

Esperanza Rising

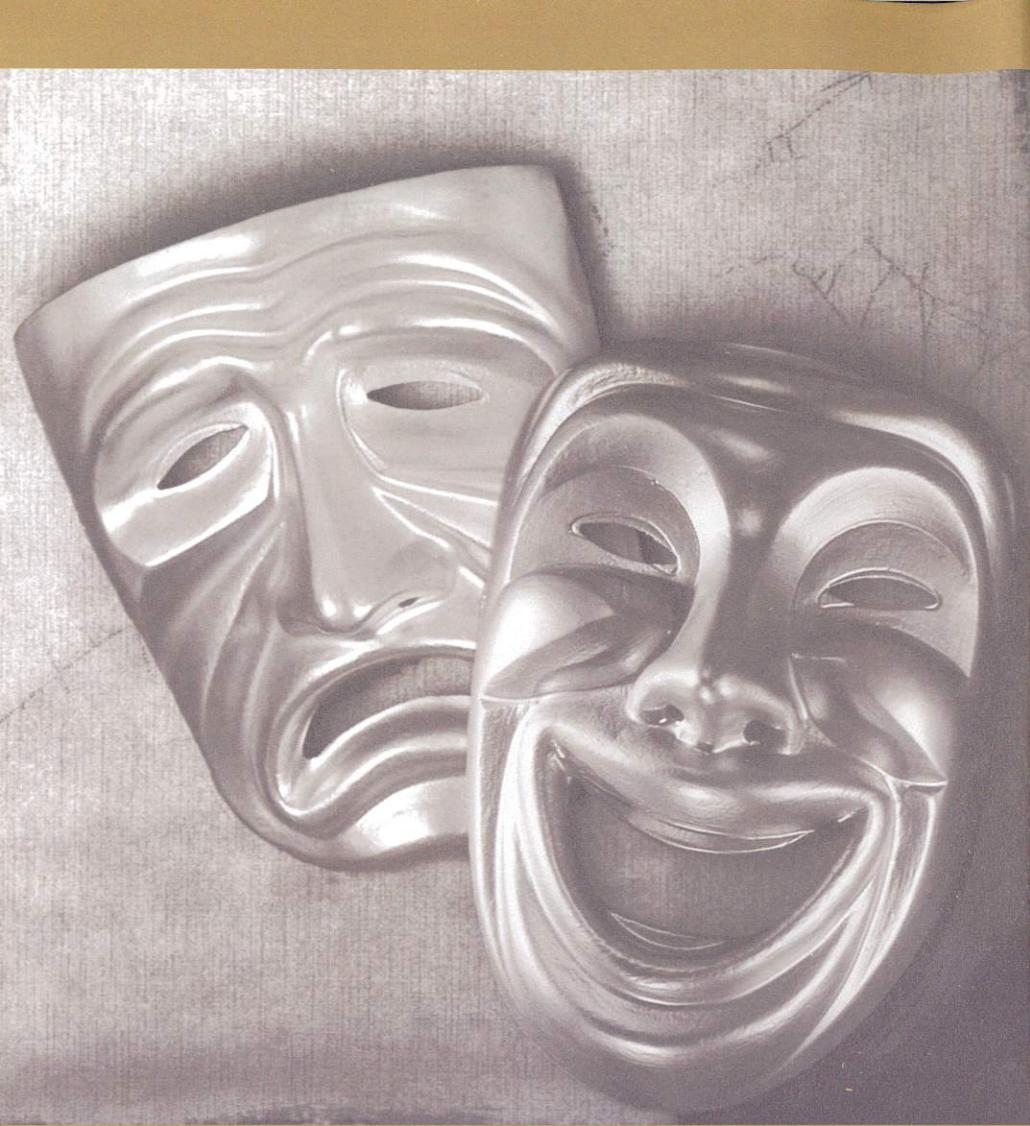
Story by
Pam Muñoz Ryan

Adaptation by
Lynne Alvarez

Directed by
Eric Samuelsen

May 30–June 14
Pardoe Theatre
Harris Fine Arts Center





REPORTING ARTS AND CULTURE

THE DAILY UNIVERSE

The Voice of the Brigham Young University Community

Esperanza Rising

Story by
Pam Muñoz Ryan

Adaptation by
Lynne Alvarez

Directed by
Eric Samuelsen

6
Director's Note

10
Meet the Company



14
Study Guide

Setting: Aguascalientes Mexico and
the San Joaquin Valley in California
Time: The 1930's

GET WARMED UP WITH

Legend's HAWAIIAN BURGER



Legends Grille is located in the Student Athlete Building, north of the Smith Fieldhouse.

Mon. - Fri. 7 a.m. to 9 p.m.
Sat. 11 a.m. to 9 p.m.
Closed Tuesdays for Devotionals
from 10:45 a.m. to 12:05 p.m.

LEGENDS
grille™

8897NW122007

Cast

Agent/Pistolero Miguel
Servant Girl/Worker Ramona
Hortensia Modesta
Marielena Esperanza
Marta American Woman/Worker
Mail Person/Migrant Officer Worker
Isabel/Servant Girl Worker
Don Luis
Don Sixto/Alfonso Okie Family

Mariachi

Production Staff

Director Eric Samuelsen
Dramaturgs Allison Belnap, Wade Hollingshaus
Production Stage Manager Marti Hansen
Scenic Designer Travis Coyne
Costume Designer Jeffrey Sorensen
Makeup and Hair Designer Melanie Kowallis
Lighting Designer Mike Handley
Sound Designer KT Harrel
Assistant Scenic Designer Jennifer Siddoway
Assistant Costume Designer Allyn Harker, Melanie Kowallis
Assistant Stage Manager Brouge Ramos
Fight Choreographer Ward Wright
English to Spanish Translations BYU Sigma Delta Pi Translation Team
Esperanza Rising

Esperanza Rising: Two worlds, two languages

Esperanza Rising is set in two countries and two cultures, and speaks in two languages. The play celebrates Mexico: uses mariachi music extensively, begins with a young girl and her charro father, and is sprinkled with not just Spanish, but Mexican idioms and phrases. But as Esperanza moves to the United States, a more complicated cultural framework emerges. We meet poor migrant workers, but they start to lose their jobs to an even poorer group of white Americans, the Okies. Esperanza meets her generous benefactor, Alfonso, who loves America as a land of opportunity, and the labor organizer Marta, a young woman born in America, who speaks fluent Spanish, but has never so much as visited Mexico.

The rich tapestry of American culture is reflected in our cast and company. Some of us are, in fact, from Mexico. Others are from Venezuela and Puerto Rico. We have Hispanic actors with decidedly non-Hispanic names, Hispanic actors who hardly speak a word of Spanish and blonde, blue-eyed American actors who speak Spanish with native fluency. I'm a Norwegian-American with no connection to Hispanic culture, but I took Spanish in high school, where we translated Hello Dolly into Spanish, and performed it for our school. "Hola, Dolly, pues hola, Dolly...." I can still remember some of the songs, and hardly any other Spanish words or phrases at all.

