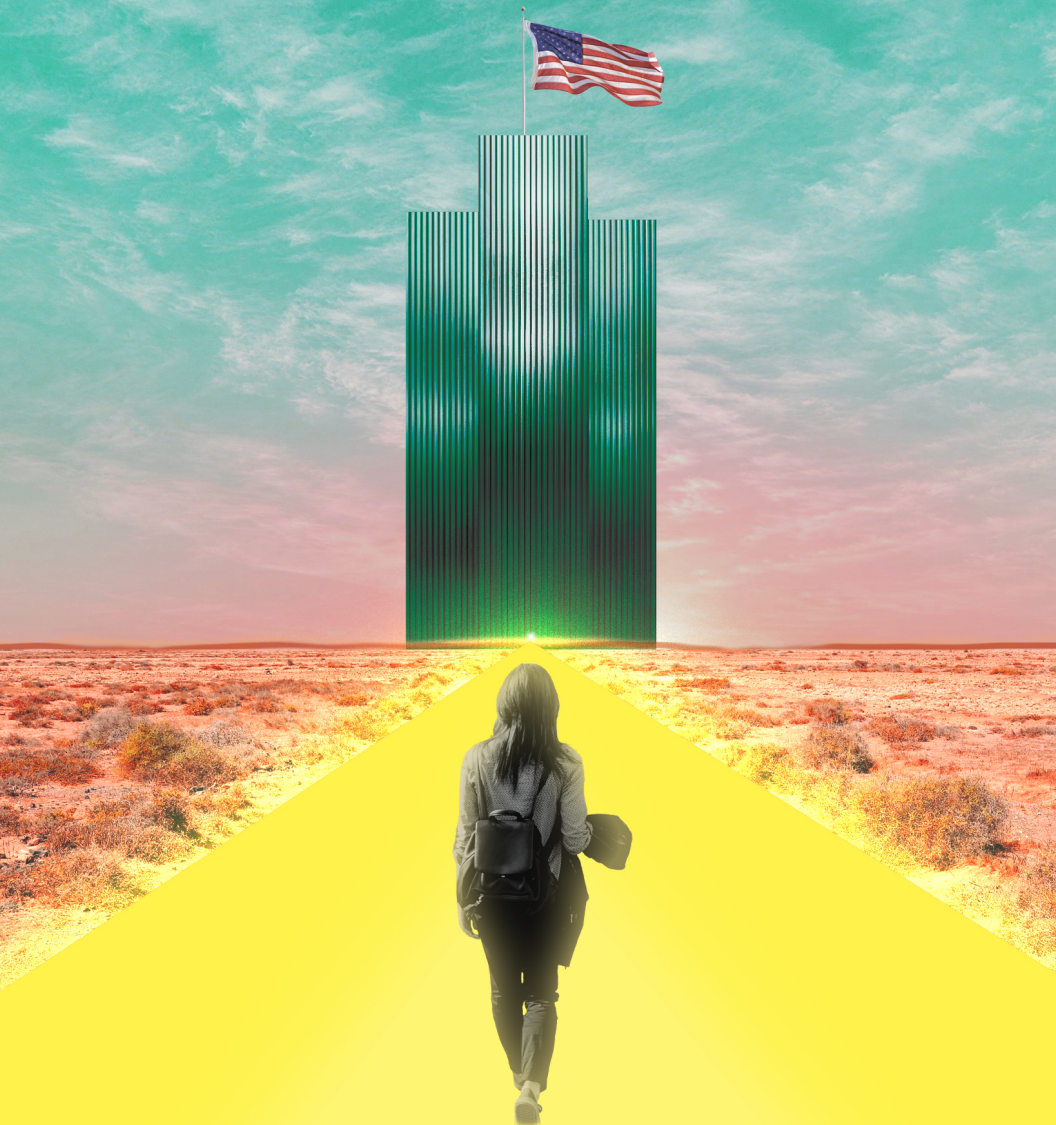


TEATRO VISTA PRESENTS

# SOMEWHERE OVER THE BORDER



Book, Lyrics and Music by Brian Quijada

Directed by Denise Yvette Serna

May 12, 2022 - June 12, 2022 | Windy City Playhouse

 **TEATRO VISTA**

*"You've always had the power my dear, you just had to learn it for yourself"*  
- Glinda the Good Witch in L. Frank Baum's *The Wonderful Wizard of Oz*

*"Leaving Puerto Rico to come to the United States was like Oz, in reverse"*  
-Rita Moreno

It is with full hearts that we welcome you back home to Teatro Vista.

**FUTUROLOGY** has been a fruitful season for us in our 31 st year. We produced *The Fifth World* - an audio drama with over 15,000 streams to date, *Detective Q* - a moving graphic novel which can be found on our Instagram channel and we completed writing on *La Vuelta*, Teatro Vista's first ensemble devised film which will be released in our 2023 season.

We dreamed big and worked bigger with the hopes of re-engaging you and bringing you back into the theater with us.

You are about to embark on a beautiful journey with Reina, in *Somewhere Over the Border*. Brian Quijada, guided by his mother's life, has weaved a beautifully rhythmic tale of a decades-long journey to the much sought-after permanent residence card of the United States.

A clever telling of the sacrifices it takes to make our way in this world. The courage, heart and smarts one needs to use the resources available and make something out of nothing. There is nothing mundane about the immigrant experience in this country which is why we fell in love with this story. Because it is not just Reina and Fernando's story, or Brian's story, it is the story of so many of us and our families. "We work and work and work, to get what we deserve..."

Brian Quijada's story definitely filled the void in our hearts for a Latine expression of *The Wonderful Wizard of Oz*. It also becomes the first theatrical musical to set its landscape in El Salvador.

We hope this road brings you back to Teatro Vista. We want you invested in us as we have been invested in you for the last 31 years. It would be a beautiful thing to have you along on this leg of the journey as we look forward into future theater.

- Lorena Diaz & Wendy Mateo (Co-Artistic Directors)

TEATRO VISTA PRESENTS

# SOMEWHERE OVER THE BORDER

Books, Lyrics, and Music by  
**Brian Quijada**

Directed by  
**Denise Yvette Serna**

Originally Produced by

**Teatro Vista**

*Chicago, IL*

Lorena Diaz, Co-Artistic Director  
Wendy Mateo - Co-Artistic Director

**Syracuse Stage**

*Syracuse, NY*

Robert Hupp, Artistic Director  
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**Geva Theatre Center**

*Rochester, NY*

Mark Cuddy, Artistic Director  
Christopher Mannelli, Executive Director

Music Director  
**Thee Ricky Harris**

Choreographer  
**Kasey Alfonso**

Scenic Design  
**Yvonne Miranda\***

Costume Design  
**Sarah Albrecht**

Lighting Design  
**Diane Fairchild\***

Sound Design  
**Stefanie M. Senior**

Orchestrations  
**Julián Mesri and  
Yendrys Cespedes**

Projection Design  
**Liviu Pasare**

Properties Design  
**Lonnae Hickman**

Puppetry Design  
**Grace Needlman**

Associate Director  
**Ayssette Muñoz^**

Dramaturg  
**Kristin Leahey**

Stage Manager  
**Madeline M. Scott\*\***

Production Manager  
**Jennifer Aparicio\*\***

Season Sponsor



Media Partner



Front cover poster design by Axel Estrada and Gabriel Ruiz

\* member of United Scenic Artists Local 829-IATSE

\*\* member of Actors Equity Association, The Union of Professional Actors and States Managers.

