

SEPTEMBER 18 - OCTOBER 28, 2018 | QUADRACCI POWERHOUSE

Presented By **The Plunkett Family Foundation**

Play
Guide

IN THE *** **HEIGHTS**

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

Book by **Quiara Alegría Hudes**

Conceived by **Lin-Manuel Miranda**

Directed by **May Adrales**

Sponsored by **BMO**  **Harris Bank**

Executive Producers: **Gina & Eric Peter, Melanie & Steve Booth**

The Rep
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65TH ANNIVERSARY

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IN THE HEIGHTS

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THE STORY OF *IN THE HEIGHTS*

In the Heights opens on a busy corner during a steaming hot July 3 in Washington Heights, New York City. Usnavi, the owner of the corner bodega (convenience store), introduces us to the members of his community. The neighborhood is rapidly gentrifying, but the long-standing residents of the neighborhood continue to preserve the special flavor that gives their home its character. Nina Rosario has just returned home from her first year at Stanford University and the community welcomes her back with open arms as she grapples with how to tell them that she was not as successful as everyone had anticipated. Plans are made, dreams are outlined, and truths are revealed as we learn about each of the characters in the neighborhood.



In the Heights North American Tour Company
Celina Clarich Polonco, Virginia Cavaliere, Benjamin Perez
© John Daughtry, 2011



In the Heights North American Tour Company
Nicole Cline, Perry Young
© John Daughtry, 2011

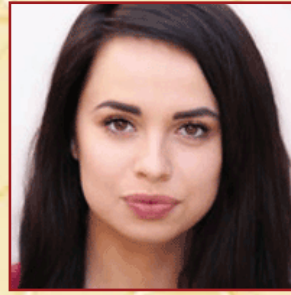
As Usnavi and Sonny, his cousin, close up the bodega for the night, they realize that they have sold a \$96,000 winning lottery ticket. The community members fantasize about what they would do with that much money and then the younger generation heads off to celebrate Nina's return. Later that night, there is a blackout that impacts the whole neighborhood. In response to the blackout, the community comes together to celebrate and recover. As the second half of the play comes to its conclusion, changes occur that will rearrange everyone's plans and will alter their lives forever.

THE PEOPLE OF WASHINGTON HEIGHTS



Ryan Alvarado

Usnavi de la Vega - Our protagonist, Usnavi, owns the corner bodega and longs to visit his beloved Dominican Republic, where he has not been since his deceased parents immigrated when he was a child. He lives with Abuela Claudia, who is not actually his grandmother, but is as close as family to him. He is in love with Vanessa, but struggles to share his feelings. Usnavi serves as an unofficial ambassador for his community.



Sophia Macías

Nina Rosario - Nina, a first-generation college student, has just returned home from her first year at Stanford University. She is the daughter of Kevin and Camila Rosario, the owners of the local car service. The community looks to her as a symbol of success, as someone who has achieved great things outside "the Heights."



Karmine Alers

Camila Rosario - Camila is the co-owner of Rosario's Car Service and has a quiet, but strong hold on her husband, Kevin. She fell in love with Kevin at 19 and emigrated with him to New York, where they opened their business and raised their daughter, Nina.