Our work on this show has been joyful, challenging, and ultimately, life changing. Unfortunately, our Hispanic brothers and sisters have not had many opportunities to see their culture celebrated on the American stage. We're honored to do so with this production.

La historia de *Esperanza Rising* tiene lugar en dos países, dos culturas, y dos idiomas diferentes. Esta obra celebra México al usar mucho la música mariachi, al tratar de una jovencita y su padre charro, y al contener palabras y frases no solamente en español, sino frases idiomáticas mexicanas. Sin embargo, al mudarse Esperanza a los Estados Unidos, se encuentra en un marco cultural más complejo. En la obra conocemos a pobres trabajadores extranjeros cuyos trabajos son dados a otro grupo de personas, un grupo de americanos blancos llamados Okies que son más pobres que ellos. Esperanza conoce a su generoso bienhechor, Alfonso, a quién le encanta América como la tierra de oportunidad que es. Esperanza conoce también a Marta, la joven organizadora de labor nacida en América que habla español con fluidez, pero que jamás ha visitado México en la vida.

La rica diversidad de la cultura Americana se refleja en nuestros actores y nuestra compañía teatral. Algunos de nosotros somos de México. Otros somos de Venezuela y Puerto Rico. Hay actores hispánicos con nombres no hispánicos, actores hispánicos que casi no pueden hablar ni una palabra del español, y actores americanos con pelo rubio y ojos azules que hablan español con habilidad nativa. Yo soy noruego-americano y no tengo ninguna conexión con la cultura hispánica. Aun así, en la preparatoria tomé clases de español en las que tradujimos la obra Hello Dolly al español y la representamos para nuestra escuela. "Hola, Dolly, pues hola, Dolly..." Aún recuerdo algunas de las canciones, pero aparte de ellas no logro acordarme de casi ninguna otra frase o palabra española.

Nuestro trabajo con esta obra ha constituido un desafío para nosotros, pero nos ha producido gozo y ha cambiado nuestras vidas. Desafortunadamente, nuestros hermanos y hermanas hispánicos no han tenido muchas oportunidades de ver su cultura celebrada en el escenario americano. Para nosotros es un honor hacer precisamente eso con esta producción.

BYU *theatre*

Events 2008-2009

Dial M for Murder

By Frederick Knott

Before Hitchcock's suspenseful film, *Dial M for Murder* captivated audiences in London and on Broadway in this shocking tale of a husband's plot to eliminate his wife. All pieces fall into place except for one unexpected twist of fate—his wife isn't the one who dies! Find out what goes wrong in this tale of betrayal, mystery, and revenge.

Houseboat Honeymoon

By Joel Bree

Newlyweds Rich and Linsee plan their honeymoon at the lake only to discover Rich's family is vacationing on the same weekend—on the same houseboat! Chaos ensues as the honeymooners dodge their in-laws in this bright new comedy from BYU alumnus Joel Bree,

Dancing at Lughnasa

By Brian Friel

The beauty of memory, family, and the simple pleasures of life are celebrated in this Tony Award-winning play based on this playwright's youthful recollections. Michael, a grown man, reflects upon his childhood in 1930s Ireland and recounts the story of his mother, her four sisters, and their experiences coping with the political, social, and religious oppression of the day.

Pericles

By William Shakespeare

Adapted by Chris Clark

Theatre for Young Audiences

Shipwrecks, pirates, lightning-strikes, jousting, and love that ends happily-ever-after—this is an exciting fairytale with plenty of action! Pericles flees mortal danger in his homeland and embarks on a journey around the world. During his travels he wins the hand of a fair princess, fathers a beautiful daughter, wins back his kingdom, loses his family and finds them all over again. Told in the magical style of the Young Company, this one-hour adaptation will delight children of all ages.

Thoroughly Modern Millie

Music by Jeanine Tesori

Lyrics by Dick Scanlan

Book by Richard Morris and Dick Scanlan

In this Tony Award-winning musical theatre treasure with a memorable and wonderful musical score, Millie embraces a new life in the roaring 1920s with a fashion make-over, new job, and a love that has all of New York City dancing the night away.

Macbeth

By William Shakespeare

"By the pricking of my thumbs, something wicked this way comes." Seeking to fulfill a series of supernatural prophecies, Macbeth falls into a descending web of magic and tyranny as he and his ambitious wife stop at nothing to obtain and keep the Scottish crown. Only after he has destroyed everything he holds dear does Macbeth realize life is "full of sound and fury, signifying nothing."

Bérénice

By Jean Racine

Amidst the political turmoil of ancient Rome, Emperor Titus must choose between his throne and his love for Berenice, the queen of Palestine. Racine's classic drama boasts one of the great heroines of the stage and affirms his reputation as the undisputed champion of French drama and established a model for playwriting that influenced centuries of writers to come.

Goodnight Moon

Script, Music and Lyrics by Chad Henry

Adapted from *Goodnight Moon* and *The Runaway Bunny* by Margaret Wise Brown

Illustrations by Clement Hurd

Where can you find two little kittens, a pair of mittens, and a cow jumping over the moon? The Great Green Room comes to vivid life in this fifty-minute adaptation of two beloved children's classics. Experience Bunny's discovery through song and magic that anything is possible, and join him in saying "goodnight stars" and "goodnight air" and "goodnight noises everywhere!"

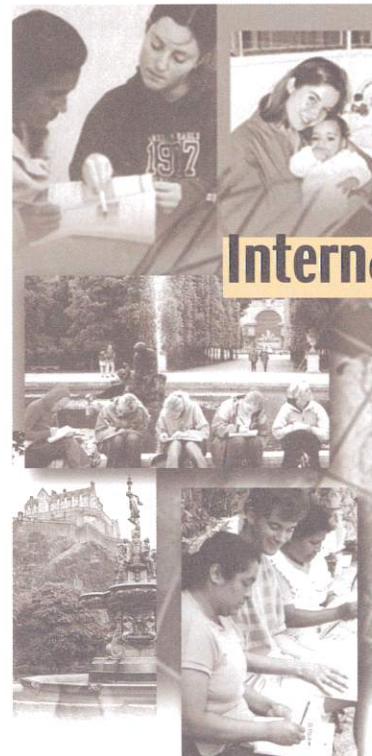
The Giver

By Eric Coble

Adapted by Lois Lowry from the Newbery Medal-winning novel

Theatre for Young Audiences

In a futuristic world devoid of conflict, color, and choice, Jonas—a 12-year-old boy—is singled out to be the keeper of the collected memories of his society. He learns that the peaceful existence he enjoys has come at a great cost—the necessity of opposition in all things, importance of memory, and consequences of agency. Recommended for children ages ten and older.