^Teatro Vista ensemble member

# CAST

(in alphabetical order)

Andrés Enriquez.....Silvano/Don Napo  
Amanda Raquel Martinez\*\*.....Antonia/Leona  
Gabriela Moscoso.....Reina  
Claudia Quesada\*\*.....Julia  
Brian Quijada\*\*.....Narrator  
Tommy Rivera-Vega\*\*^.....Cruz/Adán

# COVERS

Ulyses Espinoza  
Laura Quiñones  
Jerreme Rodriguez  
Karla Serrato

# BAND

Guido Acevedo.....Cajón  
Yendrys Cespedes.....Keyboard/Percussion  
Roberto "Carpacho" Marin.....Upright Bass

# ADDITIONAL CREDITS

Tommy Rivera-Vega\*\*^.....Dance Captain  
Maurilio Rodriguez.....Assistant Stage Manager  
Olivia Sullam.....Assistant Stage Manager/Fight Captain  
Auden Granger.....Wardrobe Supervisor  
Julie Jachym.....COVID Safety Officer/Assistant Production Manager  
Kyle Jensen.....Sound Design Assistant  
Johnnie Schleyer.....Technical Director  
Rachel West.....Lead Electrician  
Isaac Mandel.....Audio Supervisor/Sound Engineer  
Sarah Pool Wilhelm.....Music Copyist  
Adelina Feldman-Schultz.....Casting

**Scenic Art:** Charge Scenic Artist: Shannon Evans. Painters: Steven Abbott, Jose Martinez, Emily Altman, Paloma Locsin, Ava Calabrese Grob, Kat Hasanov.

**Electricians:** Emmy Weldon, Duncan Hon, Sam van Loon, Meike Schmidt, Art Zarko, Andrei Borges, Maxwell Halperin, Smaida Mara

**Carpenters:** Ryan Dygert, Kayne Bowling, Cami Tokowitz, Christopher Brudzinski

\*\* member of Actors Equity Association, The Union of Professional Actors and States Managers.  
^Teatro Vista ensemble member



Teatro Vista is a professional theater company operating under an agreement between the Producers Association of Chicago Theater and Actor's Equity Association.

# SONG LIST

Everyday Towns .....	The Narrator, Reina, Company
In the USA .....	Antonia, Company
El Gran Coyote de Tijuana.....	Don Napoleon, Company
In the USA (Reprise).....	Reina, Adán
Somewhere Over the Border.....	Reina, Company
The Tornado .....	The Narrator, Company
Beautiful Boy .....	Reina
This Is It.....	Reina, Don Napoleon, Antonia
Ride Up the Road - Guatemala .....	The Narrator, Reina, Adán
Cruz .....	Cruz
In the USA (Reprise).....	Reina, Adán
Ride Up the Road - Tapachula.....	The Narrator, Reina, Cruz
What I Know .....	Julia
Silvano .....	Silvano
Dream - Tapachula .....	The Narrator, Reina, Cruz, Silvano
Ride Up the Road - Guadalajara .....	The Narrator, Reina, Cruz, Silvano
Leona .....	Leona, Cruz, Reina, Silvano
Dream - Guadalajara .....	The Narrator, Company
Ride Up the Road - Tijuana .....	The Narrator, Reina, Company
Red Skies .....	Julia
Desert .....	Reina, Cruz, Silvano, Leona
Step By Step .....	Reina
Life in America .....	Reina, Cruz, Silvano, Leona
Beautiful Boy (Reprise).....	The Narrator, Reina
Everyday Towns (Reprise).....	The Narrator, Reina, Company

*Somewhere Over the Border* will be performed without an intermission.

## SPECIAL THANKS

The leadership & staff of Windy City Playhouse, Jorge Silva & the folks at Neo-Futurists, Definition Theatre, Ken-Matt Martin, Roxanna Conner, Krystal Ortiz, Mirelly Taylor, Mari Marroquin, Eddie Martinez, Mike Oquendo, Jim Wren, University of North Carolina at Greensboro, Pittsburgh CLO, Arizona Theatre Company, Reg Douglas, Ricardo Gutierrez, Emilio Williams, Dr. Robert Murphy, The Blue Parrot, The folks at BLVE consults, Irma Ortiz, Claudia Marchan, Off the Ground Dance Studio, Lookingglass Theatre Company, Chicago Latina Moms, Nina Sanchez at 51st Ward Books, Chicago Latino Theater Alliance, Myrna Salazar, Carlos Tortolero, NBC Chicago MED and of course, Reina Quijada and Fernando Alas.

# A NOTE FROM THE DIRECTOR



credit: Megan Kaminsky

*There is no living thing that is not afraid when it faces danger. The true courage is in facing danger when you are afraid, and that kind of courage you have in plenty."*

– The Wonderful Wizard of Oz

When I was 18, I left my hometown alone on a greyhound bus with 2 duffel bags, in search of a far away future I hoped existed for someone like me, but I didn't have many real examples of. For 3 days I moved through checkpoints, transfers, crowded bus stations, unfamiliar cities, and landed at a bus stop to wait for a stranger to pick me up, and take me to the place where I would start my new life. I had the privilege of speaking the language and holding a passport from the place I was headed, and it was still one of the scariest times of my life, with ripple effects and traumas that follow me to this day.

There are many reasons to love where we come from, and the people who have influenced us along the way. There are just as many reasons why the places we

love can become places where we feel unsafe, unseen, and unable to grow into our full potential. Creating an environment of love and possibility for your future self in the face of annihilation is an act of great courage. Finding reasons to laugh and dance in the presence of fear and loss can be life saving.

With this piece, we have the privilege to come together in a theatre again, to laugh, cry, dance, and celebrate one another. We celebrate those who leave their homes willingly, those who are displaced, the parents who did their best, and all the dreamers who take each day step-by-step. I honor the courage it takes to step into life and demand that it let you live.