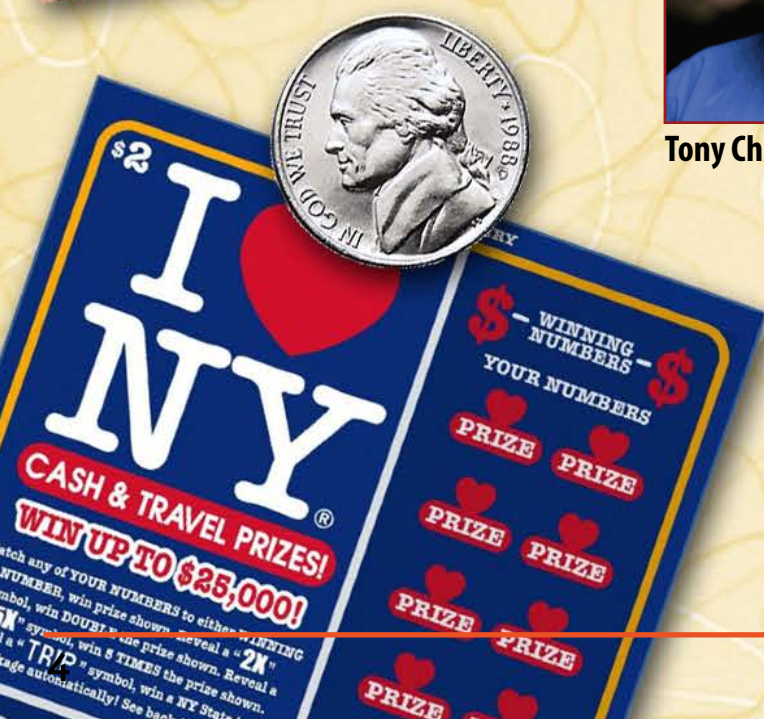
Tony Chioldes

Kevin Rosario - Kevin is the owner of the local car service, father to Nina, and husband to Camila. After emigrating from Puerto Rico, he has worked hard his entire life to build his business and provide for his family. He is stubborn and also fiercely proud of his daughter's achievements.



Yassmin Alers

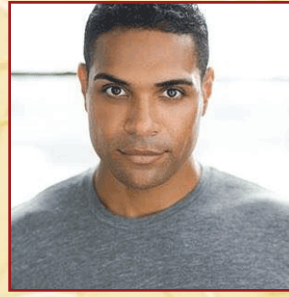
Abuela Claudia - Abuela Claudia emigrated from Cuba when she was very young and is the matriarch of the neighborhood. She has raised Usnavi since his parents died and still lives with him. She serves as a guiding light for many in the community.





Nicolas Garza

Sonny - Sonny is Usnavi's 15-year-old cousin who helps at the bodega in the summer. He hangs out with his friend Graffiti Pete, but also has a strong desire to make his community better and to be like his older cousin and mentor, Usnavi.



David Kaverman

Benny - Benny is best friends with Usnavi, and in love with Nina, even though her father disapproves. Benny is a driver for Rosario's, who grew up a bit of a rough kid that Kevin took under his wing. Benny hopes to someday own his own car service.



Stephanie Gomez

Vanessa - Vanessa is a shampoo girl at the local salon who longs to make her way out of Washington Heights and away from her alcoholic mother. Vanessa grew up with Usnavi and Benny, and is now the object of Usnavi's hidden affection.



UJ Mangune

Graffiti Pete - Graffiti Pete is the nemesis of Usnavi, who is constantly hanging around the streets, listening to music and painting graffiti. He is friends with Sonny, much to Usnavi's dismay, as Usnavi does not want Sonny to follow Pete's example.



Lillian Castillo

Daniela - Daniela is sassy, savvy, and the owner of her own salon. She has fought to create her own business, but cannot compete with the rent hikes as the neighborhood gentrifies.



Henry Gainza

Piragua Guy - Piragua Guy makes his living walking the streets of Washington Heights selling flavored shaved ice. He is a representative of the islands so many of the residents of the Heights once called home.



Alyssa V. Gomez

Carla - Carla works at Daniela's salon and is her best friend. She is a kind, sweet young woman, who cares deeply for her family and friends, but is a bit naive.



ENSEMBLE



Courtney Arango



Alexander Gil Cruz



Eric A. Lewis



Emily Madigan



Eddie Martin Morales



Rana Roman

CREATING *IN THE HEIGHTS*

The journey of *In the Heights* is one that is filled with triumph, hard work, and many hands and voices coming together to create magic.

Lin-Manuel Miranda began writing *In the Heights* while still in college at Wesleyan University, and first presented the material that would become the award-winning Broadway musical at his parents' house at his twentieth birthday party. In 2003, Miranda presented a reading of the play at New York's Drama Book Shop, where producer Jill Furman decided to become part of the *In the Heights* team.

Shortly after Furman signed on, along with two other producers, Quiara Alegría Hudes signed on to write the book for the musical. As the development process began in earnest, the team arranged several more readings throughout 2004, 2005, and 2006. The writing and producing team created over two dozen different versions of the script and songs as the show evolved.



