claudia, Usnavi

Enough

Camila

It Won't Be Long Now

Vanessa, Usnavi, Sonny

Inútil

Kevin

No Me Diga

Daniela, Carla, Vanessa, Nina

96,000

Usnavi, Benny, Sonny, Vanessa,
Daniela, Carla, Company

Paciencia y Fe

Abuela Claudia, Company

When You're Home

Nina, Benny, Company

Piragua

Piragua Guy

The Club

Company

Blackout

Company

Carnaval del Barrio

Daniela, Company

Atención

Kevin

Alabanza

Usnavi, Nina, Company

Everything I Know

Nina

No Me Diga (Reprise)

Daniela, Carla, Vanessa

Piragua (Reprise)

Piragua Guy

Champagne

Vanessa, Usnavi

When the Sun Goes Down

Nina, Benny

Finale

Usnavi, Company

MEET THE CAST

Karmine Alers, *Camila*, u/s *Abuela Claudia*

Karmine is so excited to be joining the *In the Heights* family here at Portland Center Stage at The Armory, especially to once again share the stage with her sister Yassmin. Broadway: *On Your Feet!* (u/s Gloria Fajardo, Consuelo), *Rent* (Mimi). National Tour: *On Your Feet!* (Ensemble, Gloria Fajardo). Regional: *In the Heights* at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse (Camila), *Aida* (Aida), *On Your Feet!* (Gloria Fajardo). TV/Film: *Bull* (CBS), *Fosse/Verdon* (Fox), *Naked As We Came* (Netflix), *Blood Bound* (Independent), and *Unbreakable Kimmy Schmidt* (Netflix). To the Romeos for their love. To her siblings, Jo-Ann, Yassmin, Papito, and Wally. The hydrants are always open with love. This and every performance is dedicated to her parents, with adoration, #5. Para Siempre.

Yassmin Alers, *Abuela Claudia*

Yassmin is thrilled beyond belief to be reunited with this loving cast and her sister Karmine. Theater credits include *On Your Feet!* (Broadway, Gateway Playhouse), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Women on Fire* (Royal Family Productions, New York), *The Rocky Horror Show* (Broadway), Paul Simon's *The Capeman* (Broadway), *Rent* (Broadway, National Tour), *The Ten Commandments* (Dolby Theatre, Los Angeles), *The Who's Tommy* (European premiere), *As Much as You Can* (Celebration Theatre, Los Angeles), *The Third From the Left* (Edinburgh, Scotland). Film/TV credits include *West Side Story* (Steven Spielberg, Dir.), *The Code*, *Madame Secretary*, *The God Committee*, *The Americans*, *High Maintenance*, *Elementary*, *The American Mall*, and *Across the Universe*.

Represented by Avalon Artists Group. Yassmin dedicates every performance to her parents: “Seguiras en mis recuerdos para siempre.”

Ryan Alvarado, *Usnavi*

Ryan is thrilled to be back in the barrio! National Tour: *Hamilton: An American Musical* (1st Broadway National Tour). Regional: *In the Heights* (Midtown Arts Center, Westchester Broadway Theatre, Toby’s Dinner Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Tempest*, *Antigone*, and *Macbeth* (Classical Theatre of Harlem); *American Idiot*, *Henry V*, and *The Rocky Horror Show* (Roxy Regional Theatre); *Salomé* and *Much Ado About Nothing* (Shakespeare Theatre Company); *Hair* and *Godspell* (Seacoast Repertory Theatre); *Guys and Dolls*, *The Music Man*, and *Young Frankenstein* (Mac-Haydn Theatre); and Will Power’s *The Seven* (Columbia Stages). All love and thanks to his family and friends, te amo mucho! @_ryanalvarado_ ryanalvarado.net

Maria Bilbao, *Nina*

Maria Bilbao is absolutely thrilled to be joining the cast of *In the Heights*! Regional credits include the role of Gloria Estefan in *On Your Feet* (Westchester Broadway Theatre) and *Evita* (Repertory Theatre of St. Louis). She would like to thank the creative team and cast for their overwhelming support and for welcoming her with open hearts; she would also like to thank her dream team at The Mine, and her family (chosen and not) for their unconditional love — los amo con todo mi corazón.

Lillian Castillo, *Daniela, u/s Camila*

Lillian’s heart is super stoked to make her Portland Center Stage at The Armory debut. Goodman Theatre: *Music Man*. Milwaukee Repertory Theater: *Why Do Fools Fall in Love?*, *In the Heights*. MCC Theater: *Ride*

the Cyclone. Alliance Theatre: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Seussical the Musical*, and *Ride the Cyclone*. Marriott Theatre: *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, and *Sister Act*. Drury Lane Theatre: *Hairspray* and *West Side Story*. Paramount Theatre: *In the Heights*. Arkansas Repertory Theatre: *Glorious!* and *Hairspray*. ACT: *Ride the Cyclone*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *The School for Wives*, *H.M.S. Pinafore*, *The Taming of the Shrew*, and *Macbeth*. Thank you to her husband, family, and Stewart Talent for all their support.
@lilithca5tl3

Debra Cardona, *Abuela Claudia* (Cover)

New York credits include *A Christmas Carol* (Madison Square Garden), *Temple of the Souls* (Innovative Theater Award nomination) and *Soul Doctor* (Off-Broadway). Debra has toured the U.S. with *On Your Feet!*, *Mary Poppins*, *Guys and Dolls*, *My Fair Lady*, and *Fiddler on the Roof*. Favorite regional credits include *In the Heights* (Ordway, Fulton Theater, Pioneer Theatre Company, PCPA Theaterfest), *Ragtime* (Paper Mill Playhouse), *Candide* (Guthrie Theater), and *The Light in the Piazza* (Pioneer Theatre Company). TV credits include Hector's Mom on *Crazy Ex-Girlfriend*, *RENT: LIVE*, *Pose*, *Fresh Off the Boat*, and *Scandal*.
Twitter/Instagram: @debracardona.