Denise Yvette Serna



# DOWN THE YELLOW BRICK ROAD TO QUERENCIA

*By Kristin Leahey, Dramaturg*

Residing near the shoreline of Lake Michigan, south of Holland, Michigan, in Castle Park, is an old brick structure that resembles a castle. The castle was built in 1894 by German immigrant and Chicago business venturer Georg Michael Schwarz. Schwarz and his family, including six daughters, lived in the dwelling for about a year but then moved to the suburban city of Holland, abandoning the stone anomaly forever. But local children continued to visit the park and the stone structure for years. One of those children was L. Frank Baum. The legend is that the impressionable Baum, who visited Holland during the summers, was inspired by the conspicuous castle, which became the inspiration for his Oz and the Emerald City in his 1900 American classic *The Wonderful Wizard of Oz*.

For *Somewhere Over the Border*'s writer, composer, and librettist Brian Quijada, the Oz and the Emerald City for protagonist Reina, is represented by the dream of finding a home in the United States complete with earning a green card. Reina is inspired by Quijada's mother and her actual ten-day journey from Central America to the U.S. She traveled from her home in Chanicco, El Salvador to Guatemala City, Guatemala to Guadalajara, Mexico to Tijuana, Mexico through the desert and across the border to San Diego. To express this arduous and unfathomable journey the seventeen-year-old young woman makes, Brian Quijada relies on the classic American children's story of the *Wizard of Oz*, with references to the Scarecrow, the Tin Man, the Cowardly Lion, the yellow brick road, and, of course, the Wicked Witch but through his own lens. Both the original and Quijada's adaptation are parables for finding a better life in a utopia, realizing that all utopias are a mix of dreams and nightmares but only imagined versus realities, as are all utopias. And it holds true that in both Baum's and Quijada's stories there truly is "no place like home." It's ironic to consider that the inspiration for the original story was an Emerald City built by an immigrant attempting to build a fortified home for his family. Schwarz shared a similar vision with both the fictional and the real Reina.

Reina is not alone in her experience: since 1980, the U.S. population of Central American-born immigrants has grown more than ten times since 1980, and by 24% since 2010. As reported by the Migration Policy Institute, "3.8 million Central American immigrants present in 2019 accounted for 8% of the U.S. foreign-born population of 44.9 million." And "immigration from El Salvador, Guatemala, and Honduras has contributed the most to the growth of Central American immigrant population since 1980. Roughly 86 percent of Central Americans in the United States in 2019 were born in these three countries." The character of Reina shares many similarities with real-life Dorothy and the playwright's mother—Reina Quijada, including her optimism, desire to find herself, and knowledge that home is always in one's heart.

This is the world premiere production of *Somewhere Over the Border*. Brian Quijada has been working on the musical for over two years now, and primarily through the pandemic, in Syracuse, Rochester, Arizona, Chicago, Pittsburgh, and via screen from throughout the country and wherever the company members resided. Much of the development, which I participated in, as the dramaturg, took place over Zoom. Mrs. Quijada has yet to see the musical and is eagerly anticipating the next production, by Teatro Vista in her U.S. hometown of Chicago, where the writer and his brother Marvin and half-brother Fernando grew-up.

In a recent interview I conducted with Mrs. Quijada, her delight and enthusiasm for the show was palpable. She spoke about how proud she is that so many people love her children because of the traits that she has passed onto them: an incredible work ethic, and the love, respect, and affection she and her children have for everyone, no matter how challenging and bitter the world can be. I asked her what it was like to grow up in El Salvador, with her strict mother and four brothers. As a child, Mrs. Quijada awoke at 5 AM every day, worked in the fields, did the cleaning in the house, and the daily washing. That upbringing continues to impact her daily life: she still washes and dries many clothes by hand, as she likes providing that attention and detailed care. The family in El Salvador may have lacked a refrigerator and more modern appliances like a microwave but they did have fresh milk, cream, and cheese, as they owned a cow. She ultimately decided to immigrate to the U.S. to provide a better life for her family, in particular her infant son, Fernando. She planned to get a job in the U.S. and send her earnings back home.

In the 1970s, when she was in her early twenties, when she was a bit older than our parable's protagonist, she set out on an extensive journey across different countries and cities and towns on buses, trains, and by foot to cross Mexico through the desert into the U.S. Traveling through the desert was the most harrowing part of her journey. She traveled with a coyote (a paid guide), 4 women, and 21 men, with half a sandwich, poor footwear, and very little water. They traveled mostly at night to avoid the sun and heat, and she became very sick and feverish on the three-day trek in the desert and had to be carried most of the way. Mrs. Quijada remains thankful for the great care she was luckily provided by her fellow travelers, who made sure that she safely crossed as she was the youngest and quite frail.

When she arrived in the U.S., she started working two days later and immediately began sending money back to El Salvador. She described coming to the U.S. as, "The happiest day of my life, because I could provide for my family. And I cried every day, because I was away from them." Some of the happiest times she's had with her two children born in the U.S. (Brian and his older brother Marvin, also an actor and writer) when they were little were the times that she would spread a blanket on the floor in their family room. They then would watch movies during weekend evenings, and she fondly remembered watching *The Wizard of Oz* with them. When I asked what Mrs. Quijada hopes for *Somewhere Over the Border*, she said that she dreamed of it going to Hollywood to be made into a movie, just like the ones she and her boys watched together.

Mrs. Quijada hopes that *Somewhere Over the Border* helps more people understand and relate to her and the fictional Reina's journey, which is similar to the journey and sacrifices of many immigrants then and now. Valeria Luiselli, the award-winning author of *Tell Me How It Ends: An Essay in 40 Questions*, reports that more than 120,000 unaccompanied children from Mexico and Central America were detained at the U.S. – Mexico border in 2015. This became known as the U.S. immigration crisis. According to an article in AP News, "Over the course of 2019, the federal government held nearly 70,000 children in a system of contracted shelters, mass detention camps and foster parents. This year those numbers are expected to be even higher." Quijada shares a musical tale reflecting on our humanity as we navigate to the Emerald City in search of our own *querencia*—a search and ardent desire to find home. Reina Quijada and Brian Quijada hope the work takes you on your own journey for your *querencia*.



