

American University Department of Performing Arts presents



# Miss You Like Hell

Book & Lyrics by Quiara Alegría Hudes

Music & Lyrics by Erin McKeown

Thursday, October 29, 2020

Friday, October 30, 2020

Directed by Tara Giordano

Musical Direction by Nathan Beary Blustein



Department of  
Performing Arts

COLLEGE of ARTS & SCIENCES • AMERICAN UNIVERSITY

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## **Land Acknowledgement**

Early in our story, Beatriz calls upon her Yaqui Indian ancestors for strength, and at points throughout the show, she reminds her daughter of her indigenous ancestry. The Yaqui people once occupied space now separated by the Mexican-American border. Due to often forcible claims to land by the colonial governments of both Mexico and the US, most Yaqui people have now dispersed to northern Mexico and southwestern regions of the US.

This musical is produced by American University, which was established on the traditional lands of the Nacotchtank, Anacostan, and Piscataway people. A land acknowledgement is a critical step towards working with native communities to secure meaningful inclusion in the protection of their cultural resources and homelands. The *Miss You Like Hell* company rehearsed and filmed this production from locations across the US, and we acknowledge the original inhabitants of our various regions. As we assemble for this virtual event, let's take a moment to honor the ancestral grounds that we gather upon and support the resilience and strength that Indigenous people have shown worldwide.

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## **Content Considerations**

This production contains strong language. Characters have frank discussions about sexuality and adversity, self-harm, and thoughts of suicide. If you or someone you know is in crisis, call the toll-free, 24-hour hotline of the National Suicide Prevention Lifeline at 1-800-273-TALK (1-800-273-8255) to be connected to a trained counselor at a suicide crisis center nearest you.

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

## Director's Note

When small theater seasons at universities across the US were interrupted by the pandemic, many programs cancelled or postponed their productions. Rather than shut us down, American University's Department of Performing Arts supported our decision to shift this show from its original black box theatre venue at AU to an online platform. Writers Quiara Alegría Hudes and Erin McKeown supported us too, helping us secure the rights to a performance in isolation - with student actors in Peru, Miami, New Orleans, Philadelphia, and DC. This was crucial to our success.

Musical Director Nathan Blustein and I chose this musical because of its heart and hope, and the ways in which it blends the personal and political. Its score is refreshingly eclectic, and it's loaded with potential to feature the talents of our students. This rare musical - written by women and featuring strong female leads and a diverse cast of characters - offered a chance for our students to bring their individuality and identities to their roles in specific and meaningful ways.

At the center of this story is a mother-daughter relationship under stress from immigration policy in the US. And, as our current president continues to make the denigration of immigrants a political rallying point, it feels important to share this story now, in this lead-up to the national elections. In fact, the original production of *Miss You Like Hell* premiered at La Jolla Playhouse on the eve of the 2016 elections.

To meet the demands of producing an ensemble musical in isolation for an online platform - pre-recorded, assembled and livestreamed - requires inspiring levels of innovation, patience and collaboration from our intrepid team. While all of us bring unique skills and experience to the table, none of us had worked in this format before, and we built from the ground under us as we went. (We are still figuring things out together as I write this now, assembling and editing final footage and audio mixes. The collective brainstorming is invigorating!)

In total, over fifty students, faculty, staff, alumni, and professional artists have contributed to this production. The list includes interdepartmental

collaborations between AU's outstanding Theatre, Film, Music, Immigration Law, World Languages and Cultures, and Audio Technology departments.

Students involved in William Brent's Telematic Music Production class at AU became live sound engineers during our synchronous recording sessions, while graduate student Dani Pérez, with AU faculty members Mike Harvey and Matt Twiford, supervised editing and mixing.

Film students assisted with animations and assembly of video footage. Student musicians in the Music program provided live orchestration for the piece, and alumna Graciela Rey created innovative choreography that utilizes both wide shots and extreme close-ups to specific effect in this virtual presentation.

Immigration Law professor Cori Alonso-Yoder provided dramaturgical support and content consultation throughout the process.

Music Director Nathan Blustein and Assistant Music Director Daniella Ignacio valiantly explored various digital platforms to find the best fit for our ensemble music rehearsals.

And Senior Audio Visual Technician Tyler Cooper unbelievably, patiently, skillfully oversaw all technical aspects of the process and production.

Rehearsing and filming the show presented its own wonderful challenges. In an effort to maintain dynamism and immediacy for both audience and performers, actors rehearsed and performed live together on Zoom, simultaneously capturing isolated video and audio content to be assembled in post-production.

Having a background in both Theatre and Film myself, I enlisted the talents of my close collaborator of over twenty years, Joseph Varca, for multimedia design and video editing, to help me bring my vision for the show to life. Joe's uniquely qualified for such an endeavor, possessing a hybrid of skills - at one and the same time a gifted filmmaker, theatre artist, and graphic artist. I think you'll find his extraordinary work to be a one-of-a-kind departure from the typical Zoom frames we're accustomed to seeing.

To all of these generous souls, I offer enormous thanks.

Thanks to you, too - for watching, and for opening your hearts to this timely tale. We hope you enjoy it. And for the sake of every student, artist, immigrant, and every human heart - VOTE.