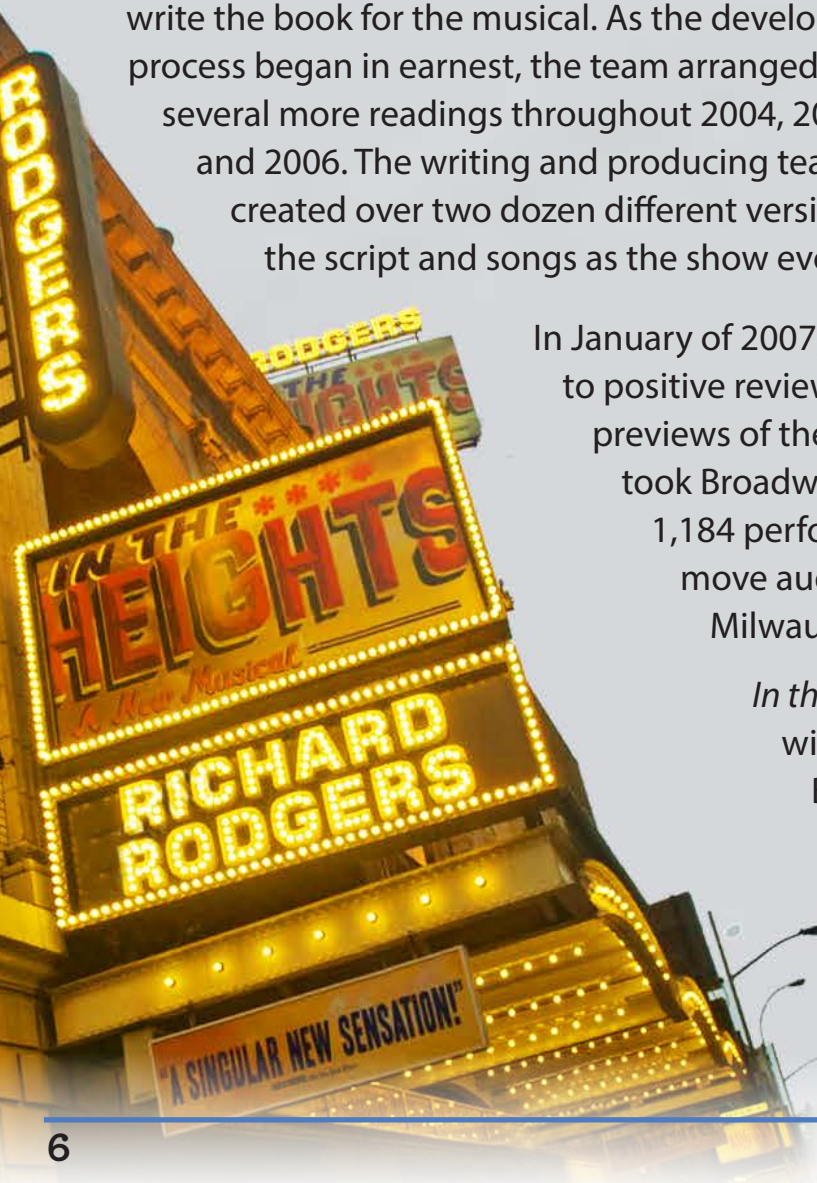
Touring Cast of *In the Heights*. Photo Credit: TheaterMania.



Model of Tim Mackabee's set for The Rep's *In the Heights*.

In January of 2007, the show premiered Off-Broadway at 37 Arts to positive reviews and great audience response. Broadway previews of the show began February 14, 2008 and the show took Broadway by storm. *In the Heights* ran on Broadway for 1,184 performances over three years and continues to move audiences throughout the world like those here at Milwaukee Rep!

In the Heights earned thirteen Tony nominations, winning Best Orchestration, Best Choreography, Best Score, and Best Musical. In addition to Tony Awards, the ensemble won a Grammy for the cast album and Miranda and Hudes were nominated for a Pulitzer Prize for Drama.



LIN-MANUEL MIRANDA:

From *In the Heights* to Contemporary American Theater Icon

These days, Lin-Manuel Miranda is a household name and an icon of American Musical Theater. From *The Electric Company* to his rise as the hottest lyricist and composer in contemporary musical theater, Miranda is a man who is multi-talented and a genius at creating stories and songs people want to experience.

Hamilton, Miranda's groundbreaking musical about the life of Alexander Hamilton, has become a part of American culture unparalleled in American Musical Theater. The fervor *Hamilton*, and in turn, Miranda, has created, has swept the nation from the streets to the White House. Tickets to *Hamilton* are still a hot commodity three years after its premiere on Broadway and the cultural impact of the piece continues as the words of the musical's songs become a part of our American lexicon. From classrooms to television to celebrity tweets, quotes and references to *Hamilton* abound, and Miranda's words fill the minds of theater-lovers and new converts alike.

