



THE CHURCH
OF
¡BERNARDA!

SHOW PROGRAM

Program

I. First Reading

From the book of Authors

*Emilio Williams, in gratitude to
artists and supporters*

II. Second Reading

From the book of Directors

*Wendy Mateo, an artistic
revelation*

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*In thanks to the benefactors who
made this production possible*

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Cast and Artistic Team

I. First Reading

A reading from the Book of Authors

It takes a villita and many years... to develop a theatrical play.

The first draft of this ¡*Bernarda!* was the graduate thesis for my MFA at the School of the Art Institute under the guidance of playwright **Ruth Margraff**, a true original and one of a kind.

The first reading at The Blue Parrot included some of my favorite actresses and dear friends: **Charín Álvarez, Laura Crotte, Wendy Mateo, Miranda González, Ilana Faust, Cruz Gonzalez-Cadel, Krystal Ortiz** and **Alice Da Cunha**. The role of Maria Josefa was read by **Alba Guerra** (1945–2019). That was the last time many of us saw Alba, who was the impersonation of grace and talent. We miss you, querida Alba. In the talkback that day, I also got invaluable feedback from **Sandra Marquez** and **Sandra Delgado**.

Carson Becker at Chicago Dramatists was the next fairy godmother for this project, offering me the opportunity to be a resident playwright at Chicago Dramatists. In 2022 for their Out-of-box Festival, we read a new draft, this time directed by Sandra Marquez. The cast included Charín Álvarez, Wendy Mateo, **Lorena Diaz**, Krystal Ortiz, **Ilse Zacharias, Aysette Muñoz** and Alice Da Cunha.

In 2023 Chicago, all theater-makers with a Spanish accent stand on the shoulders of giants. Giants that come in many sizes and ages, among them: the co-founders of Teatro Vista **Eddie Torres** and **Henry Godínez**; **Rosario Vargas** and **Marcela Muñoz** from Aguijón; the different cohorts of Teatro Luna, including **Coya Paz, Alex Meda** and **Miranda González**, and many more; **Lisa Portes** and **Carlos Murillo** at The Theater School of DePaul; and once again las adoradas Sandras, always championing each other and all of us. We're all indebted to you, queridos gigantes, in direct and indirect ways.

Nothing I ever do could be possible without the unwavering support of **Dr. Rob**. When I feel like a fraud having too much fun making theater next to a virologist who works on AIDS and COVID around the globe, he always reminds me that enjoying art is an important reason to save people's lives. I know, right? What a guy!

This is the word of Emilio Williams.

II. Second Reading

A reading from the Book of Directors

It is a privilege and an honor to direct this piece and serve as a conduit that bridges the traditional narrative of Lorca's *La Casa de Bernarda Alba* with a modern and transformative retelling in Emilio Williams' take on the classic. On the shoulders of these powerful Latina actors and the femme and non-binary designers helping me tell this story, we get to use our power to reclaim it. As a collective of femmes, we found an opportunity to emphasize the individualism of the women within the play. Instead of focusing on the perpetuation of oppression, we shine a light on the strength, resiliency, and complexity of the femmes who survive through these systems.

There are certain moments in one's life that only when we reflect back, do we recognize the seismic shift those moments provided. There have been three of those for me that have led to this time and place. Little 16-year-old Wendy who walked into a Spanish literature class and discovered Lorca's poetry, then played Adela in a high school production (in her Catholic school no less!) was one of those. That class not only opened up the Spanish language for me but also the immense possibility of a life in theater. The second moment was walking into an acting school in South Florida to meet Lorena Diaz, my comadre and creative collaborator for the last 20 years. Through our work of devising, writing and creating together, that moment has prepared me for this massive endeavor. And the third, happened while performing our sketch show, where we met the whirlwind of Emilio Williams 10 years ago, leading us to such a meaningful friendship and a collaboration written in the stars. ¡*Bernarda!* has become a full circle moment.

For us as a team ¡*Bernarda!* has become a symbol of rebellion, an exploration of power dynamics, and an assertion of individual and collective voices. It has provided us a platform where we explore how our femmes use their power, wield their power, lose their power, abuse their power in the midst of an environment that was never built for them. When freedom is inaccessible, where do we find our moments of self-determination?