International Study Programs

**Study Abroad
Internships
Field Study**

<http://kennedy.byu.edu/isp>
280 HRCB
Expand your world.

Meet the Company

Ethan Busby

Immigration Agent/Pistolero

From Springville, UT. A sophomore in the pre-acting program. Recent credits include *The Diary of Anne Frank*.

Cesar Caceres

Miguel

From Caracas, Venezuela. A sophomore in pre-acting. This is his first production.

Tailee Choque

Servant girl/worker

Tailee has just finished the 4th grade at Rocky Mountain Elementary. Acting is new for her, this is Tailee's first role.

Stephanie Cleghorn

Ramona

From Saginaw, TX. A junior in theatre. Stephanie was most recently seen as Anna in Bertolt Brecht's *Drums in the Night*.

Liliana N. Corona

Hortensia

From Ensenada, Baja California, Mexico. A Senior in acting with an emphasis in makeup design. Recent credits include Helena in *A Midsummer Night's Dream*.

Maelyn Gándola

Modesta

From San Diego, California. A BYU graduate in theatre arts studies with an emphasis in directing and a communications minor. Most recently she has both directed and acted in several of New Play Projects' productions.

Nina Jonassaint

Marlelena

From Orem, Utah. A sophomore hoping to pursue a major in Music/Dance/Theatre. Her experience here so far has included her recent appearance in the Winter '08 Mask Club production of *Little Shop of Horrors*.

Madison Killen-Thomas

Esperanza

Originally from San Diego, California, Madison now calls Pleasant Grove, Utah her home. A high school senior this fall, she hopes to attend BYU to study theater. Recent credits include *Urinetown*.

Carla Kirk

Marta

From San Jose, CA. A senior in theatre studies. Other BYU credits include the Stage Manager in *Our Town*, and *My Man Godfrey*.

Summer Lewis

American woman/Worker

From Pahrump, Nevada. A graduate of BYU in Theatre Education. Recent credits include costume designing for *The Seagull*.

Ashleigh Lutes

Mail person/migrant officer

From Riverside, California. A senior in theatre studies with an emphasis in theatre for young audiences and a minor in psychology. Recent credits include directing *Wonderland*.

Sharah Meservy

Worker

From Harrogate, England. A senior in theatre arts studies with an emphasis in costume and make-up design. Recent credits include Vera in BYU-Hawaii's production of *And Then There Were None*.

Skyllar Moss

Isabel/ servant girl

From Ohio. Skyllar attends Amelia Earhart Elementary School and just finished the 4th grade. Recent credits include narrator in the Jr. version of *Once On This Island*.

Amber Muñoz

Worker

From Seattle, Washington. A junior in theatre arts studies. Previously she has Assistant Stage Managed for BYU's *Little Women: the Musical*.

Duardo A.

Pérez-Rodríguez

Don Luis

From Atlixco, Puebla, México. Duardo started college at UNAM studying communication science, and now he is a freshman studying acting at BYU. Recent credits include Dr. Lee in *The Reanimator*.

Wilson Family

Okie Family

The Wilsons once spent six remarkably happy weeks living out of a station wagon in Melbourne, Australia. Alma has a PhD in physics. Like her mother and Okie grandmother, Nancy is completing her degree while raising children. This is the Wilsons' first play.

BYU Department of Theatre and Media Arts
thanks the Daily Herald for its support of
community literacy and *Esperanza Rising*



Conosca la Compañía

Ethan Busby

Agente de inmigración/
Pistolero

Cesar Caceres

Miguel

Tailee Choque

Niña servienta/trabajadora

Stephanie Cleghorn

Ramona

Liliana N. Corona

Hortensia

Maelyn Gandola

Modesta

Nina Jonassaint

Marlelena

Madison Killen-Thomas

Esperanza

Carla Kirk

Marta

Summer Lewis

Mujer americana/
Trabajadora

De Springville, UT. Estudiante de segundo curso en el programa de *pre-acting*. Logros recientes incluyen *The Diary of Anne Frank*.

De Caracas, Venezuela. Estudiante de segundo curso en el programa de *pre-acting*. Ésta es su primera producción.

Tailee acaba de terminar su cuarto año en Rocky Mountain Elementary. Éste es el primer papel de teatro de Tailee.

De Saginaw, TX. Estudiante de tercer año del teatro. Stephanie recién hizo el papel de Anna en *Drums in the Night* de Bertolt Brecht.

De Ensenada, Baja California, México. Estudiante de cuarto año de la actuación con énfasis en diseño de maquillaje. Recién hizo Helena en *A Midsummer Night's Dream*.

De San Diego, California. Licenciada de BYU en el programa de los estudios del teatro y el arte con énfasis en dirigir y estudios menores en comunicaciones. Recién ha dirigido y actuado en varias de las producciones de New Play Projects.

De Orem, Utah. Estudiante de segundo año que desea estudiar la música, el baile, y el teatro. Su experiencia aquí hasta ahora incluye un papel en la producción *Little Shop of Horrors* de Mask Club en el invierno de 2008.

Originalmente de San Diego, California, Madison reside actualmente en Pleasant Grove, Utah. Estudiante del cuarto año de la secundaria, espera asistir a BYU y estudiar el teatro. Recién hizo *Urinetown*.

De San Jose, CA. Estudiante de cuarto año en estudios del teatro. Otros logros en BYU incluyen su papel de directora de escena de *Our Town*.

De Pahrump, Nevada. Licenciada de BYU en educación de teatro. Recién fue diseñadora de vestuario para *The Seagull*.

Ashleigh Lutes

Cartera/agente extranjero

Sharah Meservy

Trabajadora

Skyllar Moss

Isabel/Niña servienta

Amber Munoz

Trabajadora

Duardo A. Pérez-

Rodríguez

Don Luis

Arisael Rivera

DonSixto/ Alfonso

Wilson Family

Okie Family

De Riverside, California. Estudiante de cuarto año de estudios de teatro con énfasis en el teatro para jóvenes y estudios menores en la psicología. Recién dirigió *Wonderland*.

De Harrogate, England. Estudiante de cuarto año en estudios de teatro con énfasis en diseño de maquillaje y vestuario. Logros recientes incluyen Vera en la producción de BYU-Hawaii *And Then There Were None*.

De Provo, Utah. Skyllar asiste a Amelia Earhart Elementary School y acaba de terminar su cuarto año. Recién narró la versión para jóvenes de *Once On This Island*.

Antes fue asistente del director de escena para la producción de BYU de *Little Women: the Musical*.

De Atlixco, Puebla, México. Duardo empeñó sus estudios universitarios en la ciencia de la comunicación en la Universidad Autónoma de México y ahora es estudiante de primer año en BYU estudiando la actuación. Recién hizo Dr. Lee en *The Reanimator*.