Miranda has used his success to support many causes dear to his heart, creating charity singles in response to the Pulse nightclub shooting, in support of March for Our Lives, and for the victims of Hurricane Maria in his ancestral home of Puerto Rico.



Moana recording session.
Photo Credit: Variety.



Miranda in *Hamilton* (right).
Photo Credit: PBS

Composing/Writing Credits:

In the Heights

Hamilton

Star Wars: The Force Awakens
(contributor)

Moana

Bring It On: The Musical

Revival of *Working*
(contributor)

Revival of *West Side Story*
(Spanish translations)

Awards:

In the Heights:

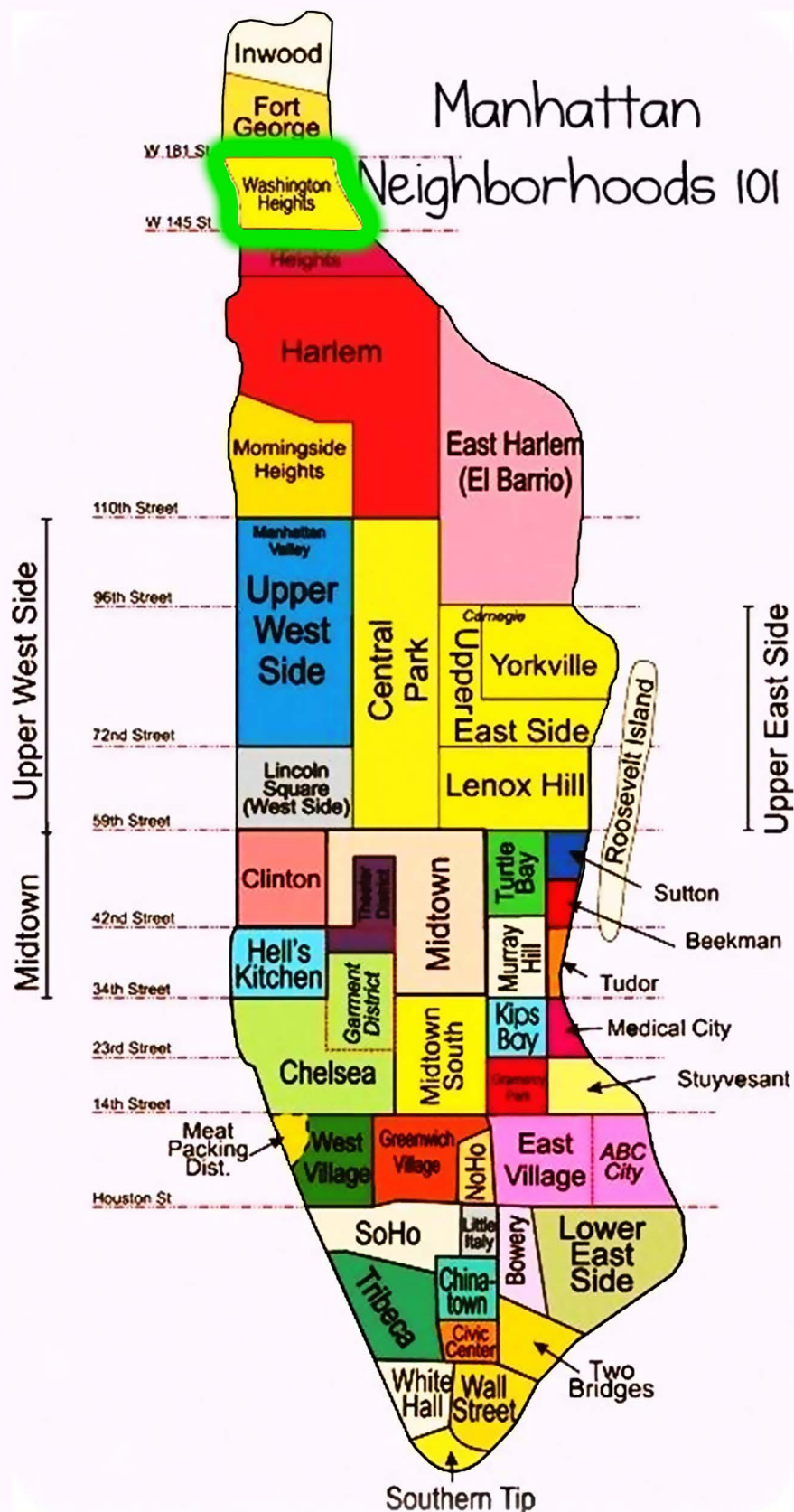
13 Tony nominations, 4 wins
2009 Pulitzer Prize for Drama
nominee

Hamilton:

16 Tony nominations, 11
wins
2016 Pulitzer Prize in Drama
Grammy for Best Musical
Theater Album
10 Lortel Awards
3 Outer Circle Critics
Awards
8 Drama Desk Awards
OBIE for Best New Musical
7 Olivier Awards

Lin-Manuel Miranda as
Alexander Hamilton.
Photo Credit: Rolling Stone.