-Tara Giordano, Director



*Allan Gerson, Border Wall No. 10. Courtesy of AU Museum.*

## Dramaturgs' Notes

**In many ways, *Miss You Like Hell* is the tale of an American family that has become increasingly typical.** According to the National Immigration Law Center, a quarter of all young children in the United States were children of immigrants in 2012. In 90% of these mixed status families, the children were US citizens. Federal immigration laws have done little to accommodate the realities of these millions of US families. Indeed, the laws have been designed with open hostility to those families.

In 1996, Congress passed the Illegal Immigration Reform and Immigrant Responsibility Act. The law enhanced enforcement priorities against immigrants even for relatively minor convictions at criminal law. It also targeted undocumented parents with penalties of separation from their children for periods of years in order to regularize their status. Suddenly thousands more immigrants were vulnerable to the big “D” (to borrow a phrase from protagonist Beatriz) – forced deportation – or voluntary separation of ten years or longer to pursue the legal process. As Beatriz observes, “trying to go legit has its risks.”

Like Olivia in MYLH, I was just a teen when that legislation passed into law. I was much more interested in dying my hair purple and expanding my CD collection than reflecting on what was happening in the world of immigration law. Despite these typically teenaged concerns, I was already keenly aware of separation from family – I left Mexico with my Mexican father and American mother at the age of two. My father found integration difficult and returned to Mexico for several months with intentions to remain there permanently. Though the absence was relatively brief, and my father’s presence in my life a constant before and after, the experience formed the context for my childhood. Living primarily with my mother and visiting my father on weekends only deepened the sense of disconnection. Later, when my father faced the possibility of deportation following a criminal arrest, those old fears of separation returned in my early adulthood. By that time, I had the capacity to better understand what was happening, but continued to struggle with why.

Thus began my journey towards a career in immigration law. In some ways, you can say that my dad was my first client. I connected him to resources and referrals to immigration attorneys, even as I pursued work as a paralegal and then eventually as a lawyer. Things turned out alright for my dad. A lawyer

that I worked for helped him get his citizenship over ten years ago. But a system that requires families to become legal experts, that forces children to interpret for parents, that requires a daughter to attest to her mother's worth in a forum that presumes otherwise, is not a system that accounts for the "best interests of the child" – the prevailing legal standard for other laws that deal with children. In the meantime, a generation of American children are coming to terms with the realization that their worth is secondary, their needs unimportant.

For me, this sense of alienation could be best processed by my father's and my shared love of storytelling and movies. Later, I escaped into a love of the theatre. Growing up, the stories I could look to and see my own experiences reflected back to me were largely nonexistent. As a child, perhaps the closest was the animated classic *An American Tail* – the story of a family of mice immigrating to the United States to escape murderous cats. When the protagonist Fievel, the young mouse, sang "Somewhere Out There," yearning to be reunited with his parents – I identified. It was years before I could hear that song without tearing up.



*With offices in the US and Mexico, CDM advocates for workers' rights.  
[Learn how to support CDM's work.](#)*

That's why the stories of Olivia and Beatriz are so critically important to tell and understand. Though fictionalized, they are not dramatizations. The legal and social context in *Miss You Like Hell* is real and occurring on a regular basis. As recently as this year, Congress failed to extend COVID relief benefits to mixed status families – leaving more than 6 million U.S. citizen children without financial support enjoyed by other children. Despite this, immigrant

parents continue to work on the frontlines processing meat, poultry, and seafood, and working in the fields to provide for all American families.

This political ambivalence toward immigrants – at once reliant on their labor while openly hostile to their human needs - is at the heart of the narrative in *Miss You Like Hell*. If you are moved by the experiences related in the performance, I encourage you to consider supporting Centro de los Derechos del Migrante (CDM). Founded by an American University alum, CDM is a workers' rights organization that advocates for the rights and dignity of Mexican workers in the United States. Through the organization's Proyecto de Mujeres Migrantes project (ProMuMi), CDM centers and focuses the experiences of women workers in the policy debate. It is my sincere hope that Beatriz and Olivia's story will inspire you to a call to action. Please visit [Centro de los Derechos del Migrante](http://Centro de los Derechos del Migrante) for additional information how.

-Cori Alonso-Yoder



*Allan Gerson, Border Wall No. 6. Courtesy of AU Museum.*



***Miss You Like Hell* is a musical for a modern audience that is paying attention.** Although undoubtedly special, the story of this show is not unique. The following statistics serve to show just how tragically common events like the ones depicted in this production are in modern America.

- The U.S. foreign-born population reached a record 44.8 million in 2018<sup>1</sup>
- Immigrants today account for 13.7% of the U.S. population<sup>2</sup>
- A 2011 estimate found that immigrants were responsible for 14.7% of U.S. economic output<sup>3</sup>
- In 2018, the labor force participation rate of foreign-born adults was 65.7%, higher than the 62.3% rate for the native born adults<sup>4</sup>
- Mexico is the top origin country of the U.S. immigrant population. In 2018, roughly 11.2 million immigrants living in the U.S. were from there, accounting for 25% of all U.S. immigrants<sup>5</sup>
- Although the number of migrants from Mexico has declined significantly in recent years, 4.9 million undocumented immigrants originally hailing from Mexico still currently reside in the United States<sup>6</sup>
- Undocumented migrants are estimated to pay in about \$7 billion per year into Social Security<sup>7</sup>
- Undocumented migrants had lived an average of 15 years in the United States as of 2017<sup>8</sup>
- An estimated 297,000 children are born to undocumented parents in the United States each year<sup>9</sup>
- In fiscal year 2018 – the most recent year for which complete data is available – Customs and Border Patrol and Immigration and Customs Enforcement together carried out 337,287 removals of unauthorized immigrants, a 17% increase from the previous year<sup>10</sup>

- At least 2,654 immigrant children were separated from their parents or caregivers as a result of Trump administration policies in the past four years<sup>11</sup>

It is our hope that both during and after this performance you will keep these statistics in mind as a reminder of the realities faced by so many among us.