# CAST

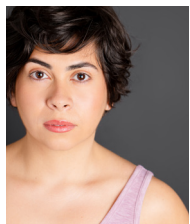
(in alphabetical order)



**Andrés Enriquez** (*he/him*) (*Silvano/Don Napo*)

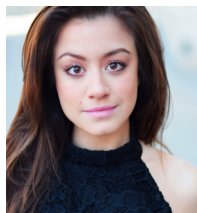
Andrés is honored to finally make his Teatro Vista debut! Previous Chicago Theatre credits include The Secret Council (First Folio), Middle Passage, Sylvester (Lifeline Theatre), A Gentleman's

Guide To Love And Murder (Porchlight Music Theatre, nominated: Joseph Jefferson Award—Performance in a Principal Role), The Killing Game (A Red Orchid Theatre), Adding Machine (The Hypocrites). Regional credits include Much Ado About Nothing (Montana Shakespeare, MT), The 39 Steps, the Fantasticks (Shawnee Theatre, IN), School House Rock Live (Birmingham Children's Theatre, AL). He's a singer in The 4 C Notes and The Cat's Pajamas, and is represented by Gray Talent Group.



**Amanda Raquel Martinez**

(*Leona*) is excited to be working with Teatro Vista on this vibrant piece! Chicago credits include: American Mariachi (Goodman Theatre); American Bottom: An Audio Play, 33 to Nothing (A Red Orchid Theatre); Ghost Quartet\* (Black Button Eyes Productions); La Ruta (Steppenwolf); Big Lake, Big City (Lookingglass Theatre); Cinderella at the Theater of Potatoes (Hypocrites); As You Like It, Love, Loss and What I Wore (First Folio Theatre); For the Love Of (Pride Films and Plays); Even Longer and Farther Away (The New Colony); El Stories: The Holiday Train (Waltzing Mechanics.) Off Broadway and Regional Credits include: Pirates of Penzance (Skirball Theatre Center); Resurrecting Wildflowers (HERE:Arts Center); Frankenstein (The McCarter Theatre in association with Lookingglass Theatre) Pirates of Penzance (Pasadena Playhouse; Skirball Center); Kitty Hawk (Adrienne Arsht Center); Pirates of Penzance; The Mikado (Olney Theatre Center.) \*She is a recipient of a Joseph Jefferson Award for the principal role in this production.



**Gabriela Moscoso** (*Reina*)

is thrilled to be making her Teatro Vista debut. An Ecuadorian-American artist, Gabriela Moscoso, was born and raised in Queens, NYC. Holding a BM in Opera Performance from the Manhattan School of Music,

theater credits include: RCCL, Zoongoro Bailongo (NYC Children's Theater), Laundry & Bourbon (CCNY), Le Nozze di Figaro (Long Island Opera). Additional credits include performances at Carnegie Hall, the NY Philharmonic, Feinstein's/54 Below, and Birdland Theater. Gabriela has worked on SOTB through a few workshops (PCLO, Arizona Theater) and is so grateful to be telling this magical story in Chicago! Special thanks to Brian, and the Teatro Vista familia.



**Claudia Quesada** (*Julia*)

is thrilled to return to work with Teatro Vista, previously having been seen in La Havana Madrid at Goodman Theatre. She has worked with Urban Theater Company, Water People Theatre, 16th

Street Theater, Nashville Children's Theatre, among others. In Miami she performed with Teatro Prometeo and Teatro Avante. She is also a professional stilt walker and a Spanish Translator. Claudia graduated from the Conservatory of Theatre Arts at Teatro Prometeo, the Music Program at Miami Dade College, and from The Theatre School at DePaul University. She is a proud member of AEA and is represented by Shirley Hamilton, Inc. Insta:@claudiaquesada1



**Brian Quijada** (*Narrator, Book, Lyrics, Music*)

is an Emmy-nominated playwright, actor, and composer whose original work has been developed and produced all across the country. His hip hop solo show Where Did

We Sit on the Bus? has been produced at Victory Gardens, Geva Theatre, Teatro Vista (Jeff Award), Ensemble Studio Theatre (Drama Desk Nomination), Boise Contemporary, 1st Stage, City Theatre Pittsburgh, and a digital production at Actors Theatre of Louisville (Drama League Nomination). His play Kid Prince and Pablo premiered at The Kennedy Center in 2019. His plays have been developed at The Kennedy Center, Pittsburgh CLO's Spark Festival, Victory Gardens' Ignition Festival, New Stage and Film's

Powerhouse Festival, and the Eugene O'Neill Theater Center's National Musical Theatre Conference. Commissioning institutions include A.R.T., 1st Stage, Oregon Shakespeare Festival, Woolly Mammoth, Hero Theatre and The Kennedy Center. Brian's song "The Always Song" was Nickelodeon's 2021 Hispanic Heritage Month Song. As an educator, Brian teaches solo performance at Harvard University.

Select Acting credits: Bobbie Clearly at Roundabout, Oedipus El Rey at The Public Theater, My Mañana Comes (Original Cast) at Playwrights Realm, How We Got On (Original Cast) and Airness (Original Cast) at Actors Theatre of Louisville's Humana Festival TV: Blue Bloods, Manhattan Love Story, Search Party.



**Tommy Rivera-Vega** (He/Him/El) (Cruz/Adán) is a proud Teatro Vista Ensemble Member, and serves as one of the company's Resident Directors of Youth Outreach and Development. Born and Raised in Puerto Rico, Tommy has called Chicago

his artistic home for the past 10 years. Chicago credits include: La Havana Madrid, Parachute Men, A View from the Bridge (Teatro Vista); Music Man, Lottery Day, Support Group for Men (Goodman Theatre); Three Sisters (Steppenwolf Theatre); In the Heights (Paramount Theatre); West Side Story (Drury Lane), Frederick (Chicago Children's Theatre). Regional credits: SWEAT (Huntington Theatre), In the Heights (Skylight Music Theatre). Puerto Rico credits: Spring Awakening, Footloose (BlackBox Theatre). You can catch him in the animated series "Alma's Way" as the voice of Rafa; and in Chicago PD (S4-Ep11)



**Ulyses Espinoza** (Cover) is proud to be a working actor in the Chicago-Land area. Some of his most recent credits include a Co-Star role on Chicago PD and a recurring role on The CW's 4400. He is very excited

to make his musical debut with an amazing cast in this deeply profound and universal story about the American Dream.