Home at the Heart of *In the Heights*: **WASHINGTON HEIGHTS**



Washington Heights is a vibrant neighborhood which spans 35 blocks on the upper end of Manhattan. The community is largely populated by people of Dominican descent, but also other Spanish-speaking populations, especially Puerto Ricans and Cubans.

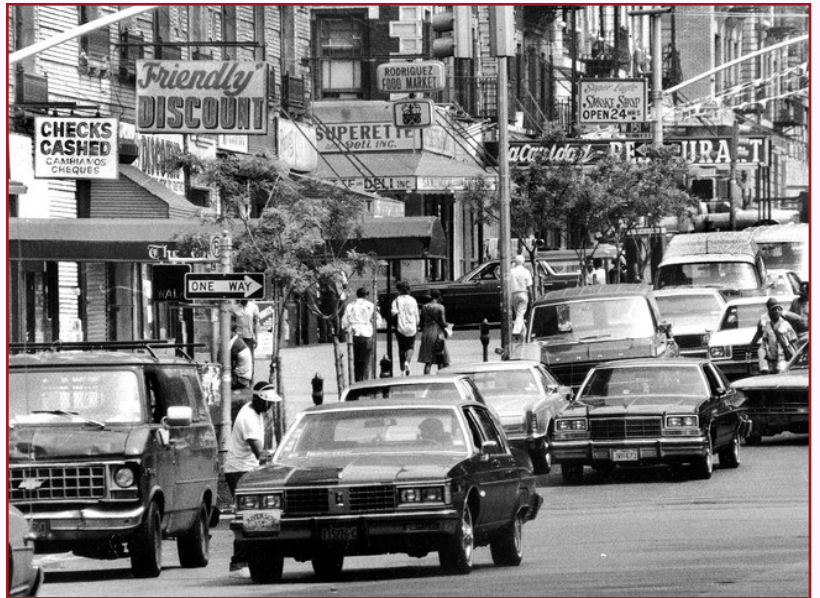
The moniker Washington Heights comes from George Washington. During the Revolutionary War, the British forced George Washington and his troops out of this section of Manhattan island. Before the English occupied the territory, it was called Shorokapok, by the Munsee tribe who lived on the land before it was "purchased" by Peter Minuit.

Jumping ahead into the 20th century, Washington Heights changed greatly throughout the years. During the pre-WWII years, Irish, Greek, and Jewish immigrants flocked to the area to start their lives as Americans. As the century progressed, the ethnic makeup of the neighborhood changed and racial tensions marred the community.

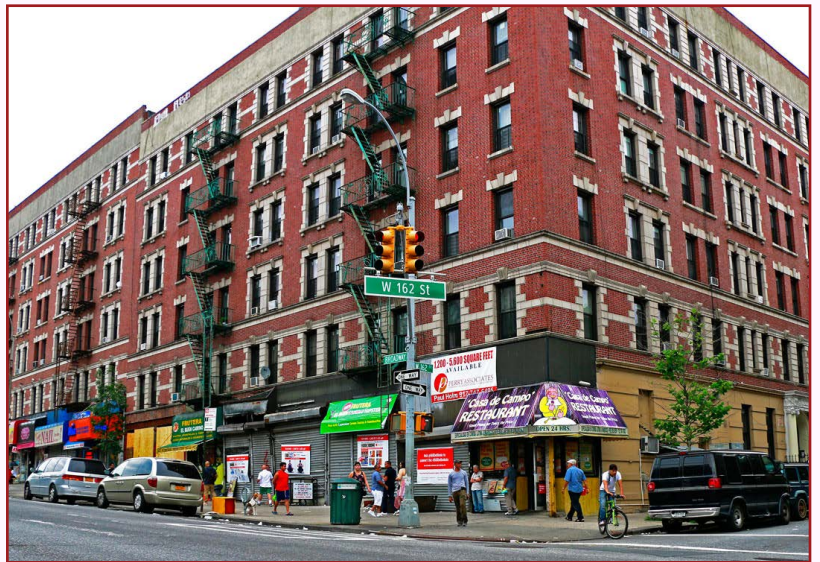
In the late 1960s, Dominican immigrants began to arrive in Washington Heights, and eventually it became the center of the Dominican diaspora in America. These changes to the population, as well as relations between the various ethnic groups in the northern neighborhoods caused tension for the community.