Chaz Alexander Coffin, *Partial Swing*, u/s *Benny*

Portland Center Stage at the Armory Debut. Originally from Northern Virginia. National Tour: *ELF the Musical*; Regional: John W. Engeman Theater at Northport: *Aida*; Signature Theatre: *The Scottsboro Boys*; Arizona Broadway Theatre: *Hair*; Short North Stage: *Dreamgirls*; Derby Dinner Playhouse: *Sister Act*, *The Addams Family*; Westcoast Black Theatre Troupe: *The Wiz*; Bigfork Summer Playhouse: *Shrek the Musical*, *Grease*, *42nd Street*, *Young Frankenstein*; ECU/Loessin Playhouse,

Machinal, Las Meninas, RENT, Kiss Me, Kate, The Great God Brown;
Interlakes Summer Theatre: *42nd Street, Miss Saigon, Hello, Dolly!, The Wiz.* B.F.A. East Carolina University. chazalexandercoffin.com @chizzie82
#blacklivesmatter

Tony Chioldes, Kevin

Tony is an original Broadway cast member of *In the Heights* and Paul Simon's *The Capeman*. This is his Portland Center Stage at The Armory debut, having performed in this production at Milwaukee Repertory Theater, Seattle Repertory Theatre, and Cincinnati Playhouse in the Park. International/regional credits: *Carmen La Cubana* (Théâtre du Châtelet, arranged by Alex Lacamoire), *Señor Discretion Himself* (Arena Stage), *Elemeno Pea* (Pittsburgh's City Theatre). He's the Hulamouse in *Mister Rogers' Neighborhood*. Voice-over work: hundreds of English/Spanish commercials, audiobooks including *The Dreamer* by Pam Muñoz Ryan (Earphones Award for narration) and Ricky Martin's autobiography *Yo*, as well as the video games *Grand Theft Auto: Vice City*, *Bioshock*, *The Walking Dead*, and *Red Dead Redemption 2*. He regularly performs simultaneous translation into Spanish on HBO's *Real Sports*. tonychioldes.com

Alexander Gil Cruz, Jose, Ensemble, u/s Usnavi

Alexander is thrilled to be living his American dream in such an important show with an even more important message. His past roles include Bernardo in *West Side Story* (Lyric Theatre of Oklahoma, North Shore Music Theatre, Ordway, Theatre By The Sea), Paul in *A Chorus Line* (National Tour, North Carolina Theatre, Surflight), Ensemble and Hook u/s in *Peter Pan* (North Shore Music Theatre), Mercedes and Jean Michael/Jacob u/s in *La Cage Aux Folles* (Goodspeed Musicals), Ensemble in *In the Heights* (Ordway), and Ensemble/Diesel Cover in *West Side Story* (National Tour). TV: *The Marvelous Mrs. Maisel* (Amazon), *The Get Down*

(Netflix), *Saturday Night Live*. Alexander is also a budding choreographer with credits such as *Holiday Inn* (The 5th Avenue Theatre) and *In the Heights* (Ordway). He will be the associate choreographer for the 2020 production of *Evita* (The 5th Avenue Theatre). He's beyond proud to tell this story and to be a part of the legacy. Thanks to Derick and Dom.

Henry Gainza, *Piragua Guy*, u/s Kevin

Broadway: *On Your Feet!* (Original Cast/Cast Album). Off-Broadway/NYC: *4 Guys Named Jose ...* (Original Cast/Cast Album), *I Am Harvey Milk* (Lincoln Center), *Jose Limon* (Symphony Space), *The Mapmaker's Opera* (Pearl Theatre Company), *Zapata* (Signature Theatre). International: *Grease*, *Joseph and the Amazing Technicolor Dreamcoat*. Regional: The Kennedy Center (*In the Heights*), Goodspeed Opera House, Arena Stage, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Zoetic Stage, Actor's Playhouse. TV: *Saturday Night Live*, *Throwdown with Bobby Flay*, *GMA*, *The View*, the Macy's Thanksgiving Day Parade, *Stephen Colbert*, and the Tony Awards. Concept Albums: Frank Wildhorn's *Wonderland* and *Tears of Heaven*. Henry is also an award-winning songwriter, having been honored by the John Lennon Songwriting Contest, the USA Songwriting Contest, and the International Songwriting Contest. ¡Para Papi ... Para Siempre!

Nicolas Garza, *Sonny*

Nicolas is from Helotes, Texas, and is making his Portland Center Stage at The Armory debut. National Tour: Nickelodeon's *PAW Patrol Live!*. Regional Theater: *The Buddy Holly Story* (The New Theatre), *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Lyric Theatre of Oklahoma, ZACH Theatre), *Peter and the Starcatcher*, *Evita*, and *A Christmas Carol* (ZACH Theatre). Other credits include *Forever Plaid* (Mountain Repertory

Theatre); *Avenue Q*, *Altar Boyz*, and *Godspell* (Jean's Playhouse); *West Side Story* (Georgetown Palace); and three summer seasons at SeaWorld San Antonio. B.F.A. in Theater Education from The University of Texas at Austin. nicolas-garza.com @nicolasgarza

Alyssa V. Gomez, Vanessa

Alyssa is honored to make her Portland Center Stage at The Armory debut in a show so close to her heart! Originally from New York with a B.A. in Acting/Directing from Emerson College, Alyssa was last seen on Samantha Bee's, "Not The White House Correspondent's Dinner".