**Laura Quiñones** (Cover) is a proud Colombian/Puerto Rican Chicago native and a recent graduate of North Central College's BA Musical Theatre program. Credits: New Faces Sing Broadway

1979 (Porchlight Music Theatre), Romeo & Juliet (Chicago Shakespeare Theatre), Little Women (North Central College), and Hairspray Jr. (The Miracle Center). Represented by Shirley Hamilton Talent. It takes a village, and I cannot be more thankful for mine. @lauquioness



**Jerreme Rodriguez** (he/him/his) (Cover) is thrilled to be joining the Somewhere Over the Border team after workshoping The Narrator with the Pittsburgh CLO's Spark! new works festival and presenting the same role when it streamed with

Arizona Theatre Company. Based in Pittsburgh, Jerreme recently closed Plano (Juan) with Quantum Theater and As You Like It (Le Beau) with PICT. Other notable performances include CLO's A Musical Christmas Carol (Bob Cratchitt), A Broadway Musical Celebration and The Wizard of Oz at Heinz Field, Miss Abigail's Guide, opposite Paige Davis Wig Out! (Lucian), The Book of Merman, The Little Mermaid, We Will Rock You and Sweat at the Pittsburgh Public (Oscar). World premieres include The Current War (William Kemmler), Looking For Violeta (Jerreme) and The Double Threat Trio (Kenny)-a role he originated with Beth Leavel. Texas Credits include Hello, Dolly! at Casa Mañana, Chicago, A Little Night Music, and Lucky Stiff for Austin Playhouse, Aida with Austin Lyric Opera, and Cabaret at Mary Moody Northern Theater (Emcee). He originated the roles of Mikael/Raina in I Like To Be Here for Theater 167 in New York, and was Greg in a national tour of A Chorus Line. As a dancer and tanztheater artist, he's been seen with Alba Flamenco in Pittsburgh, and conceived, directed and starred in Ballets - Undead & The Watchmakers Song- with Ventana Ballet in Austin. He's a librettist with the BMI Musical Theater Workshop, and a proud alumni of Interlochen Arts Academy and Point Park University. Teatro Vista debut.



**Karla Serrato** (she/her) (Cover) is a Chicagoan born and raised. Karla has appeared on and off screen in numerous plays, improv/sketch shows, musicals, commercials (tv/internet and VO), indie films (short and feature), and industrials

(print and video) around Chicagoland. Most recently, played Holly in Deck the Hallmark (The Second City). She is so excited to be a part of this show! Karla is

represented by Gray Talent Group and a proud member of SAG-AFTRA. You can follow Karla on Instagram @Karla\_\_Serrato

## BAND

(in alphabetical order)

**Guido Acevedo** (*Cajón*) is an Ecuadorian born percussionist. Guido plays percussion, conga and cajon amongst other instruments and has played music all over the City of Chicago. You can find Guido playing around town with two of his favorite bands: Carpacho Y Su Super Combo, which he has been part of for 25 years or Ahi Na Ma, his trio dedicated to the fusion of Cuban Music and R & B.

**Yendrys Céspedes Carballosa** (*Keyboard/Percussion*) is a pianist, bassist, guitarist, trumpeter, latin percussionist, trombonist, arranger, composer and musical director originally from Cuba. He Graduated in 1994 from the specialty of Choir and Ensemble Direction at the Jose María Ochoa Conservatory in Holguín Cuba. He was the music director of Sandra Delgado's La Havana Madrid and is currently directing the Chicago Latin Groove Band and Carpacho Y Su Super Combo.

**Roberto Carpacho Marin** (*Upright Bass*) is excited to be back playing with Teatro Vista where he was last seen in *La Havana Madrid*. He is a Chicago-based musician originally from Medellin, Colombia. Mr. Marin is an expert in tropical rhythms including salsa, merengue, cumbia and bolero. He founded his band Carpacho and His Super Combo in 1986 with musicians from various Latin American countries in order to create a fusion of different sounds while maintaining authenticity. Mr. Marin has performed at the inaugurations of Mayor Harold Washington and Mayor Richard M. Daley, Jr., The Ethnic Arts Festival of Evanston, Summer Dance Chicago, Latino Festival of Rockford, Lake Front Festival of Waukegan and Saengerfest '99 of Blue Island in Illinois; Fiesta Hispana Casa de la Amistad in South Bend, Indiana; and Flower Ball in Atlanta, Georgia. He has played with international groups and singers such as El Gran Combo, Andy Montanez, Oscar de Leon, Jose Feliciano, Eddy Santiago, Grupo Niche, La Sonora Tropical and Jerry Galante.

## PRODUCTION PROFILES

**Denise Yvette Serna** (*Director*) is an international theatre practitioner raised in San Juan, Texas and Associate Artistic Director of Rivendell Theatre Ensemble in Chicago, Illinois. Chicago credits include

45 Plays for America's First Ladies (The Neo-Futurists), Nine Lives of a Cat (MCA Chicago/Prop Thtr), La Ruta (Steppenwolf Theatre Company), HIR (Steppenwolf Theatre Company), Cambodian Rock Band (Victory Gardens Theater), Richard & Jane & Dick & Sally (LTC Carnaval 2018), Earthquakes in London (Steep Theatre Company). International credits include L I M P I A: Nuestrxs Hechizos...(Global Hive Labs), MEDUSA (Global Hive Labs, Fusion Theatre Company, La Compagnie Certes, Teatro Trieste Trentaquattro, Pop Magic Productions)

**Ayssette Muñoz** (*she/ella*) (*associate director*) is a second generation Mexican-American actor, teacher, and director. She hails from a bordertown in the Rio Grande Valley and moved to Chicago in 2013. In 2015, the Chicago Tribune featured Ayssette as one of the "Top 10 Hot New Faces of Chicago Theatre". In 2017, she became an ensemble member with Teatro Vista, and in 2019, was nominated for "Outstanding Supporting Actor in a Play" from the Alliance of Latinx Theatre Artists of Chicago. She has worked with many Chicago theatre staples and her on-camera credits include: 'Chicago PD', 'North of the 10', and 'En Algun Lugar'. She is currently a teaching artist at Steppenwolf, Silk Road Rising, Northlight, and The Viola Project.

**Thee Ricky Harris** (*Music Director*) is a performer and music director throughout the city. He's music directed The Tragedy of King Christophe; The House Theatre of Chicago, Drowsy Chaperone; Chicago Christian High School, Hershel and the Hanukkah Gobblins; Strawdog Theatre, Broadway Bound Dance Class; All About Dance, First Deep Breathe; Victory Gardens Theatre, The House That Will Not Stand; Victory Gardens Theatre, Hoodoo Love; Raven Theatre, Lyle Lyle Crocodile; Lifeline Theatre, Direct from Deathrow the Scottsboro Boys; Raven Theatre (Jeff Award for Best Ensemble), 25th Annual Putnam County Spelling Bee; Beverly Arts Center to name a few. Follow @thee\_ricky\_harris to be in the know of everything going on in Chicago!

**Kasey Alfonso** (*Choreographer*) is thrilled to be working with Teatro Vista on SOTB! A performer, choreographer, and educator, her choreography has been seen at Griffin Theatre, Firebrand Theatre, Kokandy Productions, Grelley Duvall, and The Fly Honey Show. In addition to these credits, she has been a choreographer for the Chicago Academy for the Arts, where she is also a teaching artist. Kasey also self-produces a class series called Move | ICONIC, where she teaches choreography from iconic videos (IG: @kase\_face89). Lastly, Kasey is a Real Estate Broker with DreamTown Realty. Love to Max + Banksy.