In the 1980s, Washington Heights was plagued with crime and issues connected to the crack epidemic sweeping through the nation. As the new millennium approached, community organizers, church leaders, the City of New York, and residents of the neighborhood fought to bring their community to a better place.

Washington Heights is now a thriving community, full of businesses and life, but it now faces new problems addressed in *In the Heights*. With renewal and rebirth of a neighborhood, gentrification often follows. Rents go up; people who have called the community home can no longer sustain their lives as they knew them. New businesses and developers come in and change the flavor that makes the neighborhood special. For Usnavi, his community, and the real people of Washington Heights, the balance between progress and tradition is delicate.



Washington Heights, 1986. Photo Credit: Jack Smith, *NY Daily News*.



Street corner in Washington Heights. Photo Credit: Jeremiah's *Vanishing New York*.



Vintage postcard of The Cloisters, Washington Heights. Photo Credit: *Watson Adventures.com*.

The **LANGUAGE** of *In the Heights*

In the musical *In the Heights*, the interplay between Spanish and English is an essential part of the storytelling. Characters merge the two languages in different ways depending on the context or purpose, so masterfully created by the writers of the musical.

When asked about the use of Spanish in the play, Lin-Manuel Miranda has said:

It's enormous fun to write in two languages. It's enormous fun to write songs where we rhyme Spanish with English. We had a great system of checks and balances, in that our director Tommy spoke no Spanish, so I'd write sections and he'd go, 'Okay, you lost me.' We knew our goal in this show... There are certainly plays that seek to provoke and there are certainly plays that seek to alienate. This is a show that I wanted everyone to feel as welcome as possible in this neighborhood, the same way I felt welcomed in Anatevka, when I saw *Fiddler on the Roof*, even though that's totally outside my experience...

I remember having fights with my Spanish teachers in high school... I had a very Spanish purist Spanish teacher who was like, 'Spanglish is fun, but it's a mongrel thing between two things.' And that just is not how I experienced [it], and I'm biased. I spoke Spanish at home and English at school and I spoke a mix of both but, at the same time, what's fun is then consciously picking, 'Well, okay, why do I feel the impulse for this character to speak in Spanish here?' I'm someone who very much writes first and then goes back and edits and goes, 'All right, well, let's be smart and how are we using this?'

The integration of Spanish and English is used in several ways in the musical:

- Characters use code switching or word substitution: "*All drivers, atencion! Bajen las ventanas, apaguen el aire! I got three cars overheated already.*"
- Borrowing and phonetically adapting an English word to make it sound more Spanish: "*It's an estretch, but I can do it.*"
- Phonetic translation is directly adapting a word based on the sound of the English word: *quara* for *quarter*, *pantijos* for *pantyhose*.
- Direct translation from Spanish to English or vice versa.
- Characters speak or sing certain parts only in Spanish.
- Characters speak or sing certain parts in Spanish and then translate into English.
- Conversations occur with one character speaking Spanish and the other responding in English.

The **MUSIC** of *In the Heights*

IN THE HEIGHTS COMBINES MULTIPLE MUSICAL STYLES TO CAPTURE THE FLAVOR OF WASHINGTON HEIGHTS AND USNAVI'S WORLD.

RAP AND HIP-HOP:

In songs like "In the Heights" and "96,000," Usnavi and other characters use this musical form to narrate and move the plot along.

TRADITIONAL MUSICAL THEATER:

Ballads such as "Breathe" and "Inutil" present more familiar musical theater styles. Miranda's lyrics also reference classic songs: "It's gettin' too damn hot like my man Cole Porter said."

LATIN RHYTHMS SALSA, MERENGUE, SAMBA:

Throughout the musical, the Latin rhythms and musical styles that are heard reflect the many cultures that come together in the Heights. "The Club," "Paciencia y Fe," and the majority of the songs in the musical utilize these musical styles.

SOUL AND R&B:

In songs like "When You're Home," Miranda combines Motown-inspired soul music with the other musical styles that flow through the show.