-Rose Hutchison

1 Budiman, Abby. "Key Findings about U.S. Immigrants." Pew Research Center. Pew Research Center, September 22, 2020.

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3 Costa, Daniel. "Facts About Immigration and the U.S. Economy: Answers to Frequently Asked Questions." Economic Policy Institute. Accessed October 8, 2020.

<https://www.epi.org/publication/immigration-facts/>

4 "Immigrants Contribute Greatly to U.S. Economy, Despite Administration's 'Public Charge' Rule Rationale." Center on Budget and Policy Priorities, August 15, 2019.

<https://www.cbpp.org/research/poverty-and-inequality/immigrants-contribute-greatly-to-us-economy-despite-administrations>

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6 Krogstad, Jens Manuel, Jeffrey S. Passel, and D'Vera Cohn. "5 Facts about Illegal Immigration in the U.S." Pew Research Center. Pew Research Center, May 30, 2020.

<https://www.pewresearch.org/fact-tank/2019/06/12/5-facts-about-illegal-immigration-in-the-u-s/>

7 Porter, Eduardo. "Illegal Immigrants Are Bolstering Social Security With Billions." The New York Times. The New York Times, April 5, 2005.

<https://www.nytimes.com/2005/04/05/business/illegal-immigrants-are-bolstering-social-security-with-billions.html>

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<https://qz.com/1641076/how-long-the-typical-undocumented-immigrant-has-been-in-the-us/>

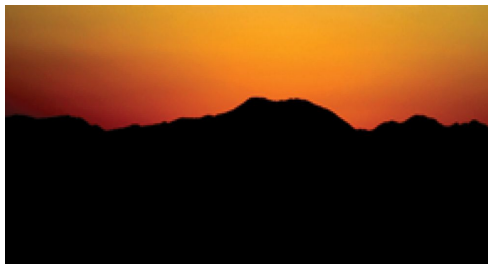
9 Camarota, Steven A. "Births to Legal and Illegal Immigrants in the U.S." CIS.org. Accessed October 8, 2020. <https://cis.org/Report/Births-Legal-and-Illegal-Immigrants-US>

## The Cast

BEATRIZ.....Bekah Umansky-Zornosa  
OLIVIA.....Olivia Luzquinos  
MANUEL.....Jorge Goyco Diaz  
PEARL.....Ngakiya Camara  
HIGGINS.....Kyle Bardell  
MO.....Bret O'Brien  
LAWYER.....Rose Hutchison  
OFFICER.....Caleigh Riordan Davis  
LEGAL CLERK.....Cate Ginsberg  
MOTEL CLERK.....Patrick Donoughe  
RAMONA.....Alejandra Vallejo

## Setting

late Obama years



## Songs

“(Prologue) Lioness”

Ensemble

“(Prayer) Lioness”

Beatriz, Ensemble

“Sundays”

Olivia

“Mothers”

Beatriz, Olivia, Ensemble

“Received”

Olivia, Pearl, Ensemble

“Yellowstone”

Pearl, Ensemble

“My Bell’s Been Rung”

Mo, Higgins, Ensemble

“Over My Shoulder”

Beatriz

“Bibliography”

Olivia, Ensemble

“Baggage”

Beatriz, Olivia, Mo, Higgins,  
Ensemble

“Castaway Comments”

Pearl, Olivia, Ensemble

“Tamales”

Manuel

“Now I’m Here”

Olivia, Ensemble

“The Dirtiest Deed”

Manuel, Olivia, Beatriz, Ensemble

“Yellowstone (Reprise)”

Pearl, Ensemble

“Dance With Me”

Beatriz, Manuel, Pearl, Ensemble

“Lioness”

Beatriz, Olivia, Ensemble

“Miss You Like Hell”

Olivia, Ensemble

“Over My Shoulder (Reprise)”

Ensemble

“Epilogue”