De Bronx, New York. Licenciado de BYU en los estudios de las artes de teatro con énfasis en ser dramaturgo. Es cofundador de New Play Project. Recién hizo Egeus en *A Midsummer Night's Dream*.

Una vez los Wilson pasaron seis semanas felices viviendo en su coche familiar en Melbourne, Australia. Alma tiene su doctorado en la física. Nancy, como su madre y su abuela Okie, está terminando su licenciatura mientras cría a sus hijos. Ésta es la primera producción de los Wilson.

Elegance.
Price.



Perfection.

Wilson Diamonds

wilsondiamonds.com • University Pkwy. Provo (next to Zupas) • 226-2565

Study Guide

Allison Belnap,
Wade Hollingshaus
Dramaturgs

Try to match these Spanish words or phrases from *Esperanza Rising* with their English counterparts. Listen closely and see if you hear them as you're enjoying the play!

Trate de encontrar las palabras y frases en inglés que correspondan a estas palabras y frases en español de *Esperanza Rising*. Escuche bien, a ver si las puede oír durante la obra.

- | | |
|----------------------------------|---------------------------------------|
| a. linda flor | 1. have a good time |
| b. a divertirse | 2. I just wanted to look at the gifts |
| c. ándale | 3. mild and sweet |
| d. regalos | 4. toothpick |
| e. quise ver los regalos, no mas | 5. queen |
| f. tío | 6. vulture |
| g. que hermosa te ves | 7. get going |
| h. suave y dulce | 8. uncle |
| i. buitre | 9. garden |
| j. jardín | 10. really |
| k. palillo | 11. strike |
| l. reina | 12. pretty flower |
| m. milagro | 13. miracle |
| n. huelga | 14. gifts |
| o. de veras | 15. how beautiful you look |

Key: a-12, b-1, c-7, d-14, e-2, f-8, g-15, h-3, i-6, j-9, k-4, l-5, m-13, n-11, o-10

Pam Muñoz Ryan and *Esperanza Rising*

Pam Muñoz Ryan, the author of *Esperanza Rising*, was born on Christmas 1951 in Bakersfield, California. She grew up in the San Joaquin Valley, where the novel takes place.

Ryan: "I grew up with aunts, uncles and grandparents nearby and consider myself truly American because my heritage is part Spanish, Mexican, Basque, Italian, and Oklahoman. My grandparents on my mother's side came to the U.S. from Mexico in the 1930s. [...] I am the oldest of three sisters and twenty-three cousins on my mother's side, so many of my childhood memories revolve around big, noisy family gatherings" (qtd. in "Pam Muñoz Ryan" 374).

"My grandmother lived in a tiny house and we all happily squeezed into her tiny kitchen, which was often fragrant with enchiladas and red mole, and of course rice and beans" (Mice and Beans back flap).

When Ryan grew up, she became a schoolteacher. A few years later, she went back to college in San Diego, got a masters degree, and began to work as a school administrator. Soon after, she left her administrator position and became a full-time writer.

"My job is pretty solitary most of the time. I mostly write in the mornings, and I'm usually pretty disciplined about research and writing, especially when I have a deadline! My job is like having one book report or term paper after another. But there are some fun parts of the job, too. I get to travel, and when I travel

Pam Muñoz Ryan y *Esperanza Rising*

Pam Muñoz Ryan, autora de *Esperanza Rising*, nació el día de la Navidad, 1951 en Bakersfield, California. Se crió en el valle de San Joaquín, donde tiene lugar la historia de la novela.

Ryan dijo: "Me crié cerca de mis tíos, tíos y abuelos y soy Americana de verdad ya que mis antepasados son de España, México, País Vasco, Italia, y Oklahoma. Mis abuelos maternos vinieron de México a los Estados Unidos en la década de 1930. [...] Soy la mayor de tres hermanas y veintitrés primos de la familia de mi madre, por lo que muchos de los recuerdos que tengo de mi niñez giran alrededor de grandes y bulliciosas reuniones familiares" (citado en "Pam Muñoz Ryan" 374).

"Mi abuela vivía en una casa pequeña y con alegría nos metíamos todos en su pequeña cocina, donde a menudo impregnaba el olor de enchiladas, mole rojo y, desde luego, arroz y frijoles" (Mice and Beans, véase el dorso).

Como persona mayor, Ryan llegó a ser profesora. Pocos años después, volvió a los estudios en una universidad en San Diego. Al completar la maestría empezó a trabajar de administradora escolar. Poco después dejó su posición administrativa y se hizo escritora de tiempo completo.

"Mi empleo suele ser bastante solitario. Por lo general escribo en las mañanas, y normalmente me obligo a hacer las investigaciones y a escribir, ¡sobre todo cuando tengo un plazo de entrega determinado! Mi trabajo es parecido al



to conferences
I get to meet
other writers
and illustrators.
Sometimes I go
to schools and
get to speak with

children in person. The best part about my job is that I get to work in my slippers" (qtd. in "Pam Muñoz Ryan" 376).

Esperanza Rising is based upon the stories that Ryan's maternal grandmother told her. Many of Ryan's books come from things that are a part of her own life. For example:

Once while shopping on Memorial Day Weekend, Ryan noticed that an American flag had been laid across cases of beer. She was so upset by this "misuse" of the flag that she wrote a letter to the store. What's more, when she looked for books that would help her teach her own children about the flag, she had trouble finding any. So, she wrote one: the award-winning *The Flag We Love*.

Some of the many awards Pam Muñoz Ryan received for *Esperanza Rising*:

Publishers Weekly, Best Book of the Year, 2000
Pura Belpré Award, 2002
Los Angeles Times, Best Book List, 2000
Smithsonian, Best Books, 2000

To learn more about Pam Muñoz Ryan, visit her website at www.pammunozryan.com.

tener reseñas de libro o proyectos finales unos tras otros constantemente. Pero hay diversión en mi trabajo también. Tengo oportunidades de viajar, y cuando me toca asistir a conferencias puedo conocer a otros escritores y e ilustradores. A veces visito escuelas y puedo hablar con los niños personalmente. Lo mejor de mi trabajo es que puedo llevar mis pantuflas" (citado en "Pam Muñoz Ryan" 376).

Esperanza Rising está basada en las historias que Ryan escuchó de su abuela materna. Muchos de sus libros provienen de elementos que forman parte de la propia vida de Ryan. Por ejemplo:

Un fin de semana de Memorial Day (día especial en que se recuerda a los caídos en la guerra) mientras hacía las compras Ryan vio una bandera americana extendida sobre unas cajas de cerveza. Le enfadó tanto este "maltrato" de la bandera que escribió una carta a la tienda. Además, cuando buscó unos libros para ayudar a enseñar a sus niños sobre la bandera, no pudo encontrar ninguno. De modo que ella misma escribió uno: el premiado *The Flag We Love* (*La Bandera que Amamos*).