Tour: *Motown the Musical* (2nd Broadway National Tour). Regional: *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Musical Theatre West), *Rent* (Ivoryton Playhouse), *American Idiot* (Roxy Regional Theatre). Much love to mi familia and many thanks to Avalon Artists Group. "No pare, sigue sigue!" alyssavgomez.com @alyssavgomez

Paola Hernández, Carla, u/s Nina

Making her Portland Center Stage at The Armory debut, Paola is really excited to be part of this beautiful familia! Born and raised in Puerto Rico. Proud Circle in the Square Theater School Alumna. Recent credits: *Man of La Mancha* (Antonia) at Westport Country Playhouse, *Rent* National Tour (Mimi Marquez), *Rent* National Tour (Swing, u/s Mimi, Maureen), *Twelfth Night* (Viola) at Circle in the Square Theatre, *Spring Awakening* (Martha) at the Victoria Espinoza Theater, *Legally Blonde* (Vivienne), *Hairspray* (Dynamite), *Godspell* at Centro de Bellas Artes, *Hair* at Manship Theater. Gracias to her familia. This is for the dreamers. Paciencia y Fe, siempre. paola-hernandez.com @p_vhernandez

Lily Leyva, Yolanda, Ensemble

Lily is originally from Las Vegas, Nevada where she grew up training at Inspire Dance Company and Las Vegas Academy of the Arts. She graduated from Marymount Manhattan College with a B.F.A in dance and currently resides in New York City. She has performed works by Robert Battle, Travis Wall, Stacey Tookey, and Alexandra Damiani. Her professional credits include: Mr. Abbott Awards, Billboard Music Awards, Madonna's MDNA Skin, and Sonya Tayeh's "You'll Still Call Me By Name". Lily is thrilled to be making her musical theater debut with *In the Heights* and she is so grateful for the constant support from her family, friends, and agents at MSA! @lily_leyva_

Emily Madigan, *Ensemble, u/s Carla, u/s Daniela, Dance Captain*

Theater credits include *West Side Story* (Guthrie Theater and Ordway); *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *Cabaret* (Theater Latté Da); *Footloose* (Marriott Theatre); *Micha: Visions* (Joe's Pub); *Still Dance the Stars* (Yellow Tree Theatre); *Hairspray* (Chanhassen Dinner Theatres and Artistry); *Bye Bye Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, and *The Little Mermaid* (Chanhassen Dinner Theatres); *Promise Land* (Transatlantic Love Affair); *Queens* (Sandbox Theatre Company); *Calvin Berger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). Choreography credits include *A Raisin in the Sun* (Park Square Theatre); *Leap of Faith* and *Toxic Avenger* (Minneapolis Musical Theatre); and *CABARAVE: #sexuality, MadHaus, Love.Trumps.Hate, Light the World*, and *Love Languages* (Rathaus Productions). @emilydmads

UJ Mangune, *Graffiti Pete*

A proud artist and activist from Seattle, UJ is honored to share such an important American story with this talented cast. After moving to a rural city, UJ found an outlet in dance training through YouTube videos. His work has since been featured at The Fifth Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Ordway, Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Finger Lakes Musical Theatre Festival, and the Marriott Theatre. Commercial credits include Amazon, Macklemore, T-Mobile, and the Filipino game show *Wowowee*. These experiences provided him with the education he never would have been afforded, and he has since prioritized providing youth and youth of color the same opportunities. Shout out to them and love to his mentors Ioana and William. Make him check his Instagram: @ooo.jayyy.

Eddie Martin Morales, *Ensemble, u/s Sonny, u/s Piragua Guy, Fight Captain*

Eddie is ecstatic to be back en el barrio and making his Portland Center Stage at The Armory debut in *In the Heights*! Eddie is an alumni of the New World School of the Arts Conservatory, where he received a B.F.A. in Music Theater. Eddie is from south Florida and was last seen as Abe in The Maltz Jupiter's production of *Disgraced*. Some of his other credits include *Into the Woods* (Baker), *Gypsy*, *Sweet Charity*, and *Curtains* (Ensemble). He would like to thank the incredible team at The Armory for giving him the opportunity to tell this beautiful story about family and community once more! You can follow Eddie and all of his future endeavors on Instagram: @spaghedddee.

Claudia Mulet, *Ensemble, u/s Vanessa*

Claudia was born and raised in Havana, Cuba. She is a graduate of Cuba's prestigious Superior Institute of Arts and soon after graduation was cast in The Nederlander's historic Cuban production of *RENT* in Havana,

directed by Andy Señor Jr. in collaboration with Michael Greif. Three years after arriving from Cuba, Claudia made her U.S. professional debut in the First National Tour of *On Your Feet!*. She is thrilled to be part of the *In the Heights* family! @claudiamulet89/ claudiamulet.com

Alex Nicholson, *Benny*

Alex is beyond grateful for the opportunity to step into the world of a dream role like Benny. This is his Portland Center Stage at The Armory debut! Off-Broadway: *Vanity Fair* (Pearl Theatre), *The Mutilated* (New Ohio Theatre), *The Taming of The Shrew* (TP&co), *As You Like It* (Shakespeare Off Broadway). Regional: *Ragtime* (Barrington Stage Company). National Tour: *We The People* (TheaterWorksUSA). Many thanks to his friends and family who continue to support this crazy dream, especially his beautiful wife, Amanda. Shout out to his Talenthouse team (Megan Lohne, Peter Kaiser). Proud Circle in the Square graduate. alex-nicholson.com Twitter/Instagram: @cyrus_alexander