Songs:

"In the Heights"
"Breathe"
"Benny's Dispatch"
"It Won't Be Long Now"
"Inutil"
"No Me Diga"
"96,000"
"Paciencia y Fe"
"When You're Home"
"Piragua"
"The Club"
"Blackout"
"Sunrise"
"Hundreds of Stories"
"Enough"
"Carnaval Del Barrio"
"Atencion"
"Alabanza"
"Everything I Know"
"Champagne"
"When the Sun Goes Down"
"Finale"




Yassmin Alers



Lillian Castillo and Ryan Alvarado

Vibrant and Varied: **MILWAUKEE'S LATINO/A COMMUNITY**

A woman is shown from the chest up, wearing a traditional Mexican folk costume. She has a large, ornate headdress with many long, colorful feathers in shades of blue, purple, and pink. She is wearing a dark purple top with a colorful, patterned collar. In her right hand, she holds a large, bright red pom-pom. The background is slightly blurred, showing other people in similar costumes.

Mexican immigrants started arriving in large numbers in Milwaukee in the 1920s after local employers, including a local tannery, started recruiting workers in Mexico. Those who worked at the tannery started out living in the tannery compound on South Sixth Street, but then branched out into the neighborhood, forming the beginnings of Wisconsin's largest Spanish-speaking community.

As more businesses began to grow and hire Mexican immigrants, the community grew and expanded into a thriving neighborhood on the near south side known as Walker's Point, with musical groups, churches, and other cultural organizations growing with the new cultural groups. After World War II, another influx of Mexican immigrants occurred as well as Puerto Ricans, who settled on the Northeast side, and eventually in Riverwest.

In the 1960s, Cuban immigrants arrived in Milwaukee, and the growth of immigration from various South and Central American countries has grown over the years. As the face of the Latino/a community has changed over the years, it has diversified and grown to over 12% of the population of Milwaukee and a vital part of the vibrant fabric of our community.

Dancers at Mexican Fiesta Festival. Photo Credit: JSOnline.

The “Day without Latinos” marches that occurred to protest immigration practices have garnered national attention and given voices to thousands.



Day without Latinos March.
Photo Credit: WUWM.

The population of Latino/as in Milwaukee increased 213% between 1990 and 2014.

Nearly 73% of Milwaukee Latino/as are American born.

Over 25% of children enrolled in Milwaukee schools are Latino/a.

Over 160,000 Latino/as reside in the Milwaukee area.

The number of Latino/a owned businesses in the region grew 82% from 2007-2012.

Mexican Fiesta, a three-day celebration of South and Central American culture, is one of the largest festivals of its kind. The festival takes place every August at the Summerfest grounds and attracts thousands of visitors to learn about Latino/a culture. The festival raises funds for scholarships for local Latino/a students.



Esperanza Unida Building.
Photo Credit: Milwaukee Public Library.



Pillars of the Latino/a community such as Latino Arts, United Community Center, Centro Hispano, Esperanza Unida, and the Hispanic Chamber of Commerce of Wisconsin serve as resources and advocates for Spanish-speaking people in the Milwaukee area and cultural touchstones for the entire Milwaukee community.

ON DESIGNING IN THE HEIGHTS

"It's a loud place. It's music blaring from people's apartment windows. It's music blaring from cars that go by, people with little boomboxes on their bicycles."

- Megan B. Henninger, Sound Designer

"There's just so much color and life. You get so much a sense of pride that people have of living there. I get to bring to it this kind of hypernatural color story."

- Robert J Aguilar, Lighting Designer



"I went to Washington Heights. I took a bunch of pictures of fire escapes and things that remind people of New York City, but specifically Washington Heights."

- Tim Mackabee, Scenic Designer

"The clothes should feel very real. We should be able to recognize these people from the get go."

- David Reynoso, Costume Designer



"When you hear those African drums, when you hear the congas, the timbales, there's a certain thing that your body does. That is the kind of energy that I'm looking forward to harnessing."

- William Carlos Angulo, Choreographer



A conversation with *In the Heights* Choreographer, **WILLIAM CARLOS ANGULO**

AUSTIN BEAN: *How did your first interaction with In the Heights inspire you?*

ANGULO: I saw it on Broadway in 2008. I immediately started crying because I was like, "That is me! That's me exactly!" That's my complicated story that I don't really know how to tell people. That the representation is what it is, and here it is on Broadway. People are embracing and celebrating that and having all of those things represented in the music is incredibly powerful.