I hope that when you walk away from this play that it offers you a moment of reflection to acknowledge the subtle and overt acts of resistance that exist in our everyday lives. I hope that you identify your own seismic shifts, recognizing the ways in which you overcome, the ways in which you use your power, and the ways in which you realize your own inherent worth.

This is the word of Wendy Mateo.

III. Responsorial Psalm

A reading from the Book of Artistic Directors

The room that Wendy created has been applauded by the cast and creative team behind the show in a very consistent and direct way to me, its producer.

I neither asked for this feedback or considered that one would offer it, but it was shared with me over and over again with unsolicited passion.

I am proud of Wendy for leading this room in a way that it might thrive and I am proud of the cast and creative team who found themselves within it, identified it as a place to trust and flowered open to give us the best they could. It has been shared with me that it is not a common dynamic in rooms within the American Theatre landscape (although given the wave of new leadership in Chicago I feel the tides turning in much needed directions) and I am grateful the team found one another in this particular time and space.

Passion is at the center of everything you are here to experience today.

Passion for Lorca.

Passion for Women.

Passion for emerging playwrights with exciting vision.

Passion for safe vulnerable exploration that leads to artistic growth.

Passion for directors that hold their cast with love and grace.

Passion for the art of creating art.

Today, you are invited into the storm of Bernardas home and the mind of Emilio Williams & Wendy Mateo.

I hope the view is as wildly reimagined to you as it has been to me watching these exciting artists at work. This production brings Emilio around full circle in my life and I am grateful he brought his exciting adaptation to Teatro Vista.

The theme of oppression is prevalent in this piece.

So is the reminder that there is ultimately no real power to be had in the oppression of a people or one's personhood.

In these times, where we are collectively looking at our humanity as a people,

I invite you to connect with your feminine divine to examine the perils of patriarchy at work in our society and the false promise oppression provides to the proximity of real power.

Every single life lost in the battle of oppression
is a war lost on our humanity.

I hope one day soon, we can begin at love again.

Thank you for being here and exploring this theme with us.

It's so wonderful to have you in the room.

This is the word of Lorena Diaz.

IV. Gospel

A reading from the Book of Pa'lante Juntos

Teatro Vista is a non-profit theatre-based company dedicated to multidisciplinary artists of color whose artistic expression on stage and beyond is rooted in the transformative power of owning and telling our own stories.

We empower the artist to own stories, to share their experience and to reflect back to the community we stand in.

We do so by creating:

A legacy of Change, Stories that Start with Us, Inclusion at Every Level, and a culture of Abundance.

This is the word of Teatro Vista.

V. Offertory

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VI. Holy Communion

Take them, all of you, and watch them. This is our artistic body given up for you.

¡BERNARDA!

CO-PRESENTED WITH STEPPENWOLF THEATRE COMPANY

WRITTEN BY
EMILIO WILLIAMS

DIRECTED BY
WENDY MATEO

BASED ON THE CLASSIC BY FEDERICO GARCÍA LORCA

SCENIC DESIGN
LAUREN NICHOLS

PROPERTIES DESIGN
LONNAE HICKMAN

PROJECTION DESIGN
ERIN PLEAKE

LIGHTING DESIGN
CONCHITA AVITIA

COSTUME DESIGN
SARAH ALBRECHT

ASSOC. COSTUME DESIGN
JOHAN H. GALLARDO

SOUND DESIGN
STEFANIE SENOR

MOVEMENT DIRECTOR
J. NICOLE BROOKS

COMPOSER
SATYA CHÁVEZ

INTIMACY & FIGHT DIRECTOR
JYREIKA GUEST

STAGE MANAGER
IZZY PATT*

ASST. STAGE MANAGER
OLIVIA ELLERY

PRODUCTION MANAGER
MATTHEW CHAPMAN

PRODUCTION CONSULTANT
JULIE JACHYM

CASTING DIRECTOR
ADELINA FELDMAN-SCHULTZ

STEPPENWOLF CREATIVE PRODUCER
PATRICK ZAKEM

ASSOC. PRODUCER LOOKOUT SERIES
LAUREN STEINBERG

CAST

CHARÍN ÁLVAREZ*^
GABRIELA DIAZ
STEPHANIE DÍAZ*
SONYA MADRIGAL
AYSSETTE MUÑOZ^
CLAUDIA QUESADA*
ALIX RHODE

ALEXANDRA CASILLAS (COVER)
MAYRA I. ECHEVARRÍA (COVER)
LAURA QUIÑONES (COVER)