Gabriella Pérez, *Swing*, Associate Choreographer

Gabriella is an actor, singer, dancer, and choreographer. National Tour: Kathleen Marshall's *Anything Goes*. Off-Broadway: Prospect Theatre's *1000 Nights and One Day*. Concerts: Radio City Music Hall, Joe's Pub, Newport Music Festival, and Second Stage. Regional experiences include Arkansas Shakespeare Theatre, PCPA TheatreFest, Geva Theatre, Westchester Broadway Theatre, *In The Heights* (Nina; Carla in the U.S. Spanish premiere), *My Fair Lady* (Eliza Doolittle), *West Side Story* (Anita), *The Music Man* (Marian Paroo), *Henry IV*, and *Julius Caesar*. Gabby teaches at Geva Theatre, and her choreography has been seen at Forestburgh Playhouse, Geva Theatre, and The Tank. A Helen Hayes nominee, Gabby holds a B.F.A. from New York University. She thanks her

parents, Sean, Dulcina Eisen, May, and William for bringing her into this family. gabbyperez.com

Julien Valme, *Ensemble, u/s Jose, u/s Graffiti Pete*

Julien is from Miami, Florida. Julien graduated with a Bachelor of Fine Arts in Ballet Performance at the University of South Florida. After college, Julien moved to Chicago to dance with River North Dance Chicago and DanceWorks Chicago, with Julie Nakagawa. Most recently, Julien has been working with Dance Lab New York, as well as the *Radio City Christmas Spectacular*.

MEET THE BAND

Eugenio A. Vargas, *Musical Director, Conductor, Keys 1*

Eugenio is so glad to be back in the barrio with this amazing company. Music direction credits include *In the Heights* (Ordway, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park); *The Wedding Singer* (The Secret Theatre, NYC); *Women of the World* (Feinstein's/54 Below); *My Whitelist Cabaret* (The Thalia at Symphony Space); *Carousel*, *The Rocky Horror Show*, and *You're a Good Man, Charlie Brown* (Northwestern University); among others. Acting credits include *Evita* (Che) at Arts Center of Coastal Carolina and Actors' Playhouse, *Carousel* (Enoch Snow) at Olney Theatre Center, and *Altar Boyz* (Juan) at Tent Theatre. Thanks to this incredible familia for all the love and support. To Mom and Dad, thank you for everything I know. Proud member of Actors' Equity Association and the American Federation of Musicians. eugeniovargas.com @DMJazzyHands

Mont Chris Hubbard, *Associate Musical Director, Keys 2*

Mont Chris is an accomplished Portland composer, performer, and music director. He is the creator and host of Portland's most endearingly strange variety show, *The Mont Chris Hubbard Bonus Show*, and hosts an occasional late-night piano bar around town. He has released five CDs of solo piano improvisations, and his band Scotland Barr & The Slow Drags won the 2012 Portland Music Award for their final album, *We Will Be Forgotten*. He is a proud member of the American Federation of Musicians, the union of professional musicians, and a proud supporter of the labor movement. montchrishubbard.com

Mieke Bruggeman-Smith, *Reeds*

Mieke is a performer, educator, composer/arranger, and the education coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; the 12-piece jazz chamber orchestra, PJCE; the Ezra Weiss Big Band; as well as performing in musicals. Recent Portland Center Stage at The Armory productions include: *The Color Purple*, *Fun Home*, and *Ain't Misbehavin'*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School, and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Ryan Meagher, *Guitar*

Originally from San Jose, California, Ryan launched his international reputation as a jazz guitarist and composer in New York City in 2003. He has seven albums under his own direction and has been an in-demand sideman for a wide range of notable and legendary jazz artists. He is currently based in Portland, Oregon, where he is active in the jazz and

creative music scenes as an artist, educator, and organizer. He teaches guitar at the University of Portland and Mt. Hood Community College, and runs the jazz programs at Lower Columbia College and the Metropolitan Youth Symphony. In addition to his teaching duties, he is also active as an administrator in important cultural outlets like the Portland Jazz Composers Ensemble as its director of operations and director of the PJCE Records label. He is also a co-founder of Montavilla Jazz Festival, where he is the programming director.

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in Music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean, and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy*, and *Billy Elliot*.

Amy Roesler, *Bass*

Amy is thrilled to be making her debut with Portland Center Stage at The Armory. Favorite past highlights include being in the pit for *West Side Story* and *Guys and Dolls* at Broadway Rose Theater Company. Since moving back to Portland, Amy has also performed on violin, viola, and bass for shows at Lakewood Center for the Arts, Stumptown Stages, and Pixie Dust Productions. She has also played for cabarets and variety shows, as well as local orchestras, with genres ranging from classical, jazz,

rock, and bluegrass. Amy is especially grateful for the many people in the theater community who have helped her find her footing in Portland.

Darian Anthony Patrick, *Drums/Percussion*

Darian is a multi-instrumentalist based in Portland. Focusing on percussion, with training in classical and jazz vocal performance as well as electric and bass guitar, Darian performs a broad range of musical styles with specialization in African diasporic traditions, including Afro-Cuban and Afro-Brazilian styles. He has studied percussion in Portland with masters Israel Annoh (Ebo Taylor, E.T. Mensah, Obo Addy, Ghana Broadcasting Orchestra) and Caton Lyles (Obo Addy, Nu Shooz, Janice Scroggins, Mel Brown), and performs regularly throughout the Pacific Northwest.