**Yvonne Miranda** (*scenic design*) is excited to make her debut as scenic designer for Teatro Vista's *Somewhere Over the Border*. A native of Dallas, Texas, and war veteran of the United States Marine Corps, she traded in her combat boots for a career in costume, fashion, and scenic design in film, television, theatre, and opera. Her passion for visual storytelling has led to a diverse career with many achievements. She received her M.F.A. in Stage Design from Southern Methodist University and has recently relocated to the Chicago area where she has several exciting productions in the works across the U.S. [www.yvonnemirandadesigns.com](http://www.yvonnemirandadesigns.com)

**Sarah Albrecht** (*Costume Design*) is a Chicago based costume designer working in film and theater. After achieving a BA at the University of Michigan, Sarah relocated to Chicago to complete a BFA in Fashion Design from the Illinois Institute of Art-Chicago. During this course of study she began to work in film and theater and found her true love for costume design and period piece productions. Her most recent films, *Christmas is Cancelled* and *Later Days*, can be streamed on Amazon Prime and a new release this summer, *Happily Never After*, on Lifetime Movie Network. *Somewhere Over the Border* is her first show back with live theater since the 2020 shutdown and she couldn't be more thrilled.

**Diane D. Fairchild** (*Lighting Design*) is excited to be working with Teatro Vista again. Prior Teatro Vista credits include *Where Did We Sit On The Bus?*, *The Wolf at the End of the Block*, *American Jornalero*, and *The Abuelas*. Other Chicago area credits include work with *Lifeline* (ensemble), *Rivendell* (ensemble), *Raven*, *Wilmette Parks District*, *Sarah Hall*, *Grant Community High School*, *Ovation*, *Momenta*, *Academy of Movement and Music*, *Theater Wit*, *Wheaton College*, *Boho* (artistic affiliate), *Northlight*, *Court*, *Sideshow*, and *Victory Gardens*. Regional credits include work with *Michigan Shakespeare Festival*, *Ensemble Studio Theatre*, *Boise Contemporary Theatre*, *First Stage* (Tysons Corner), and *City Theatre*.

**Stefanie M. Senior** (*Sound Design*) is absolutely over the moon to be designing *Somewhere Over the Border*. She is a freelance designer and engineer. Chicago credits include: *Outside Mullingar* (Citadel Theatre); *Wellesley Girl* (Compass Theatre); *8-Track* (Theo Ubique); *Whose Body* (Lifeline). Regional credits include: *Ada and the Engine* (Cardinal Stage); *Working and Lady Day* at Emerson's Bar and Grill (Depot Theatre); *The Absolute Brightness* of Leonard Pelkey and *Topdog/Underdog* (Lake Dillon Theatre Company). She also works on the podcast *I've Been Meaning to Listen to That*. [www.stefaniemsenior.com](http://www.stefaniemsenior.com)

**Kyle Jensen** (*Sound Design Assistant*) is an award-winning sound designer and audio engineer based out of Pennsylvania. Design credits: "Something Grim(m)," and "Cake Ladies" (Dallas Theater Center - Dallas, TX) (World Premieres), "Tuck Everlasting" and "Bright Star," (Southeastern Summer Theatre Institute - Hilton Head, SC) (Regional Premieres), and "How to Succeed in Business..." (American University - Washington, DC). Engineer credits: "The Magician's Daughter" and "Revival: The Resurrection of Son House" (World Premieres), "Once," and "The Royale" (GEVA Theatre Center - Rochester, NY). He is a professional member of the Theatrical Sound Designers and Composers Association (TSDCA), and an associate member of the Association of Sound Designers (ASD). [kylejensenmedia.com](http://kylejensenmedia.com), Instagram: @kylejensensound

**Sarah Pool Wilhelm** (*Copyist*) is so thankful to continue helping to tell the story of *Somewhere Over the Border*. She is a Music Director, accompanist, and vocal coach based in Rochester, NY. Favorite credits include: *Something Rotten!* (Broadway National Tour), *Gentleman's Guide...*, *The Full Monty*, *Crazy for You*, *Chicago*, *Shrek*, *RENT*, *In the Heights*, *Lend Me a Tenor: the Musical* (Regional/Summerstock), *Into the Woods*, *Dogfight*, *On the Town*, *Company*, *Urinetown* (Educational). Many thanks to Brian and the team, and to Andrew, Mom, Dad, and Sam. BM Piano Performance (DBU); MM Vocal Coaching (OCU).

**Julián Mesri** (*co-orchestrator*) is a New York-based Argentinean-American composer and writer who makes multilingual plays and musicals in the US and around the world. Recent work includes music directing/arranging *Songs about Trains* with Radical Evolution/Working Theater, and composing a rock en Español score for *Fuenteovejuna* at Princeton. He is a current member of the Public Theater Emerging Writers Group and received a 2020-2021 EST/Sloan Commission. Upcoming work includes his musical *Telo* at Columbia University (O'Neill Finalist) and his musical opera *Favaloro* at EST /Sloan First Light Festival. Mesri has been an Emerging Artist of Color Fellow at NYTW and a Van Lier fellow at Repertorio Español. He received his MFA from Columbia University. [www.julianmesri.com](http://www.julianmesri.com)

**Liviu Pasare** (*Projection Design*) has a Chicago-based practice creating immersive and interactive experiences using video and digital projections. He has been affiliated with various artists and groups including, *Luftwerk*, *Nick Cave*, *Bob Faust*, *The Seldoms*, *House Theater*, *Chicago Children's Theater*, *Collaboration*, *Cabinet of Curiosity*, *Victory Gardens*, *Urban Theater*, *Blue Man Group*, *Lucky Plush* and

many others . For more info visit [liviu.stoptime.live](https://www.liviu.stoptime.live)

**Lonnae Hickman** (*Properties Design*) grew up in Milwaukee, WI, but has adopted Chicago as her new home. She graduated from DePaul's Theatre School in Chicago with a double major in Theatre Arts and American Studies. She's worked as a prop apprentice with American Players Theatre on a variety of shows. As well as a Props Designer for Chicago Children's Theatre, Next Act, Theatre Wit, and Milwaukee Chamber Theatre. She hopes to continue to find ways of showcasing stories that not only need to be told but have slipped through the cracks of the world. Find out more on her LinkedIn website: <https://www.linkedin.com/in/lonnae-hickman/>

**Grace Needlman** (*Illustrations and Puppetry Design*) (*they/she*) is a cultural worker and maker preoccupied with questions of collective imagination and agency. Grace's puppet designs have appeared productions including Beatrix Potter and Friends (Chicago Children's Theatre); Puppet Wonder Wagon (Pivot Arts Festival, Night Out in the Parks); Wake Up Brother Bear (Chicago Children's Theatre); The Silence in Harrow House (Rough House); Once Upon an Symphony: Bremen Musicians (Chicago Symphony Orchestra), Ubu the King (Rough House). As Coordinator of the Chicago Puppet Lab and a Rough House member, Grace works towards equitable pathways for puppeteers in Chicago. Grace is also the Manager of Studio Programs at Marwen. Grace graduated with a BA in fine art from Yale University and an MA in Contemporary Art Theory from Goldsmiths University of London.