Algunos de los premios que ha recibido Pam Muñoz Ryan por su libro *Esperanza Rising*:

Publishers Weekly, Best Book of the Year (mejor libro del año), 2000
Pura Belpré Award, 2002
Los Angeles Times, Best Book List (lista de los mejores libros), 2000
Smithsonian, Best Books (los mejores libros), 2000

Para aprender más sobre Pam Muñoz Ryan, visite la página web www.pammunozryan.com.

The Great Immigration Emigración de la Década de 1930

Do you recognize the difference between the words *immigration* and *emigration*? Many refer to the mass movement during the depression as immigration. That word indicates a move to someplace. You are leaving one place to get to a specific destination. In many ways, however, the movement between various states and from other countries during the Great Depression represents a mass emigration. Emigration indicates a mass departure, evacuation, or flight. As in, “Anywhere is better than here.” There is not always a specific destination in sight, but the departure is imminent and needful.

In the 30s, you have lots of groups of people emigrating for lots of reasons. There were emigrants within urban areas who moved from warm homes with beds to shanty towns called “Hoovervilles.” There were emigrants from rural areas who left their homes and beds and took refuge in ditches, abandoned shacks and even old mines. “Okies” left Oklahoma (and other plains states) in hoards because of the dust bowl—horrible drought conditions which



A Gran Inmigración Emigración de la Década de 1930

¿Acaso reconoce usted la diferencia entre las palabras *inmigración* y *emigración*? Con frecuencia se refiere al movimiento masivo durante la depresión como una inmigración. Esa palabra indica que uno se está mudando a algún sitio. Se deja atrás un sitio para llegar a otro destino específico. Sin embargo, el movimiento entre varios estados y de otros países durante la Gran Depresión de muchas maneras representa una emigración en masa. La palabra emigración indica una salida masiva, evacuación, o fuga, con el pensamiento “cualquier lugar sería mejor que aquí”. La salida es inminente y necesario, y a veces se realiza sin saber dónde se va a llegar.

En los años 30, emigraban muchos grupos de gente por varios motivos. Algunos emigrantes de zonas urbanas se mudaban de sus cómodos hogares y camas a barriadas llamadas “Hoovervilles”. Otros, de las zonas rurales, dejaban sus casas y camas y se refugiaban en zanjas, chozas abandonadas y minas viejas. Los llamados “Okies” salieron a montones del estado de Oklahoma (y otros estados de las grandes llanuras) por las condiciones ocasionadas por el “dust bowl”, es decir, condiciones de tremenda sequía que causaron tormentas increíbles de polvo en las tierras que, hacía tiempo, eran tierras de labranza muy fértiles. Algunos mexicanos salían de México a fin de escapar de la miserable economía en su propio país, intentar ganarse la vida y sostener a los miembros de su familia—muchos de los cuales se quedaron en México al igual que la madre de Esperanza—hasta que había suficiente dinero como para que pudieran

causado unimaginable dust storms throughout what was once fertile farmland. Mexicans were leaving Mexico to escape the miserable economy in their own country and attempt to make a living and support members of their families—many of whom stayed in Mexico, as Esperanza’s mother does—until there was enough money to send for them and bring them to the U.S. as well.

Did you know...?

- In the early 1900s it cost only one nickel to obtain a U.S. visa and legal residency (Koch). Many emigrants from Mexico came at this time and had established families before the Great Depression hit.

- The Mexican Revolution of 1910 left the country in economic ruin. Though expected to recover quickly, the Mexican economy was severely depressed through at least the early 1930s. The poor economy fueled the exodus of nearly 1 million legal Mexican entrants to the United States between 1910 and 1930 (Cardoso 53, 94).

- The 1930 census reported 1.42 million people of Mexican ancestry living in the United States with 805,535 of those being U.S. born (Cardoso 94-95). However, it is believed that this figure greatly undercounts the number of braceros (Mexican laborers) because of language and other barriers. Additionally, repatriation efforts had begun as early as the end of 1929 causing several hundred thousand legal residents to flee back to Mexico before the census was completed.

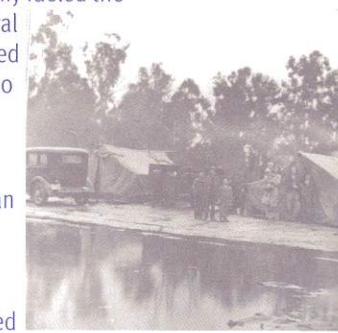
venir a los Estados Unidos también.

¿Sabía usted que...?

- A principios del siglo de 1900 el obtener una visa de EE UU y la residencia legal sólo costaba cinco centavos (Koch). Muchos emigrantes mexicanos vinieron durante esta época y ya habían establecido sus familias antes de que ocurriera la Gran Depresión.



- La Revolución Mexicana de 1910 dejó al país en la ruina económica. Si bien se creía que se recuperaría pronto, la economía mexicana experimentó una depresión grave hasta principios de los años 1930. La economía pobre causó un éxodo de casi un millón de personas que entraron legalmente en los Estados Unidos entre los años 1910 y 1930 (Cardoso 53, 94).



- El censo de 1930 reportó que 1,42 millones de personas de ascendencia mexicana estaba viviendo en los Estados Unidos, 805.535 de las cuales habían nacido en EE UU (Cardoso 94-95). Se cree, sin embargo, que en este número no figuran todos los braceros, y eso por las barreras—como por ejemplo la del idioma—que existían.

Además, los esfuerzos de repatriación ya habían comenzado a finales del año 1929, lo que causó que cientos de residentes legales regresaran a México antes de que se levantara el censo.

Marta's Story (or, "That Couldn't Really Happen...Could It?")

Watch closely to see what happens to Marta in the play. Think about some of the following facts:

- When the stock market crashed in 1929, the U.S. government tightened immigration rules dramatically. Many state and federal



agencies turned their attention to deporting anyone of Mexican descent, whether they were citizens, legal residents, or illegal immigrants. This movement became known as the Mexican Repatriation.

- In a 1931 telegram, a member of the Los Angeles Citizens Committee for Coordination of Unemployment Relief wrote, "We need [the Mexicans'] jobs for needy citizens." Later, the same official wrote commending the efforts that resulted in the "exodus of aliens deportable and otherwise who have been scared out of the community" (Koch).

- By the end of the 30s, at least 1 million



La historia de Marta (o de "Eso en realidad no podría pasar... ¿verdad?")