Olivia, Beatriz

# Creative and Production Team

## Production Team

Director - Tara Giordano

Music Director - Nathan Beary Blustein

Choreographer - Graciela Rey

Multimedia Designer/Video Editor - Joseph Varca

Technical Coordinator/Stream Engineer - Tyler Cooper

Assistant Music Director - Daniella Ignacio

Content Consultant/Dramaturg - Cori Alonso-Yoder

Stage Manager - Lily Burka

Assistant Stage Manager - Henry Ross, Caleigh Riordan Davis

Costume Coordinator and Backdrop Palette - Sydney Moore

Dramaturg - Rose Hutchison

Operations Managers - Lisa Barr, Greg Anderson

Costume Shop Manager - Barbara Tucker Parker

Production & Events Coordinator - Mike Burgtorf

Patron Services & Events Coordinator - Sam Megill

Technical Support - Wyatt BalaEddy, John Stahrr, Erin Sullivan

## Video

Animator and Assistant Video Editor - Eli Jensen

Animator - Heather Adams

Assistant Video Editor - Olivia Bloch, Kelsey Walker

## Audio

Audio Recording and Editing, Basic Tracks - Mike Harvey  
Audio Editing and Mixing, Recording Assistant - Daniel Perez Carasol  
Audio Mix and Mix Supervision - Matt Twiford  
Live Production and Recording - William Brent's Telematic Music Production class  
Live Sound Engineer - Carl Moore  
Live Sound Assistants - Spencer Loepere, Danforth Webster, Kristin Lies-Warfield  
Sound Effects - Joseph Varca

## Musicians

Keyboards - Nathan Beary Blustein  
Percussion - Erika Johnson  
Violin - Potter Clark  
Viola - Tiana Taylor  
Cello - Maddie Corrigan  
Guitars - David Greenburg, Daniella Ignacio



*Allan Gerson, Border Wall No. 8. Courtesy of AU Museum.*

# Student Biographies

Bekah Umansky-Zornosa (BEATRIZ) is the daughter of a Colombian immigrant and a Russian-Austrian Jew from Brooklyn. A junior Musical Theatre/ Public Relations and Strategic Communications major from Pembroke Pines, FL, her past performances include *Madagascar: The Musical Adventure* (Adventure Theatre), *The Eulogy* (Rorschach Theatre), *Spring Awakening* (Open Hydrant Theatre), *The Boy Detective Fails*, *How to Succeed in Business Without Really Trying*, and *Carrie* (American University). She wishes to thank the cast and crew for being so caring and patient, her family for having to listen to her constantly belting, and Tara and Nathan for helping her to become a better performer and person.

Olivia (OLIVIA) was raised by a half Peruvian half Italian household where food was the center of everything. Sunday dinners at her grandparents' house helped shape who she is today. A sophomore Musical Theatre and Film and Media Arts major, she has played Madame Thenardier in *Les Miserables* and Emma Goldman in *Ragtime* with Young Artists of America, Cathy in AU Quills and Capes' production of *Old Friends*, and Bird Chorus in *The Birds* at AU.

Jorge Goyco Diaz (MANUEL) is from Ponce, Puerto Rico. He grew up playing the Puerto Rican cuatro with his uncle and fishing barracuda with his grandfather. Something tells him he'll end up there again someday! A senior Biochemistry major from Miami, FL, his previous roles at AU include Leonardo in *Blood Wedding*, Euelpides in *The Birds*, Felix in *Shared Space*, Eddie in *A View from the Bridge*, and Robert in *Proof*. "Thank you to Nathan and Tara for guiding me through this process; you were so patient and kind! And thank you to the stage managers and tech crew for making me look good!"

Kyle Bardell (HIGGINS) is from LaPlace, LA. He is the son of New Orleans Natives. A senior Accounting major, his prior roles at AU include Principal in *The Government Inspector*.

Bret O'Brien (MO) Born in Rahway, NJ the majority of Bret's roots on his father's side are from England, Ireland, and Scotland. On his mother's side his roots lie in Eastern Europe, Ireland, and Italy for the most part. A junior Musical Theatre major with a minor in Business and Entertainment, his previous roles at AU include Zach/Roger in *Significant Other*, Mr. Twimble in *How to Succeed in*

*Business Without Really Trying*, Ensemble in *Carrie the musical*, and Seymour in *Little Shop of Horrors* with AU Players. “The biggest thank you to the WILDLY talented cast and crew! Though we may not be in person, I have fully seen your dogs (: Special thank you to Nathan, Tara, Graciela, Lily, and King Tyler Cooper!”

Ngakiya Camara (PEARL) is from Philadelphia, PA. She is the loving daughter of Guinean immigrants. Her Guinean heritage, in which the theater and the arts are deeply integrated into every mode of our cultural expression, is the reason why she got into acting and writing! A junior Political Science and African American Studies major, her previous roles at AU include Hospital Director in *The Government Inspector* and Bobbie in *Shared Space*. “Thank you to Tara for putting me in my first musical since the 8<sup>th</sup> grade. Thank you to this wonderful team and a beautiful cast who believed in me even when I was doubting myself during this process! Also, check out BlackList!”

Rose Hutchison (LAWYER) is from Montvale, NJ. She is thought to be the descendant of fabled Dutch horse thieves, but her upbringing as the daughter of a volunteer firefighter and an educator in a small New Jersey town was far more apple pie and suburban stereotypes than international crime. A senior SIS major with a minor in Theatre Arts, her previous roles at AU include Ensemble in *Overture*, Dance Ensemble in *Pippin*, and Mayor in *Capes the Musical Revue* with AU Players. “Thank you so much to my family for their support, my roommate for letting me take over our living room, and my fish Steve for keeping me company in every take. Make sure to vote!!”