Marc Grafe, *Reeds sub*

Marc hails from Portland and is a performer, conductor, composer, and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's Song Books. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades, and Arundo!, a reed quintet. Pit work includes *The Color Purple*, *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records, and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

MEET THE CREATIVE TEAM

Lin-Manuel Miranda, *Music & Lyrics*

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. Broadway: composer/lyricist/Alexander Hamilton of *Hamilton* (11 Tony Awards, Pulitzer Prize, Grammy Award, Drama League Awards for Distinguished Performance and Outstanding Production of a Musical), composer/lyricist/Usnavi of *In the Heights* (four Tony Awards including Best Musical and Best Score, Grammy Award, Pulitzer Prize finalist), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), *West Side Story* (2009 revival, Spanish translations). Off-Broadway: *Hamilton* (ten Lortel Awards, eight Drama Desk Awards, among others). With Tom Kitt, Lin-Manuel received an Emmy Award for “Bigger” from “The 67th Annual Tony Awards.” TV/Film: *Freestyle Love Supreme*, *How I Met Your Mother*, *Smash*, *Do No Harm*, *Modern Family*, *House*, *The Electric Company*, *Sesame Street*, *The Sopranos*, *The Odd Life of Timothy Green*, *200 Cartas*, and Disney’s *Moana* (2017 Academy Award nomination for Best Song, “How Far I’ll Go.”). linmanuel.com

Quiara Alegría Hudes, *Book*

Quiara Alegría Hudes is a playwright, professor of writing and theater at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work’s exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier’s Fugue*, another Pulitzer finalist; *Daphne’s Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright in residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

May Adrales, *Director*

May is thrilled to be back at Portland Center Stage at The Armory after directing *Chinglish*. She has worked nationally, primarily directing new plays, including Qui Nguyen's award-winning *Vietgone* (Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, and Seattle Repertory Theatre). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, Goodman Theatre, Two River Theater, Cincinnati Playhouse, Cleveland Play House, and Syracuse Stage. She proudly serves as an associate artistic director at Milwaukee Repertory Theater. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She received an Alan Schneider Director Award, TCG New Generations Grant, Josephine Abady Award, Denham Fellowship, and Drama League Fellowship. She has taught and directed at Juilliard, ACT, ART/Harvard, Brown and served as an adjunct professor at Yale. M.F.A., Yale School of Drama. mayadrales.net

William Carlos Angulo, *Choreographer*

Choreography includes Seattle Repertory Theatre, The Goodman Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in The Park, Chicago Shakespeare Theatre, Marriott Theatre, Milwaukee Repertory Theater, Paramount Theatre and more. He was given a Joseph Jefferson Award for his original choreography for Paramount Theatre's revival of *West Side Story*, and he was honored with an ALTA Award for his work on *La Havana Madrid* at Steppenwolf 1700 and The Goodman Theatre. Directorial credits include *East O' West O'* at Steppenwolf 1700, MICHA: VISIONS at The Public Theatre's Joe's Pub, and *Seussical!* at Marriott Theatre. He has served as Teaching Artist and Choreographer at Indiana University, Millikin University, and Northwestern University. He

was a founding teaching artist and developed dance curriculum for the first ever musical theatre training programs at The Goodman Theatre's Center for Education and The Arts Academy of Banja Luka in Bosnia and Herzegovina. He holds a BFA in Musical Theatre and Drama from Indiana University and trained on scholarship at Hubbard Street Dance Center and Ballet Chicago. Para Elena y Édmond.

Tim Mackabee, *Scenic Designer*

Portland Center Stage at The Armory: *Chinglish*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Describe the Night*, *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design); *Our New Girl* (Atlantic), *Vietgone*, *Important Hats of the Twentieth Century* (Manhattan Theatre Club); *Heathers: The Musical*, *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard); *Much Ado About Nothing* (The Public Theater). Regional: Geffen, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, DCPA Theatre Company, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, and Yale Repertory Theatre. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, and *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

David Israel Reynoso, *Costume Designer*

David is an internationally renowned costume, scenic, exhibit, and immersive designer pleased to be making his Portland Center Stage at The Armory debut. He is the Obie Award-winning costume designer for Punchdrunk's Off-Broadway sensation *Sleep No More* (New York and Shanghai) and is also the creator/director of the innovative *Waking La Llorona* (Optika Moderna). David is recognized for his widespread theatrical designs for The Old Globe, La Jolla Playhouse,

American Conservatory Theater, American Repertory Theater, Arena Stage, The Finnish National Ballet, Moscow Art Theater, The Kennedy Center, Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Commonwealth Shakespeare Company, The Gloucester Stage Company, and Lyric Stage Company, among others. Concert Tours: *Amanda Palmer Goes Down Under*, *Juan Son's Mermaid Sashimi*. His scope of work extends beyond theater to include exhibit designs such as *PostSecret* and *Living with Animals* (The San Diego Museum of Man), as well as immersive/experiential design for brands and theme parks. davidreynoso.com IG:@designreynoso

Robert J. Aguilar, *Lighting Designer*

This is Robert's first design for Portland Center Stage and he's delighted to be here! Other Pacific Northwest credits include: *In the Heights*, *Tiny Beautiful Things*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife* and *Lizard Boy* (Seattle Rep); *Bulrusher*, *Native Gardens*, *Hir*, *Barbeque*, and *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *Romeo and Juliet* and *The Wolves* (ACT); *Urinetown* and *Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed in Business...*, and *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, and *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, and *The Three Sisters* (The Seagull Project); *Next to Normal* (Contemporary Classics). Regional credits include *Marjorie Prime* (Pittsburgh Public); *Dancing at Lughnasa* (Tantrum Theatre); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Repertory Theater). Robert is the managing director and resident lighting designer of Contemporary Classics. He is the lighting director of Seattle Repertory Theatre. robertjaguilar.com @fake_robert