**Kristin Leahey** (*Dramaturgy*) served as the Director of New Works at Seattle Repertory Theatre and, prior to that post, the Literary Manager at Washington D.C.'s Woolly Mammoth Theatre Company, among other places. She has freelanced as an artist with the O'Neill Theater Center, Oregon Shakespeare Festival, Trinity Repertory Theatre, Primary Stages, Classical Stage Company, the Playwrights' Center, Dallas Theater Center, Denver Center for the Performing Arts, Guthrie Theater, Steppenwolf Theatre, Goodman Theatre, The Kennedy Center, The Old Globe, the Indiana Repertory Theatre, Cleveland Play House, Galway Arts Festival, Teatro Luna, Teatro Vista (artistic associate), Steep Theatre Company (artistic associate), and A Red Orchid Theatre, among others.

**Jennifer Aparicio** (*Production Manager*) has been working in the Chicago theater scene for the past several years as a freelance production manager and Equity stage manager. Select production management credits include work with Victory Gardens, Porchlight

Music Theatre, Teatro Vista, Definition Theatre, Sideshow Theatre Company, and Oak Park Festival Theatre. As a stage manager, credits include work with Victory Gardens, The Goodman Theatre, Theatre at the Center, Oak Park Festival Theatre, 16th Street Theater, and Lifeline Theatre. Jennifer is an Artistic Associate with Teatro Vista and 16th Street Theater, and is a member of Actors' Equity Association.

**Madeline M. Scott** (*Production Stage Manager*) is thrilled to be working with Teatro Vista on this beautiful new musical! Madeline is a Stage Manager and Assistant Lighting Designer who has served on production teams in Chicago with American Theater Company, Court Theatre, Haven Theatre, The House Theatre of Chicago, Lookingglass Theatre, Marriott Theatre, Music Theater Works, Rail Event Productions, Windy City Playhouse and Writers Theatre. Regional credits include projects at The Adrienne Arsht Center, American Composers Forum, Children's Theatre Company, Garden of Song Opera, Local Theatre Company, Old Log Theatre and Seattle Children's Theatre. Madeline is a proud member of Actors' Equity Association.

**Maurilio Rodriguez** (*Assistant Stage Manager*) is excited to be working at Teatro Vista for the first time. Maurilio most recently served as the Assistant Stage Manager for the world-premiere production of Sons of Hollywood at Windy City Playhouse as well as the Production Assistant for Rail Events Productions' The Polar Express Train Ride. Originally from Southern California, Maurilio spent over five years working in both the film and fashion industries. As an assistant to Los Angeles-based fashion designer Brian Lichtenberg, Maurilio traveled to New York Fashion Week for the Fall/Winter 2014 Collection. When he's not working, Maurilio enjoys taking photos and getting creative in the kitchen.

**Olivia Sullam** (*Assistant Stage Manager*) Somewhere Over the Border is Liv's first production with Teatro Vista! Recent credits include Wife of a Salesman (ASM, Writers Theatre); Dishwasher Dreams (ASM, Writers Theatre); Mr. Burns, A Post-Electric Play (Swing Cover, Theatre Wit); The Boys and The Nuns (Dramaturg, Loyola University Chicago); "Second Stage: Fall Festival" (Stage Manager, Loyola University Chicago); Fun Home (ASM, Loyola University Chicago). Liv has had such a fun time working on this production and would like to thank the whole team for making Somewhere Over the Border what it is!

**Julie Jachym** (*COVID Safety Officer/Assistant Production Manager*) (*she/they*) is a Chicago based



theatre artist. Julie has previously worked with Steppenwolf Theatre, Definition Theatre, Writers Theatre, Steep Theatre, American Blues Theater, The Goodman Theatre, Remy Bumppo Theatre Company, and Sideshow Theater Company. They received their BA in Theatre at the University of Illinois at Chicago. In her spare time, Julie likes taking care of their plants, reading books, and hanging out with her cat, Marinara. Check out some of their current and previous work at [juliejachym.com](http://juliejachym.com).

**Adelina Feldman-Schultz** (*Casting*) (*she/her*) is a Casting Director, Actor, and HR Professional with an emphasis on DEI. She is the proud producer of the annual Chicago Theatre Access Auditions ([www.ctaauditions.com](http://www.ctaauditions.com)), and co-Manager of The Chicago Inclusion Project's Anti-Racism Training Program (<https://www.thechicagoinclusionproject.org>). Casting credits include projects with Teatro Vista, Sideshow Theatre, UrbanTheater Company, Adventure Stage Chicago, Something Marvelous, Firebrand Theatre, and more. Adelina is a proud ensemble member of Sideshow Theatre Company and Firebrand Theatre, and is represented by Shirley Hamilton Talent.

**Wendy Mateo** (*Co-Artistic Director*) (*she/her/hers*) is a Chicago-based comedian, actor, writer, director and filmmaker. Mateo has been seen throughout the city's stages including Lookingglass Theatre, where she is an artistic associate, Steppenwolf 1700 and Playground Theater. Her directing credits include the 2018 play Not for Sale 2.0 by Guadalis del Carmen at UrbanTheater Company. On TV she performs in shows like NBC's Chicago PD, as guest star Chicago Med, and as "Ronnie" in the forthcoming Station Eleven on HBO. Aside from her focus on expanding representation in media, Mateo is also an equity, diversity, and inclusion consultant and facilitator with the Nova Collective and her own consulting company, Ina Consulting.

**Lorena Diaz** (*Co-Artistic Director*) (*she/her/hers*), a "Made in Chicago" hybrid of Peruvian Indigenous descent and American Latino swagger, has bounced between Chicago's theater and comedy scenes for 15 years. She is familiar to Teatro Vista audiences for portraying Carolina in the company's acclaimed 2018 world premiere The Madres by Stephanie Alison Walker. She subsequently co-directed with Ricardo Gutiérrez Teatro Vista's 2019 premiere of Walker's sequel, The Abuelas. Her many other collaborations include work with Jo Cattell and Steppenwolf 1700 (Tumbao, a live radio play), iO Chicago (People in the City), Mike Oquendo Productions, Goodman, Playground Theatre and The Second City. She is most

commonly known for her work over six seasons as the snarky Nurse Doris on Dick Wolf's Chicago Med, Fire and PD franchise.