Caleigh Davis (OFFICER/ASSISTANT STAGE MANAGER) is from Springfield, VA. She’s the great-great-great granddaughter of Emperor Franz Joseph I of Austria, so feel free to call her Her Imperial Majesty. A senior Musical Theatre major and Business Administration minor, her previous roles include Mary Warren in *The Crucible*, Ensemble in *Blood Wedding*, and Ensemble in *Overture* at AU, Ophelia in *Hamlet* at the British American Drama Academy, and April in *Company* and Stylist in *Capes the Musical Revue* with AU Players. “Thanks to mom and dad for housing, feeding, and dealing with me.”



Cate Ginsberg (LEGAL CLERK) is the daughter of two Texas natives. She's the combination of Johnny Cash, Jewish values, Project Runway, and matching Christmas pajamas. A junior Musical Theatre major and Communication Studies minor from Dallas, TX, previous roles include Ensemble in *The Birds* and Ensemble in *Overture* at AU. She wouldn't want to do a zoomsical with anyone else.

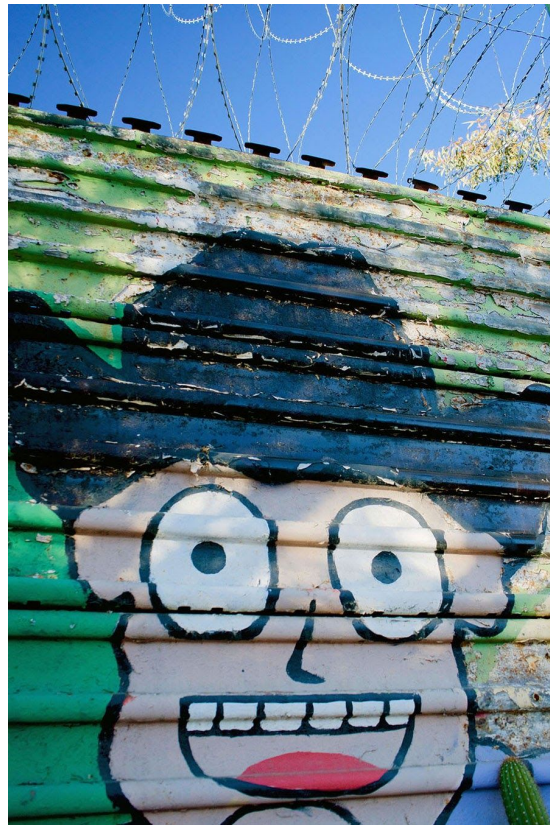
Patrick Donoughe (MOTEL CLERK) is of Irish and German descent. He was raised by a Catholic man and a woman from so far in the sticks, they had to pipe sunshine in. A Junior CLEG major from Altoona, PA, his previous roles at AU include Fenton in *The Boy Detective Fails* and the Dentist in *Little Shop of Horrors*. "Thank you to everyone who made this show an enjoyable process! A special thank you to Henry Ross, Lily Burka, Caleigh Davis, and Daniella Ignacio for their hard work!"

Alejandra Vallejo (RAMONA) is from Lima, Peru. She is the daughter of a Peruvian Swiss professional dancer and a Peruvian entrepreneur. She has both Peruvian and Swiss citizenship and grew up under the influence of both Peruvian and Swiss cultures. A junior Musical Theatre major and Psychology minor, she has previously worked on *Portraits of a Room* for AUTV. "I want to thank every single person that made this production possible, and for making this experience so much fun and memorable. I love you guys! MYLH TEAM FOREVER !!!!!"

Lily Burka (STAGE MANAGER) is from Chevy Chase, MD. Her Jewish paternal great grandparents immigrated to the US from Russia, while her Christian maternal family is from various parts of Europe, resulting in Lily getting a Bat-Mitzvah, while also getting to celebrate Christmas. A junior Musical Theatre and Psychology double major, her previous roles include Hedy LaRue in *How to Succeed in Business Without Really Trying* and Bird Chorus in *The Birds* at AU, and Marta in *Company* with AU Players. "I don't call the show. I call the shots.' Thank you to the cast and crew of MYLH for making my first stage management experience so wonderful. You all are a wonderful and talented group of people, and there is no other crew that I'd rather embark on a Zoom Musical adventure with. Xoxo"

Daniella Ignacio (ASSISTANT MUSIC DIRECTOR) is the daughter of two Filipinos, both of whom immigrated to the US in the 90s. Salamat po for the food (lumpia and pancit <3) and the family gatherings from NJ to Canada,

from California to the Philippines. A senior Musical Theatre and Journalism double major from Roseland, NJ, Daniella's previous productions at AU include Ensemble in *The Boy Detective Fails*, Khe Sanh Katie in *Shared Space*, Ensemble in *Othello*, Ensemble in *Overture*, and Stage Manager for *The Government Inspector*. Daniella has also worked with AU Rude Mechanicals (Artistic Director 2020-21, Outreach Director 2019-20), *The Variety Show Hour: To Be Or Not To Be* (Artistic Director), *The Picture of Dorian Gray* (Dramaturg), *Hamletmachine* (Dramaturg), *God of Carnage* (Assistant Director), *The 25th Annual Putnam Country Spelling Bee* (Keyboard) with AU Players. Regional credits include Jingle in July Play Festival (various roles in eleven original plays) at Adventure Theatre MTC, *Airquote "Ladylike" Vol. 2* (Soloist) at the Kennedy Center Page to Stage Festival, and *Soul Redeemer* (Denise/u.s. Sweet Melody, Ivey) at the Capital Fringe Festival. "Endless thanks to Nathan Beary Blustein and Tara Giordano for their constant guidance and support, and for allowing me to join in on this crazy new world of Zoom musical theatre."