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *The Breath of Life*, *The Color Purple* (Portland Center Stage at The Armory); *Wolf Play*, *Teenage Dick*, *Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago*, *Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over*, *The Crucible*, *The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England, Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Nancy Lemenager, *Associate Director*

Nancy's theater credits, as a performer, include the Broadway productions of *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed in Business ...*, and *Guys and Dolls*. Regionally she has appeared in *Sweat* (Cleveland Playhouse), *Sex with Strangers* (Cincinnati Playhouse in the Park), *Other Desert Cities* (Pioneer Theatre Company), *God of Carnage* (John Engeman Theatre), and *Sense and Sensibility* (Actors Theatre of Louisville). Nancy has been seen on film/TV in *Ocean's 8*, *The First Purge*, *FBI*, *Blindspot*, *Power*, *Jessica Jones*, *Madame Secretary*, *Gypsy*, *Elementary*, *Girls*, *The Good Wife*, *Nurse Jackie*, *30 Rock*, and *Law and Order*. As an associate director or choreographer, Nancy has worked on *Animal Farm* (Milwaukee Repertory theater), *Camelot* (Lincoln Center), and *In the Heights* (Cincinnati Playhouse in the Park).

Emily Schmit, *Associate Lighting Designer*

Emily is a lighting designer and assistant designer raised in Lake Oswego and living in Brooklyn. She has worked with Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Guthrie Theatre, and Cincinnati Playhouse in the Park. She has designed for the Downtown Urban Arts Festival NY and collaborates on immersive events, fashion shows, and festivals in New York and around the country. She is excited to be returning to her hometown to share this production.

Mark Tynan, *Stage Manager*

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Kristen Mun, *Assistant Stage Manager*

Kristen was born and raised on the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her seventh season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Native Gardens*, *Until The Flood*, *Sense and Sensibility*, *Constellations*, and *Major Barbara*; assistant stage manager for *The Color Purple*, *Fun Home*, and *Astoria: Part Two*; and

production assistant on many others. Kristen is a proud member of Actors Equity and is a freelance violence designer and teacher. She sends her love to Adam and her family for always having her back.

Macarena Subiabre, *Production Assistant*

Macarena is excited to join Portland Center Stage at The Armory as a production assistant this season. She graduated in 2018 with a B.F.A. in Stage Management from the University of Utah where she stage managed productions such as: *Arcadia*, *Cats*, *Into the Woods*, *Good Kids*, and the U.S. premiere of *The Beautiful Game*. Other credits include: *A Comedy of Tenors* (Pioneer Theatre Company); *How I Learned to Drive* (Salt Lake Fringe Festival); *You're a Good Man, Charlie Brown* (Salt Lake Shakespeare); and *Steel Pier*, *Dogfight*, and *A Funny Thing Happened ...* (University of Utah). She was also lucky to complete an internship with Cirque du Soleil where she worked on *Zumanity* and the *Cirque Cabaret 2018*. She thanks her family, Bruce, and cat for all their love and support.

Dana Petersen, *Production Assistant*

Dana is thrilled to beginning her first season at The Armory as a stage management apprentice! Dana graduated from The Ohio State University in May 2019, where she stage managed shows such as: *The Curious Incident of the Dog in the Night-Time*, *Michael Von Siebenberg Melts Through the Floorboards*, *Four People*, *Execution of Justice*, *Beyond all Recognition*, *Stupid F***ing Bird*, and *7 Ways to Say I Love You*. In addition, Dana interned at The Old Globe where she was a production assistant on *Much Ado About Nothing*. Dana sends all of her love to Mom, Dad, Carmen, and Murphy!

Andrea Zee, CSA, *Additional Casting*

Off-Broadway/New York City: *Neurosis*; *Syncing Ink*; *Elf*. National Tours: *The Sound of Music*; *Bullets Over Broadway*; *Elf*; *Finding Neverland* (Youth

Casting). Regional: *In The Heights* (TUTS); *Around the World in 80 Days* (Alley Theatre); *The Christians* (Alley Theatre). Credits as Casting Associate include Broadway: *Chicago*; *Natasha, Pierre & The Great Comet of 1812*; *On The Town*; *Pippin*. Off-Broadway/New York City: *Puffs*; *The Apple Boys*; *Radio City Christmas Spectacular*. National Tours: *Fiddler on the Roof*; *The King and I*; *Rodgers + Hammerstein's Cinderella*; *A Gentleman's Guide to Love and Murder*. Film/TV: *Ma Rainey's Black Bottom* (Netflix); *Y: The Last Man* (FX); *Blue's Clues and You* (Nickelodeon). Commercials: Comcast; Grammarly. Proud member of the Casting Society of America and Artios Award nominee. For Filff and Alan of OR/ME.

John Tanner, *Musical Supervisor*

John scores, arranges, and composes music for television, radio, advertising, film, and theater. He creates original music and sound design for many of the world's most well-known brands and companies. His work has won numerous international Golden Reel Awards; Telly Awards; national, regional, and local American Advertising Federation "Addys," Silver Microphone, and RAC awards. John has also garnered both Gold and Platinum sales certification for his studio engineering work.