Fíjese bien en lo que le sucede a Marta en la obra. Considere los siguientes datos:

• Al ocurrir un crac en la bolsa de Nueva York en 1929, el gobierno estadounidense hizo mucho más estrictas las leyes de la inmigración. Muchas agencias tanto a nivel de estado como a nivel federal empezaron a deportar a cualquier persona de ascendencia mexicana, ya fuera ciudadana, residente legal, o inmigrante ilegal. A este movimiento se le conoce como "Mexican Repatriation" (la repatriación mexicana).

• En un telegrama del año 1931, un miembro del "Los Angeles Citizens Committee for Coordination of Unemployment Relief" (el comité de ciudadanos de Los Angeles para coordinar ayuda a los desempleados) escribió, "Necesitamos los empleos de [los mexicanos] para los ciudadanos necesitados". Más adelante, el mismo funcionario escribió elogios para los esfuerzos que ocasionaron el "éxodo de extranjeros ilegales y demás que han sido ahuyentados de la comunidad" (Koch).

• Ya a finales de los años 30, al menos un millón de personas (posiblemente hasta



people (possibly as many as 2 million) "of Mexican ancestry" were forced to leave the United States as a result of the Repatriation. 60% of those forced out were U.S. citizens—either people born in the U.S. or older emigrants who had taken the steps to become legal citizens (Orleans).

• Real-life Marta: Ignacio Piña was only 6 years old when plainclothes authorities "came in with guns and told (his family) to get out. They didn't let (them) take anything." Including their birth certificates proving they were U.S. Citizens. It took 16 years for him to acquire papers proving he was born in Utah and receive admittance back into the USA (Koch).

• Many of those forced to leave had never set foot in Mexico, and those who had been in Mexico hadn't lived there for years—often decades. The children were teased because they couldn't speak Spanish well—English was their primary language.

dos millones) "de ascendencia mexicana" tuvieron que salir de los Estados Unidos por causa de la repatriación. El sesenta por ciento de ellas eran ciudadanos que habían nacido en EE UU o las personas mayores que habían seguido el proceso necesario para llegar a ser ciudadanos legales (Orléans).

• Ignacio Piña, la figura histórica representada por el personaje de Marta, tenía tan sólo seis años cuando oficiales vestidos de ropa normal "entraron armados y mandaron a [su familia] que salieran. No nos permitieron llevar nada", ni siquiera los actos de nacimiento que verificaron su ciudadanía estadounidense. Le llevó dieciséis años obtener la documentación que demostraba que había nacido en Utah para que se le permitiera la entrada de nuevo a los Estados Unidos.

• Muchos de los que tuvieron que salir nunca habían entrado en México, y hacía años e incluso décadas que los que vinieron de México no regresaban. A los niños se les hizo burla por no hablar bien el español, pues el inglés era su idioma natal.



Bibliography/ Bibliografía

Cardoso, Lawrence A. *Mexican Emigration to the United States 1897-1931*. Tuscon: University of Arizona Press, 1980.

Koch, Wendy. "U.S. urged to apologize for 1930s deportations." *USA Today*. 5 April 2006. Accessed 28 April 2008 <http://www.usatoday.com/news/nation/2006-04-04-1930s-deports-cover_x.htm>.

Orleans, Valerie. "1930s Mexican Deportation." California State University. Fullerton. 17 March 2005. 28 April 2008 <<http://campusapps.fullerton.edu/news/2005/valenciana.html>>.

"Pam Muñoz Ryan." *Contemporary Authors*. Vol. 201. New York: Thomson-Gale, 2002.

Ryan, Pam Muñoz. *Esperanza Rising*. New York: Scholastic, 2000.

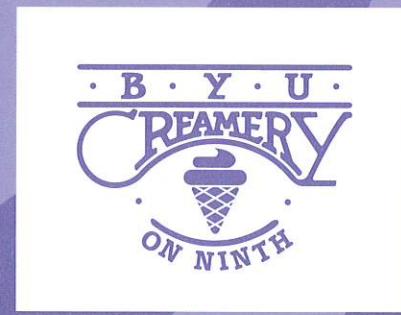
Ryan, Pam Muñoz. *The Flag We Love*. Illus. Ralph Masiello. Waterton: Charlesbridge, 1996.

Ryan, Pam Muñoz. *Mice and Beans*. Illus. Joe Cepeda. New York: Scholastic, 2001.



**The Sweet & Scrumptious
Students,
families,
dates**

**Welcome to the
9th Street Grille**



Department of Theatre and Media Arts

Full-time Faculty
Rodger D. Sorensen
Chair
Janet L. Swenson
Associate Chair
Sharon L. Swenson
Associate Chair

Brad Barber
Dean Duncan
Mary Farahnakian
Eric Fielding
Laurie Harrop-Purser
Barta Lee Heiner
Wade Hollingshaus
Amy Petersen Jensen
Megan Sanborn Jones
Darl Larsen
Tom Lefler
Kelly Loosli
David Morgan
George Nelson
Jeff Parkin
Tom Russell
Eric Samuelsen
Rory Scanlon*
Tim Threlfall
Ben Unguren

Administrative Staff
Elizabeth Funk
Annalisa Corell
Margaret Kosorok

Adjunct Faculty, Part-time Faculty, and Staff
Travis Allen
Dane Allred
Julia Ashworth
Richard Baker
Lisa Bean
Shirene Bell
Allison Belnap
Cathy Black
Erin Blackhurst
Randy Boothe
Roxanna Boyer
Stephanie Breinholt
Brenda Butterfield
Michael Chadbourne
Shiloh Cheney
Brandon Christensen
Janielle Christensen
Christopher Clark
Travis Cline
Travis Coyne*
Jessica Cowden
Pat Debenham
Deanne DeWitt*
Erin Dinnell

Richard Duke
Lisa Elzey
Steve Enfield
Jason Faller
Kelly Fisher
Stephanie Freeman
Linda Gold
Michael G. Handley*
Priscilla Hao
Scott Hill
Jon Holloman*
Wynn Hougaard
Karla Huntsman
Tim Irwin
Susan Jaussi
Ruston Jones
Travis Kline
Chareen Lauritzen
Amy Lives
Jeff Martin*
Gayle Lockwood
Christopher Miller
Kee Miller
Thomas Morrill
Kurt Mortensen
Bradley Moss
Shawnda Moss
Char Nelson
David Neyman
Kyle Nielsen*
Rob Nyland

Jason Parker
Donnette Perkins*
Karen Peterson
Morag Plaice Shepherd
Kim Poole
Stephen Purdy
Reese Purser
Bryan Ramos
Gayanne Ramsden
Jennifer Reed
Russell D. Richins*
Jill Robinson
Chris Rock
Lauren Roundy
John Shurtliff
Ron Simpson
Jerry Stayner
Bruce Sundstrom
Anne Sward-Hansen
Sterling Van Wagenen
Becky Wallin
Frank Weight*
Kendall Wilcox
Ron Wilkinson
Diona Wilson
Elain Witt
Ward Wright*
Becky Wright Phillips

*Division of Design and Production

Join us!