*Allan Gerson, Border Wall No. 2. Courtesy of AU Museum*

## Professional Team Biographies

Tara Giordano (DIRECTOR) is the daughter of Mario Gerardo Giordano, a high school Spanish teacher from Avelino, Italy, and Margaret Mary Sullivan, a New England-born altruist of Irish descent. A Helen Hayes nominated actor, Ms. Giordano has performed at Off-Broadway venues, Arena Stage, Shakespeare Theatre, Folger Theatre, Studio Theater, Kennedy Center, Two River Theater, Olney Theatre, and others. Her directorial credits include plays and musicals at The Academy for Classical Acting, Boston University, Middlebury College, Juniata College, Dutchkills Theatre, and more. She has collaborated on feature films (AMC's *The Witch in the Window*), new musicals (*The Village of Vale* at Lincoln Center), and is the Founding Artistic Director of MIDDSummer Play Lab, an 8-year summer artist residency in Middlebury, Vermont. Tara has taught nine different courses in her three years' tenure at American University. She also teaches ongoing Scene Study classes to professional actors at The Freeman Studio in NYC. She holds a BA in Theatre and English from Middlebury College and an MFA in Acting from the Academy for Classical Acting at George Washington University.

Nathan Beary Blustein (MUSIC DIRECTOR) was born in Washington, DC. Homes beyond the DMV have included Tokyo, JP; Bloomington, IN; and Vienna, AT. Dr. Blustein is the great- and great-great grandson of Irish, Sicilian, and Ashkenazi Jewish immigrants. At American University, he is a Professorial Lecturer in the Theatre/Musical Theatre Program. He received his Ph.D. in Music Theory from Indiana University; his dissertation, titled "Through Arrangements of Shadows...", examines reprises in musicals by Stephen Sondheim. Previous productions at AU include *The Boy Detective Fails*, *How to Succeed...*, *Carrie*, *Pippin*, *Assassins*, and *Little Women*. Upcoming: Senior Theatre Capstone.

Graciela Rey (CHOREOGRAPHER) is the daughter of a Cuban refugee and New England "pilgrim." She was raised with the help of Celia Cruz, small town charm, black beans and rice, and yankee frugality. Previous credits as assistant choreographer include *Anatole: Mouse Magnifique* at Imagination Stage and *Chicago* at G.R.E.A.T Theatre, MN. Previous acting credits include Klecksography at Rorschach Theatre, *The Boy Detective Fails*, *How To Succeed in Business without Really Trying*, *The Government*

*Inspector*, and *Pippin* at American University. Upcoming credits include *The Snow Queen* at Imagination Stage. Graciela is a recent graduate of American University and is grateful to have worked on such a special show. VOTE! [www.GracielaRey.com](http://www.GracielaRey.com)

Ana Corina “Cori” Alonso-Yoder (CONTENT CONSULTANT/DRAMATURG), originally from Mexico City, grew up in Denver, Colorado and speaks English, French, and Spanish. As the child of a Mexican father and American mother, understanding the various statuses that people get fit into has been a lifelong exploration. In particular, her experiences of separation from family and fears of deportation are at the heart of why she became an immigration lawyer. Currently, Cori is a visiting faculty member at Georgetown Law in the Federal Legislation Clinic for 2020-2021. She previously was the Practitioner-in-Residence with the Immigrant Justice Clinic at American University Washington College of Law. Prior to teaching law students, she was the supervising attorney at Whitman-Walker Health, the country’s longest serving medical-legal partnership. In her public interest legal practice, Cori has worked on a variety of equal justice issues, with a special emphasis on advocacy for LGBT and HIV-positive immigrants. Early in her legal career, Cori represented low-income immigrants at Ayuda, where she established an innovative project to meet the civil legal needs of notario fraud victims. In her work to promote immigrants’ rights, she has also collaborated on transnational labor policy and worker outreach in central Mexico with Centro de los Derechos del Migrante, an organization for which she currently serves as Board Vice Chair. Cori’s commentary on immigrants’ rights has been featured by Vice News, ABC News, The Atlantic, and Washington Monthly magazine, among others.

Joseph Varca (MEDIA DESIGNER/VIDEO EDITOR) is a filmmaker, actor, and writer based in New York City. He produced and performed in the indie feature film *Lapsis* which was an official selection of the 2020 SXSW Narrative Competition and this summer won the BIFAN Jury’s Choice Award in South Korea. He made his Broadway debut as an actor in *Network* directed by Ivo Van Hove, and as a writer, co-wrote the book and lyrics to *The Village of Vale* (Lincoln Center). As an editor and creative producer he has worked on campaigns for nonprofits including GLSEN, ADCOLOR and 350.org.

## Author Biographies

Quiara Alegría Hudes is a writer, strong wife and mother of two, barrio feminist 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 include *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; and *Elliot, A Soldier's Fugue*, another Pulitzer finalist. Her most recent musical, *Miss You Like Hell*, appeared Off-Broadway at New York's Public Theater.