Daniel Kazemi, *Original Music Director*

Dan is a New York-based composer, actor, music director, director, and is an associate artist at Milwaukee Repertory Theater. His recent credits include *Ring of Fire* (Milwaukee Repertory Theater, Actors Theatre of Louisville), *In The Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *Murder for Two*, *Guys and Dolls*, *Man of La Mancha*, *Dreamgirls*, and *A Christmas Carol* at Milwaukee Repertory Theater. In Philadelphia, Dan recently musical directed *See What I Want to See* (Barrymore nomination) and *Herringbone* (Barrymore nomination), and orchestrated and musically

directed the world premieres of *Queens of the Night* (Opera Philadelphia), *Field Hockey Hot* (Barrymore nomination), and *Tulipomania*. He received Barrymore Awards for 11th Hour Theatre Company's *Avenue X* and *LIZZIE*. Dan's music has been performed at the Cirque de Demain in Paris, Ballet Fleming, and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle*.

Megan B. Henninger, *Original Sound Designer*

Megan is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse in the Park), *The Bridges of Madison County* (Peninsula Players), *Sweeney Todd* (Skylight Music Theatre), *A Streetcar Named Desire* (Williams Street Rep), *R.R.R.E.D* (New York Musical Theatre Festival), *The Martian Chronicles* (Fordham University), and *The Turn of the Screw* (Lyric Opera, Kansas City). Assistant designs include *You're Welcome America*, *Ghetto Klown*, *Stick Fly*, and *Blithe Spirit* (Broadway) and *Company* (Lincoln Center).

THANKS TO OUR GENEROUS SPONSORS OF *IN THE HEIGHTS*

HELEN STERN AND FAMILY

I am proud to have been associated as a donor for more than 30 years — beginning with the Oregon Shakespeare Festival in Portland. From those beginnings, Portland Center Stage at The Armory has become one of the biggest and greatest theaters in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience, and a booster for *In the Heights*. Here's to the next 30 years!

PRISCILLA BERNARD WIEDEN AND DAN WIEDEN

We are delighted that Marissa is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help to elevate Portland's theater community.

CURTIS THOMPSON, M.D. AND ASSOCIATES

Canta, baila y sueña! Gracias a Lin-Manuel Miranda y Portland Center Stage at The Armory por traer este programa a Portland! (Sing, dance and dream! Thanks to Lin-Manuel Miranda and Portland Center Stage at The Armory for bringing this production to Portland!)

DELTA AIR LINES

With 40 peak-day departures to 10 nonstop destinations, connecting to 600+ cities including Amsterdam, Tokyo, and daily seasonal service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at delta.com.

THE STANDARD

The Standard is an insurance and financial services company founded in Portland, Oregon, in 1906 by a man named Leo Samuel. Leo arrived in New York in 1860, a penniless 13-year-old immigrant with a dream of a better life — much like the characters of *In the Heights*. He founded the company that would become The Standard to better serve local customers and to maximize economic benefits for the community he loved so much. We support organizations like Portland Center Stage at The Armory because we believe in the vital

role arts and cultural organizations play in creating vibrant communities. We hope you enjoy the show!

STOEL RIVES, LLP

Stoel Rives fosters diversity and inclusion at our firm and in our communities; our support for these principles is the reason we chose to sponsor Portland Center Stage at The Armory's production of *In the Heights*. This story explores culture, community, and hope in times of adversity; it is an inspiring journey of friends and neighbors pursuing their dreams through patience and faith: *Paciencia y Fe*. This sizzling musical has a timely and provocative message, and we are proud to support it.

BEHIND THE CURTAIN
MEET USNAVI OF *IN THE HEIGHTS*:
RYAN ALVARADO

BY ARTSLANDIA

How did you prepare to play Usnavi?

In some way or another, I've been preparing for this role my whole life. Being born in the Bronx made hip-hop the soundtrack of my life, and I wouldn't have it any other way. I grew up with the same fusion of hip-hop, R&B, pop, salsa, merengue, and bachata that *In the Heights* beautifully showcases. Our show is set in 2008, so I shared with the cast a playlist of the music I remember listening to in New York around that time. It was over 100 songs and almost eight hours long! I've also understudied the role of Usnavi in past productions, and that provided me the opportunity to learn from brilliant friends and collaborate with incredible directors, choreographers, and musicians.

What, for you, is the most fulfilling aspect of your life as an actor?

The most fulfilling part of what we do is making everlasting bonds with the people we work and play with. I've made so many lifelong friends while doing shows. I've found writing partners and collaborators while on contract, and so many constant sources of love and support that reaffirm my belief that we're always right where we're supposed to be.

What advice do you have for someone wanting to follow in your footsteps?

Never stop growing! Never stop learning! Keep challenging yourself in your work. As artists, we push ourselves out of our comfort zones to find new ways to tell stories. Try to find the stories that speak to you and that

you connect with. If you can't find them, then write your own and find people to collaborate and share with — make every excuse to create!

In this business, we meet and get to know so many people. I'd encourage you to find or create a friend circle. Not one of exclusivity but one built on trust, sharing ideas, and supporting each other on the journey. Surround yourself with people you admire and who admire you.

How do you handle mistakes during a performance?

Mistakes are going to happen, especially in live theater. Everyone knows it's not about the mistake but how you bounce back from it. The first rule of show biz is "the show must go on," and it's always best not to dwell on a flub. An actor's main responsibility to any piece is to live in every moment as truthfully as possible. As long as you work with that goal in mind, then there is truly no such thing as a mistake.

Do you get nervous before a performance? Do you have any pre-show rituals?

Not as much as I used to. I just focus on the preparation and try my best to trust it. There's always some form of vocal warmup, and it's usually equal parts rapping and singing. Water and tea are my preferred pre-show fluids. If there's time, I'll usually steam my voice or phonate through a cocktail straw to expand my breath support. And I always save some time to be alone with my thoughts and center myself before I'm ready to go.