Covey Center for the Arts
Little Theatre Season 2008

Arthur's Place (June 5 - 28)
A romantic fantasy (of sorts) by J. Scott Bronson

Wedlocked (August 21 - September 13)
A musical comedy by Marvin Payne and Steven Kapp Perry

Turn of the Screw (October 9 - November 1)
An October thriller adapted from the story by Henry James

Joyful Noise (November 28 - December 20)
A perfect play for the holidays by Tim Slover

Thursdays, Fridays, Saturdays | Little Theatre | 7:30 p.m. | Tickets: \$10
Ticket Office (Open M-F, 10-5) 852-7007 | 425 W. Center St., Provo | www.coveycenter.org

 COVEY CENTER FOR THE ARTS

Production Staff

Allison Belnap

Dramaturg

Allison is a part-time faculty member in the Theatre and Media Arts department at BYU. Recent credits include *Granny in Roofsiding* and directing *The Jungle Book*.

Allyn Harker

Assistant Costume Designer

From Beaverton, Oregon. A senior in theater and media arts.

Recent credits include working sound crew in Berlin.

Marti Hansen

Production Stage Manager

From Stockton, California. A senior in theatre arts studies with an emphasis in theatre for young audiences. Previously she has Stage Managed for Changing Faces Theater Company.

KT Harrel

Sound Designer

From Concord, California. A junior in commercial recreation. Her most recent production was *Berlin* where she was the assistant stage manager.

Melanie Kowallis

Assistant Costume Designer

From Provo, Utah. A junior in theater arts with an emphasis in costume and make-up design.

Brouge Ramos

Assistant Stage Manager

From Carlsbad, California. A senior in theatre arts. Recent credits include assistant stage manager for *Roofsiding*

Eric Samuelsen

Director

A playwright and director, Eric Samuelsen has been a member of the TMA faculty since 1992. He directed *The Foreigner* and *Take the Mountain Down* at BYU.

Jennifer Siddoway

Assistant Scenic Designer

From Tallahassee, Florida. A theater arts studies major with an emphasis in scenic design. She will graduate in August. Most recently she was the assistant set designer for *A Midsummer Night's Dream*.

Jeffrey Sorensen

Costume Designer

From Provo, Utah. A BYU graduate in theatre studies with an emphasis in costume and makeup design. Recent credits include *Metamorphoses*.

Allison Belnap

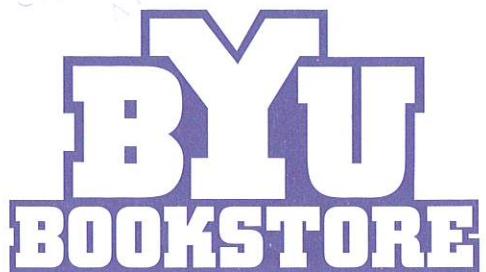
Dramaturga

Allison lleva diez años enseñando de tiempo parcial para el departamento de Theatre and Media Arts de BYU. Recién apareció en *Roofsiding* y dirigió *The Jungle Book*—dos producciones de BYU.

Allyn Harker

Asistente del diseñador de vestuario

De Beaverton, Oregon. Estudiante de cuarto año de teatro y las artes de los medios de comunicación. Recién trabajo en el equipo de sonido en *Berlin*.



*So many wonderful books,
such a great price!*

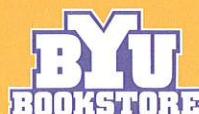
25% off

All Children's Books

Present this coupon at the register and receive 25% off a
one-time purchase of Children's Books.

No limit to number of books. Must surrender coupon at time of purchase. Not
valid with any other sale or promotion. Some restrictions may apply.

Expires June 30, 2008.



byubookstore.com
801-422-2400
The BYU Bookstore is
owned and operated by
Brigham Young University.

Cashier, scan coupon, then item & place in ROE.



MKA 00025 10598

Marti Hansen

**Directora de escena de
producción**

De Stockton, California. Estudiante de cuarto año de los estudios de las artes de teatro con énfasis en el teatro para jóvenes. Antes ha sido directora de escena para Changing Faces Theater Company.

KT Harrel

Diseñadora de sonido

De Concord, California. Estudiante de tercer año de espaciamiento comercial. Su producción más reciente fue *Berlin*, en la que actuó como asistente del director de escena.

Melanie Kowallis

**Asistente del diseñador de
vestuario**

De Provo, Utah. Estudiante de tercer año de artes de teatro con énfasis en diseño de maquillaje y vestuario.

Brouge Ramos

**Asistente del director de
escena**

De Carlsbad, California. Estudiante de cuarto año de artes de teatro. Recién fue asistente del director de escena para *Roofsliding*.

Eric Samuelson

Director

Damaturo y director, Eric Samuelson ha sido miembro de la facultad de TMA (*theater and media arts*) desde el año 1992. Dirigió *The Foreigner* *Take the Mountain Down* en BYU.

Jennifer Siddoway

**Asistente del diseñador de
escena**

De Tallahassee, Flórida. Sus estudios principales son las artes de teatro con énfasis en diseño de escena. Se graduará en agosto. Recien fue asistente del diseñador de escena para *A Midsummer Night's Dream*.

Jeffrey Sorensen

Diseñador de vestuario

De Provo, Utah. Lliciado de BYU en los estudios del teatro con énfasis en diseño de maquillaje y vestuario. Logros recientes incluyen *Metamorphoses*.

The Kennedy Center American College Theater Festival™
sponsored in part by

Stephen and Christine Schwarzman

The Kennedy Center Corporate Fund

U.S. Department of Education

The National Committee for the Performing Arts

Dr. Gerald and Paula McNichols Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2008.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

2007-2008

Boublil and Schönberg's Les Misérables

JUNE - OCTOBER, 2008

The Rodgers & Hammerstein's Sound of Music

JUNE - AUGUST, 2008

BIG RIVER

THE ADVENTURES OF HUCKLEBERRY FINN
SEPTEMBER - OCTOBER, 2008

www.tuacahn.org
1-800-746-9882 • (435) 652-3300



NEW RELEASE

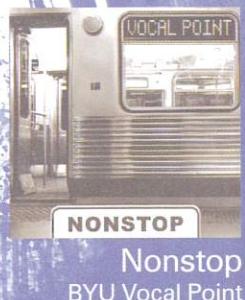
Music for unwinding.

BYU's award-winning, 9-man a cappella group raises the bar again! Every track is sensational for all ages. Includes "Spider-Man," "Thriller," "Home" (Michael Bublé), "No Not Much," "Take on Me," "Nearer My God to Thee," "Praise to the Man," and more great songs everyone will love.



Music for you.