**Cruz Gonzalez-Cadel** (*Artistic Producer*) (*she/her/hers*) is an award-winning actor born and raised in Buenos Aires, Argentina who received her degree in acting from the Universidad del Salvador. She is an ensemble member at Teatro Vista where she was seen in Hope: Part II of a Mexican Trilogy, The Abuelas, La Havana Madrid, and I put the fear of Mexico in 'em. Other selected Chicago credits include The Tragedy of Othello, The Moor of Venice & Electra (Court Theatre), Twelfth Night and Measure for Measure (Chicago Shakespeare Theater); Mary Shelley's Frankenstein (Lookingglass Theatre); the critically acclaimed Lela & Co. (Steep Theatre), which earned her a Jeff Award for Performance in a Principal Role-Play; You on the Moors Now (The Hypocrites); and The Compass (Steppenwolf Theatre Company). TV/Film credits include Fargo (FX), Chicago Med(NBC), The Chi (Showtime), Empire (Fox), and Batman v Superman: Dawn of Justice. Cruz was named one of the "Theatre Workers You Should Know" by American Theatre magazine and is a 2021 3Arts. She is a proud member of SAG-AFTRA, where she serves as a newly elected Local Board Member, and AEA. She is represented by Stewart Talent. For more: [www.cruzgonzalezcadel.com](http://www.cruzgonzalezcadel.com) / [@cruzgcadel](https://twitter.com/cruzgcadel)



# OUR SUPPORTERS

## FOUNDATION AND GOVERNMENT SUPPORT



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Shuttered Venue  
Operators Grant  
Program



## INDIVIDUAL SUPPORTERS

updated as of 5.2.22

Emily Anderson, Erik Bay, Denise Donovan, Deanna Dunagan, Maria E. Escobedo, Joe Garcia, Tom Greensfelder, Christi Harrison, Lavina Jadhvani, Austin Kopsa, Ruth Osuna, Seth Patterson, Jerry Proffit, Michelle Lopez Rios, Carina Sanchez, Anna Sandoval, Roche Schulfer.

# **TEATRO VISTA**

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## **ENSEMBLE**

Charin Alvarez, Max Arciniega, Desmin Borges, Cheryl Lynn Bruce, Ivonne Coll, Laurie Dahl, Sandra Delgado, Lisa Fernandez, Khanisha Foster, Isaac Gómez, Cruz Gonzalez-Cadel, Erik Juarez, Jon Lyon, Eddie Martinez, Sandra Marquez, Joe Minoso, Ayssette Muñoz, Christina Nieves, Marvin Quijada, Gabe Ruiz, Tony Sancho, Nata Santana, Cecilia Suárez, Eddie Torres, Tommy Rivera Vega, Ramón Camin Ybarra

## **ARTISTIC STAFF**

Lorena Diaz, Co-Artistic Director  
Wendy Mateo, Co-Artistic Director  
Cruz Gonzalez-Cadel, Artistic Producer

## **ARTISTIC CONSULTANTS**

Gabriel Ruiz, Director of Audio Content  
Ramón Camin Ybarra, Ayssette Muñoz, Tommy Rivera-Vega, Directors of Youth and Outreach Program

## **ADMINISTRATIVE STAFF**

Christi Harrison, Business Manager  
Natalie Galde, Administrative Assistant  
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Linda Garza-Rodriguez, Grants Manager  
Kelsey McGrath, Development Consultant, BLVE consults  
Jay Kelly, Media and Press Relations

# THIS IS A TEATRO VISTA JOINT!

## KEEPING UP WITH OUR ENSEMBLE

**Erick Juarez** is starting pre-production for a short film he wrote and will direct currently titled *Caged Birds*, a story about two young boys who befriend each other while being held at an ICE detention center.

**Christina Nieves** has multiple television projects in development and most recently wrote for the forthcoming Paramount+ show *Grease: Rise of the Pink Ladies*.

**Cheryl Lynn Bruce** has recently directed *Yemandjá*: a new stage work with music featuring international Grammy-winning Beninese singer and activist Angelique Kidjo. It premiered in March at Mass MoCa in North Adams, Massachusetts; traveled to Santa Monica's Broad Stage; Cal Performances in Berkeley, and heads to the Kennedy Center before it plays at the Grote Zaal at The Holland Festival in Amsterdam. In early June, she'll begin directing the premiere of *The House of the Negro Insane* by Terence Anthony at the Contemporary American Theatre Festival in Shepherdstown, West Virginia.

**Isaac Gomez** has been busy creating words and creating magic for the screen and for the stage. in the meantime, they've been thoroughly enjoying taurus szn.

**Sandra Delgado's** new music project, *The Sandra Delgado Experience* debuted to a sold out crowd in early May. More shows to be announced soon.

**Eddie Martinez** will be taking the stage in Nancy Garcia Loza's *Bull: A Love Story*, premiering at the Paramount Theatre in the Fall. *Bull: A Love Story* is part of their new "bold series" in the Copley Theatre.

**Marvin Quijada**, a.k.a Silent Marvin, will appear as Detective Q in Teatro Vista's digital moving comic "Detective Q". You can also catch him next year in Teatro Vista's live production of his newest silent play "The Dream King".

[www.silentmarvin.com](http://www.silentmarvin.com)

**Ramón Camín Ybarra** is currently collaborating with the Inclusive Playwright Project and will be participating in SKETCHTOPIA. Soon, he will be taking his daughter Sofia to NYC for the first time to celebrate her middle school graduation. He will serve as her guide since he was raised in Hell's Kitchen!

**Gabriel Ruiz** is 100 shows into his run on Broadway's MJ: The Musical. While there, he's been able to produce Teatro Vista's The Fifth World podcast and co-create Detective Q: The Sharpest Line, a motion comic made for Teatro Vista's Instagram grid. He's also lent his voice to Audible's upcoming podcast Crowded Hours, and another podcast he can't talk about but is super cool. He also writes custom songs for clients as With This Song ([withthissong.com](http://withthissong.com)) and rides 100 miles a week on his bike.

**Sandra Márquez** is in Seagull at Steppenwolf Theater Company, where the show marks the opening of their new Ensemble Theater space.

# THE FIFTH WORLD

## FIND US IN THE DIGITAL WORLD!

The Fifth World, a fiction podcast by Gabriel Ruiz, featuring an all Teatro Vista ensemble cast, is available for streaming on Apple Podcasts, Spotify and [teatrovista.org](http://teatrovista.org)

Detective Q, a moving graphic novel created by Marvin Quijada & Gabriel Ruiz, is now available on our Instagram feed!