It is important to acknowledge that musical theater is a white space by nature, and much of my BFA training was learning how to exist in a white space. I was told, "Ok, here is a hundred years of a musical theater repertoire so let's figure out the roles that you can play. I guess you can be in *West Side Story* and I guess you can play Paul in *A Chorus Line*." Then my first job out of school was Paul in *A Chorus Line* and I've done *West Side Story* twice. It then becomes figuring out how my American narrative intersects with the repertoire as it exists. So then, to have a brown story written by brown people, and told by brown people, is incredibly powerful.

BEAN: *What will be an inspiration and resource to you in choreographing?*

ANGULO: With any process, it's important to look at what the people who made it were inspired by. You know, the biggest one being the title of the show, Washington Heights. Shockingly, kind of all of us have lived there at some point. I used to live there, and May Adrales (Director of *In the Heights*) used to live there. And so, we all have this very specific experience of the sounds, the smells, and the feeling of being in this neighborhood.

Moving to The Heights was one of the first times that I felt this sense of home, and that I wasn't different. I didn't have to explain myself, I didn't have to justify my existence, or feel that I had to code-switch. There is a stronger sense of family and community here than the other places that I lived. People see me and people say hello to me here. The guy at my bodega, who sells me coffee, calls me "Primo." That is the biggest inspiration about the play, you know, is creating that sense of family. So that there is something at stake.

BEAN: *How does In the Heights connect to the sense of family?*

ANGULO: The thing that *In the Heights* does, that the other plays don't do, is really show the resilience in these peoples' spirit. When it's about gentrification, displaced people, and immigrants living in a big city, this thing that continues to happen, which is the wealthy move in and everybody else is pushed further, and further, and further away. People who were already displaced are then displaced again. So, understanding that home, and what home is, has nothing to do with where you are and your geographical location, and everything to do with who you are, the people around you, and your family, and the sense of family.

BEAN: *What should the audience expect from this production?*

ANGULO: It's going to be something they've never seen before, you know? I am attracted to directors like May Adrales, because we both have this unique language we speak in musical theater. So when you put these voices in musical theater that you normally don't see in musical theater, then you can expect to see something wildly different! If we are pursuing the truest form of this story and constantly asking ourselves how to take that and put it in the laps of the people in front of us, then that is what we will do.



RESOURCES

***In the Heights*, Lin-Manuel Miranda, Production History**

<https://www.swarthmore.edu/news-events/heights-a-conversation-lin-manuel-miranda>

<http://ew.com/theater/2018/01/27/lin-manuel-miranda-in-the-heights-10th-anniversary-broadwaycon/>

<https://www.ibdb.com/broadway-production/in-the-heights-465745>

<http://www.pbs.org/Awnet/gperf/in-the-heights-chasing-broadway-dreams-preview-of-in-the-heights-chasing-broadway-dreams/761/>

http://www.guidetomusicaltheatre.com/shows_i/intheheights.html

<https://muse.jhu.edu/article/682441/pdf>

<https://search.proquest.com/openview/66011260b0f107a63a9027337985f9d6/1?pq-origsite=gscholar&cbl=15411>

<http://www.linmanuel.com/bio>

Washington Heights

<https://www.newyorker.com/books/page-turner/walking-heights>

<https://ilovewashingtonheights.com/history-washington-heights/>

Milwaukee's Latino Community

<http://archive.jsonline.com/news/milwaukee/milwaukee-area-latino-population-skyrockets-b99718650z1-378276231.html/>

<https://www.centrohispanomke.org/latino-demographics>

<https://www.latinoartsinc.org/about-us/>

<http://www.themakingofmilwaukee.com/people/stories.cfm>

<https://www.visitmilwaukee.org/about-mke/diversity-and-inclusion/hispanic/>

Rodriguez, Joseph A., and Walter Sava. *Latinos in Milwaukee*. Arcadia Pub, 2006.





VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The Quadracci Powerhouse is located on the first level.

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Financial support enables The Rep to:

- ★ Advance the art of theater with productions that inspire individuals and create community dialogue;
- ★ Provide a richer theater experience by hosting Rep-in-Depth, TalkBacks, and creating PlayGuides to better inform our audiences about our productions;
- ★ Educate over 21,000 students at 150+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom programs such as Reading Residencies;
- ★ Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all;
- ★ Educate the next generation of theater professionals with our EPR Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers.

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CAMPAC