Originally trained as a composer, Hudes writes at the intersection of music and drama. She has collaborated with renowned musicians including Nelson Gonzalez, Michel Camilo, Lin-Manuel Miranda, Erin McKeown, and The Cleveland Orchestra.

Hudes recently founded Emancipated Stories. It seeks to put a personal face on mass incarceration by having inmates share one page of their life story with the world.

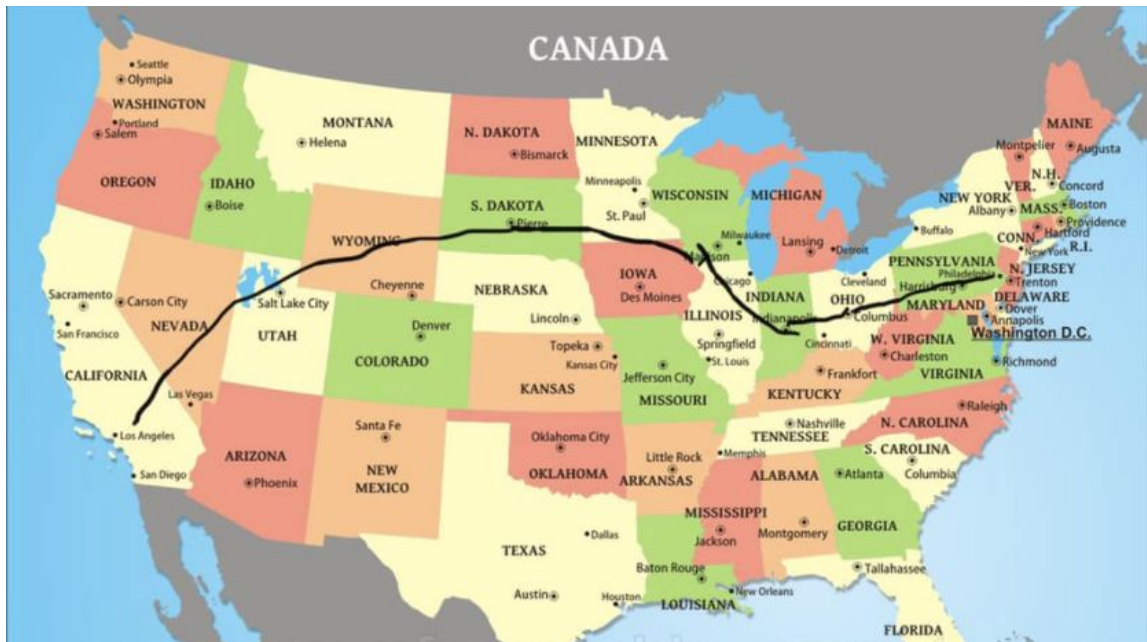
Erin McKeown is a musician, writer, and producer known internationally for her prolific disregard of stylistic boundaries. Her brash and clever electric guitar playing is something to see. Her singing voice is truly unique – clear, cool, and collected. A familiar presence on NPR and the BBC, McKeown’s songs have also appeared on numerous television shows and commercials. She has spent the last decade and a half playing nearly 200 shows a year while releasing 9 studio albums and refining a distinct and challenging mix of American musical styles.



McKeown’s first original musical, “Miss You Like Hell”, co-written with Tony & Pulitzer winner Quiara Alegría Hudes, had its world premiere in the Fall of 2016 at the La Jolla Playhouse. It opened Off-Broadway at The Public Theater in the spring of 2018 where it was nominated for 3 Outer Critics Circle Awards (Best Musical, Best Book of a Musical, Best Score) and 5 Drama Desk Awards (including Best Music, Best Lyrics, Best Orchestrations).

While a student at Brown University, Erin spent three years as an artist in residence at Providence, RI’s revolutionary community arts organization, AS220. An active voice on social justice issues and culture, Erin was a 2011-12 fellow at Harvard’s Berkman Klein Center for Internet and Society, and she has blogged and hosted for WNYC New York Public Radio. A former board member of the Future of Music Coalition, McKeown has also worked closely with a range of non-profits focusing on her core concerns of media justice and immigration reform.

# Glossary



## BEATRIZ AND OLIVIA'S ROAD TRIP

Not taking into account rests, overnight stays at motels, how long someone is held between arrest and the bail application (which can be no more than forty-eight hours excluding Sundays), and how long it would take to walk from a crashed car and a dead turtle to a motel, Beatriz and Olivia's trip would take at least two days and four hours. Here is a rough rendering of the route they would take.

-Caleigh Davis (Officer)

## YELLOWSTONE'S BUFFALO SOLDIERS

These famous all-black regiments protected the National Parks after fighting in the Civil War. In their critical roles as park rangers, they protected and built the infrastructure of the country's vast public lands.