Available now at the BYU Bookstore, Deseret Book, and at www.TantaraRecords.com



Donors

Mary Lou & Ira A. Fulton

Academy of Motion Picture Arts & Sciences	R. Don & Shirley Oscarson
Richard & Carma de Jong Anderson	Bill & Margaret Pope
Dr. Marcus & Lorena Bach Endowed Fund	Richard & Kristee Roach
J. LaVar & Helen Bateman	Ruth Smith Silver Endowed Fund
Elder Clayton M. & Christine Q. Christensen	Donald C. Sloan
Verda Mae Fuller Christensen Endowed Fund	Divine Comedy
Fidelity Charitable Gift Fund	H. Roland Tietjen
Murray L. & Margaret C. Grason Foundation	Frank Whiting
Harold R. & Ima Jean Oaks	
Association of American Medical Colleges	Fern & Jay Oviatt
Elliott & Jennifer Christensen	Susan S. & David L. Rosenblum
Timothy J. & Dana J. Edvalson	Ronald & Patricia Stone
Confidence Fund	Janet L. Swenson
	R. B. Waits
Maribeth & Michael Clarke	Michael & Virginia Handley
Carolyn & Russell	Connie & Glen Nielsen
Hanson	Roger & Claudia
	Sorensen
	Tim & Linda Threlfall
Mary & Hooshang	
Farahnakian	
Eric & Cecelia Fielding	
Elizabeth C. Funk	Karla & Gary Huntsman
Peng & Priscilla Hao	IBM International Foundation
Barta L. Heiner	
Eric & N. Elaine Huntsman	
Kimberly J. Abunwara	Patrick E. and Diane N.
Kathy Bruderer	Power
Kim N. Christensen	Eric & Annette Samuelsen
Louise A. Clark	Rory & Deanna Scanlon
Sydney S. Cline	Clifton E. & Maxine Jensen
Tara Nicole Degrey	Mildred W. Keyes
	Gayle & John Lockwood
	Shannon R. Mills
Paul & Deanne DeWitt	
Joyce O. Evans	
Trevor & Amy Hill	
Lincoln W. & Page P.	
Hoppe	
Dr. Todd M. & Gladys S.	
Hovis	



The Department of Theatre and Media Arts expresses deep appreciation to our generous patrons. For information about giving to Theatre and Media Arts, visit <http://cfac.byu.edu> and click on the link "Giving to the College."

For information on how you can play a greater role in Theatre and Media Arts at BYU contact Rodger D. Sorenson, department chair, at (801) 422-8132 or rodger_sorenson@byu.edu

Producing Staff

Producer
Rodger Sorensen
Artistic Director
Janet Swenson

Division of Design & Prod. Director
Rory Scanlon
Production Manager
Russell D. Richins
Stage Events Coordinator
Jennifer Reed

Technical Director
Travis Coyne
Expediter
Mitchell Glass
Draftsman
Matt Walser
Asst. Technical Director
Ward Wright
Special Projects Coordinator
Frank Weight
Special Projects Assts.
Todd Anderson
Scenic Studio Crew
Matt Walser
Jared Massic
Matt Leavitt
Joey Waxter
David Miller
Zach Stephenson
Heather Starr
Michael Qualls
Scenic Artists
Jennifer Mortensen
Cami Thorncok
Matt Bennett
Chelsea Osborn
Properties Advisor
Travis Coyne
Properties Designer
Andrew Veenstra

Prop Shop Crew
Judy Simmons
Rebecca Pendleton
Andrew Veenstra
Set Dresser
Andrew Veenstra
Tech Crew
TMA 260 & 360 students

Lighting Advisor
Michael G. Handley
Asst Lighting Advisor
Marianne Ohran
Master Electrician
Matthew Georgeson
Elizabeth Bunch
Electrics Crew
Heidi Rebackik
Josh Gubler
Anna Kron
Orinda Herring
Mark Walker
Jacob Washburn
Doug Olsen
Owen Merkling
Jimmy Newland
Light Board & Followspots
TMA 360 students

Costume Shop Manager
Donnette Perkins
Asst. Costume Shop Manager
Deanne DeWitt
Cutter/Draper
Deanne DeWitt
First Hand
Hollie Tippetts
Stitchers
Anna Hawkins
Erika Landen
Sharah Meservy
Costume Crafts
Aleatha Shannon
Mary Jane Wadley

Hair & Makeup Supervisors
Marren Bailey
Shiloh Cheney
Hair & Makeup Assistants
Haleh Risdana
Hair/Makeup Crew
TMA 267 & 367 students
Wardrobe Maintenance
Aleatha Shannon
Production Assistants
Tyler Wright
Janice Jenson
Events Managers
Amber Munoz
Carma Davies
Katie Harrell
Tylan Hadlock
Resident Stage Manager
Maggie Laurencell
Scheduling Coordinators
Ariann Davis
Gerta Wiemer
Scheduling Secretaries
Whitney Hollingsworth
Olivia Serafin
Bethany Talley

Arts Manager
Jeff Martin
Ticket Office Accountants
Esther Yoder
Ashleigh Lutes
Ticket Office Supervisors
Jared Brenner
Lindsay Smith
Ticket Office Cashiers
Kallie Astle
Kathryn Bagley
Sharon Bodily
Julie Bonifay
Kimberly Knighton

Katie Martin
Kylie Marquis
Joseph Reidhead
Eric Walker
House Managers
Maria Burnham
Anna Cluff
Stephanie Davis
Jacob Long
Ben Sparks
Ushers
Janey Butler
Cherish Caldwell
Brad McOmber
Lyssa Owens
Julia Potter
Suzanne Smith
Chelsea Utley
Nicole Valencia

Business Manager
Kyle Nielsen
Accountants
Rohit Adhikary
Brent Malone
Michael Ogden
Thaylene Rogers

Photography
Mark Philbrick
HandleyCraft Photography

Poster Design
TMA

Program Design
Warren Bingham

Marketing Assistants
Danielle Cenatiempo

Anna Dapper
Joshua Fronk

Ryan McClurkin
Richie Uaminski
Gerta Weimer

DISMANTLING GENEVA STEEL

Photographs by Chris Dunker



14 March-1 November 2008

BRIGHAM YOUNG UNIVERSITY
MUSEUM OF ART

<http://moa.byu.edu>

Beaudry BEAUTIQUE



Free 401 Diamond Education

*Free Titanium Men's Band
with Men's Purchase
(\$300 Minimum)*



*40% Off Men's Band with Center
Diamond & Ring Purchase*

*23 Other Free Services
Valued Up to \$2000*

Sierra-West® JEWELERS

1344 South 800 East, Orem • Southeast of University Mall • 801-226-6006 • 800-658-8478

60 East 10600 South, Sandy • East of South Towne Mall • 801-984-6870

6190A South State Street, Murray • West of Fashion Place Mall • 801-713-1900

www.sierrawestjewelers.com