How do you rehearse? What does a typical session entail?

It depends on what we're rehearsing. If it's for a scene, we usually read it a few times with the director and talk about it to get ideas out and start the conversation about what we're trying to accomplish. Then, our director will give us the blocking for how they want the scene to look. We

practice it over and over to figure out how to live it honestly while delivering the text truthfully. It takes some time, but the process is so rewarding.

If we're rehearsing a musical number, however, it's much more involved. The choreographers and dance captains deliver information to the ensemble; the music director crafts the song and sounds with the vocalists; and the director makes sure all the parts are moving in harmony. I love it.

With the proliferation of digital everything, why do you think live theater must live on?

Live theater has to, and will, live on because its legacy is too rich to let die. From Ethel Merman and Rita Moreno to Audra McDonald and Lin-Manuel Miranda, we have to continue these stories for the generations to come. I found the thing I love to do most, and I don't think we should rob kids in the future of the same opportunity. Actors try to bring worlds to life around you and benefit from having you present while we're doing it. You're out of your home, off your couch, actively participating in make-believe. Especially in this day and age, we devote so much attention to our phones (which I'm guilty of as well) that we have to engage in activities to counteract that behavior. Live theater engages us in critical thought and conversation more than TV and movies because we experience it together. If those aren't reasons enough to make sure live theater lives forever, then I don't know what is.

What do you find to be the most challenging part of being an actor?

The most challenging part of being an actor, in my opinion, is letting go. We spend so much time training and preparing that we forget to just trust all that work and be free, open, and vulnerable when we're onstage. There's so much technique involved in our craft that we often forget to

go out there and play. All the greatest rewards and best moments onstage come when we're really playing and living in the moment. Sounds easy, but it's one of the hardest things.

***Artslandia's* theme for the 2019–20 season is “A Night Out.” Describe for our readers your perfect night out.**

My perfect night out consists of good music, good food, and even better company. If I go out, it's either downtown to Escape The Room NYC or to the AMC Magic Johnson in Harlem to catch a new movie. But oftentimes, I love to just stay in with my girlfriend, our dog, and friends from past productions to play board games and Nintendo.

10 THINGS TO KNOW ABOUT LIN-MANUEL MIRANDA & QUIARA ALEGRÍA HUDES BY ARTSLANDIA

1. With plans of a feature film since 2008, the move from stage to movie screen for *In the Heights* has been fraught with issues. After the project stalled at two previous studios, Warner Bros. picked it up and is scheduled to release the film next year. **THE MOVIE ADAPTATION OF *IN THE HEIGHTS* WILL PREMIERE IN JUNE 2020.**

2. **QUIARA ALEGRÍA HUDES WAS IN THE 10TH GRADE WHEN THE PHILADELPHIA YOUNG PLAYWRIGHTS PRODUCED HER FIRST PLAY.**

3. **HUDES' BACKGROUND IN MUSIC HAS ALWAYS SHAPED AND INFLUENCED HER WORK.** She grew up surrounded by music, studied classical and Afro-Caribbean piano as well as music composition, and majored in music at Yale.

4. ***IN THE HEIGHTS*, WHICH RECEIVED A TONY AWARD FOR BEST MUSICAL, A TONY NOMINATION FOR BEST BOOK OF A MUSICAL, AND WAS NAMED A PULITZER FINALIST, IS NOT THE ONLY AWARD-WINNING WORK BY HUDES.** Her play, *Water by the Spoonful*, received the 2012 Pulitzer Prize for Drama, and *Elliot, A Soldier's Fugue* was a 2007 Pulitzer finalist.

5. Well-known for his Twitter feed, Miranda treats his followers to inspiring, original bits of conventional wisdom, pithy observations, and poems at the beginning and end of each day. In 2018, with the help of illustrator Jonny Sun, **MIRANDA COMPILED THESE TWEETS INTO A NEW**

YORK TIMES BESTSELLER, *GMORNING, GNIGHT! LITTLE PEP TALKS FOR ME & YOU.*

6. MIRANDA WAS ONLY A SOPHOMORE AT WESLEYAN UNIVERSITY WHEN HE BEGAN TO WRITE AND STAGE *IN THE HEIGHTS*.

After graduation in 2002, Miranda continued to shape his musical, bringing on Hudes as a writer to help expand the show. In 2007, the play was produced Off-Broadway at the 37 Arts Theatre, now known as the Baryshnikov Arts Center.

7. Hudes also speaks and inspires on social media, although she shares her platform with other voices. **HUDES AND HER COUSIN, SEAN ORTIZ, WHO IS IN PRISON, FOUNDED *EMANCIPATED STORIES*.** The project is an online platform for individuals who are or have been incarcerated to share their stories through poetry, art, and writing.

8. MIRANDA GREW UP IN NORTHERN MANHATTAN AND HUDES IN NORTHERN PHILADELPHIA. These neighborhoods share similarly diverse and artistic profiles. Their respective upbringings informed the way the play depicts life and community.

9. MIRANDA AND HUDES ARE NOW NEIGHBORS IN WASHINGTON HEIGHTS, NEW YORK. THEY LIVE IN THE SAME APARTMENT BUILDING.

10. With many theater credits to his name, Miranda works tirelessly in film as well. One of the composers for Disney's *Moana*, **MIRANDA HAS ALSO COLLABORATED ON A SONG FOR *STAR WARS: EPISODE VII – THE FORCE AWAKENS* AND WRITTEN ORIGINAL SONGS FOR TONY AWARD PERFORMANCES.**