## **TAMALES**

¡Tamales! A traditional Mexican dish, made from a corn dough, which is steamed in a corn husk. The husk can either be discarded prior to eating or used as a plate. Tamales are traditionally made with masa harina, a Mexican flour. The corn is cooked in an alkaline solution, usually limewater, giving it a unique taste. Pork, beef, chicken, cheese and veggies can all be stuffed inside tamales. The character of Manuel makes his tamales by hand with masa, garlic, achiote, tomatoes, and ground beef. He also uses banana leaves instead of corn husks. -Patrick Donoughe (Motel Clerk)

There are so many variations of tamales in the Latino culture—Mexican, Peruvian, Colombian among many others. However, despite the differences in ingredients and preparation, I find it incredibly fascinating how Latino cultures come together when it comes to cooking this one unique and tasty dish. No matter the different cultural beliefs each country might have, they all become one when it comes to tamales. I also believe it becomes a family tradition to cook tamales together as a way to celebrate life, and to be grateful for each extra day you get to spend with family and friends. At least that's what my family does, and I love it. - Alejandra Vallejo (Ramona)

## **SAME-SEX MARRIAGE IN THE U.S.**

The characters of Mo and Higgins are partway through their Harley journeys, on a mission to get married in all fifty states. In 2015, same-sex marriages in the US were legalized in all fifty states through *Obergefell v. Hodges*, a landmark civil rights case in which the Supreme Court ruled that the fundamental right to marry is guaranteed to same-sex couples by both the Due Process Clause and the Equal Protection Clause of the Fourteenth Amendment.



## **“OOH-RAH”**

“Oorah” is a fairly new term (fifty years old or so) used by Marines. It was specifically used by the Marines in Korea in 1953. When submarines submerged they released an "aarugha" type sound, which Marines would imitate by saying "oorah." The term eventually turned into a greeting, as if they were saying "how are you" to each other. It was also used to hype up individuals exercising. -Bret O'Brien (Mo)

My grandfather was a Marine in Korea, and “oorah” to him was akin to saying “semper fi”, short for *semper fidelis*, the Latin motto of the Marine Corps that means “always faithful.” -Patrick Donoughe (Motel Clerk)

## **GAY VETERANS**

Mo and Higgins served time together in Vietnam in '71. Being gay or closeted in the Marines a generation ago [may have brought with it] harsh realities. If caught or outed, you might be discharged or put in extreme physical danger. -Bret O'Brien (Mo)

## **TATTOOS**

The military has in recent years loosened its regulations in regards to tattoos. Tattoos are allowed to either be hidden under a uniform or on a specific part of an arm or leg, and they must be small enough to be covered by a hand. One common theme of tattoos is to either have the dates you were in the military or, for obvious reasons, a bald eagle. The military tattoo on the character of Mo in our production is the marine motto “semper fidelis”. I think my character would probably have a tattoo of an eagle holding an American flag with my dates showing how long I was in service on my left forearm, probably in bright colors so it can be noticeable to Mo and remain mostly covered by the Wisconsin police uniform. -Caleigh Davis (Officer)

## **YAQUI INDIANS**

The Yaqui are an indigenous people of Mexico. They originally populated the Sonoran Desert Mountains, an area now separated by the Mexican-American border. After being separated from their land by often violent claims to it by colonial governments, they scattered to the Southwestern United States and to northern Mexico.

## **MONARCH BUTTERFLIES**

Each winter, the colorful monarch butterfly makes its long and difficult journey south from the northeastern US to southwestern Mexico in "one of the greatest natural events on Earth.... Culturally, the monarch butterflies' arrival holds a lot of significance. The monarchs start arriving on November 1st, which is the beginning of the Day of the Dead celebrations in the country. As such, their arrival is ideally timed to honor deceased family members and loved ones. Many believe the monarchs' arrival into the Sierra Madre mountains are the souls of their deceased ancestors returning to visit their living relatives." -matadornetwork.com

## **Special Thanks**

Dan Abraham, Karl Kippola, Quiara Alegría Hudes, Erin McKeown, Ro Boddie (ICE Official special appearance), Núria Vilanova, Middlebury College Costume Shop, Meg Biser, Jason Arnold, Jenna Duncan, Jessica Lefkow, Ann Kang, Josh Bayer, American University Music Program, American University Audio Technology Program

# Upcoming Performances

Stay up to date on performances at AU:

[AU Arts](#) | [Facebook](#) | [Twitter](#)

CHOREOLAB 2020  
November 13 & 14, 2020  
7:30 p.m. EST  
\$5



*CHOREOLAB 2020* is a concert of new dances by student choreographers Natalia Cervantes, Abigail Jackson, Jocelyn Hartman, Scout Pruski, and Emma O'Brien. *CHOREOLAB* is an annual event that gives selected emerging choreographers the opportunity to research and develop their creative methodologies and stretch and articulate their artistic tastes and ideals, drawing from a variety of cultural and social influences. Inside this forum, students cultivate a multi-faceted approach to dancemaking and embrace the gratification of artistic dialogue. Join us for a livestream event to see five brand new dance works, and then join in the post-performance conversation with the *CHOREOLAB 2020* choreographers and cast, facilitated by artistic director Erin Foreman-Murray. [Tickets](#)

## AU Chorus

December 2020 (date TBD)

7:30 p.m. EST

\$5

We love singing together, and this semester we're using technology to overcome the hurdles of time, space, and illness. Through an iterative process, members of the American University Chorus will be learning, practicing, and recording from home this semester, and their individual performances will be combined together to create virtual choir performances.

## Theatre Capstone Performances

January 2021 (date TBD)

Graduating seniors present selections from plays written during the Great Depression through the Federal Writers' Project.