ADDITIONAL CREDITS

DANCE CAPTAIN - SONYA MADRIGAL
TECHNICAL DIRECTOR - DAN MACHALINSKI
LEAD ELECTRICIAN - BAYLEE SPEER
WARDROBE SUPERVISOR - MAKENNA VAN RAALTE
HAIR AND WIG CONSULTANT - LILLIAN DION
FEATURED CELLIST - RACHEL SCHULDT

VIDEO TEAM

DIRECTOR OF PHOTOGRAPHY - CHRIS REJANO
GAFFER- YON ZIEBARTH
SOUND MIXER - OWEN WAGNER
PA - ANGELINA BILL

SPECIAL THANKS

DR. ROB MURPHY

LOREDANA COMPARONE

LORA LOONEY

GEMA ORTEGA

MYRIAM A.K.A. MISS CONFETTI

MATTHEW BARBERA

MIRANDA GONZALEZ

EDEN UNITED CHURCH

MAGNIFICO COFFEE

MELISSA DUPREY

JESSI REALZOLA

TOMAS GUEGLIO SACCONI

MIKE DWYER

THE LEADERSHIP, ENSEMBLE, AND STAFF

AT STEPPENWOLF THEATRE COMPANY

CAST PROFILES

Charín Álvarez*^ (*Bernarda/Maria Josefa*) theatre credits include: *Anna in the Tropics, Passage, Skin of Our Teeth & Clean House* (Remy Bumppo); *I am not your perfect Mexican daughter, La Ruta, Infidel, Ordinary Yearning, Fermi* (Steppenwolf Theatre); *Lettie, Mojada, Oedipus El Rey, Anna in the Tropics, A Park in the House* (Victory Gardens Theatre); *The Scene* (Writer's Theatre); *2666, Pedro Paramo, El Nogalar, Dollhouse, Electricidad* (Goodman Theatre); *In the time of the Butterflies, Our Lady of the Underpass, I put the fear of Mexico in 'em, Dreamlandia, Another Part of the House* (Teatro Vista); *Water by the Spoonful* (Court Theatre); *Work of Art* (Chicago Dramatist Theatre); *What We Once Felt* (About Face Theatre); *Kita & Fernanda* (16th Street Theatre); *Esperanza Rising* (Chicago Children's Theatre); *Two Sisters and a Piano* (Apple Tree Theatre); *Generic Latina* (Teatro Luna); *La Casa de Bernarda Alba* (Aguijon Theatre). Film/TV credits include: *Somebody Somewhere; Paper Girls; Ripple Effects; Chicago Med; Easy; Shameless; Chicago Fire; Mob Doctor; Boss; Chicago Code; Approach Alone; Rooftop Wars; Arc of a Bird; Were the World Mine; Chicago Overcoat; First and Only Lesson; Dogwalker; Rogers Park; Olympia: Manual on how to live your life, Signature Move; En Algun Lugar; Princess Cyd; Single File; Teacher; Hala, Saint Frances; The Rounding; Heartsong; Museum; Last Drop; Single Car Crashes; Adult Children*



Gabriela Diaz (*Carmelita*) is a Chicago based actor and teaching artist. She is thrilled to work with Teatro Vista! Gabriela received a BFA from Webster Conservatory, and has collaborated with Bramble, New Coordinates, Jackalope, Steppenwolf Theatre, Firebrand, The Art Institute, Babes With Blades and others. Gabriela has found creative homes in Avalanche Theatre serving as their resident Artist Advocate, and Erasing The Distance where she has stepped into the role of Managing Artistic Director. Her collective The Tramps have produced and toured original works, and were recent recipients of the Cliff Dweller's Club Grant for their production of *Ophelia In Space*.

Stephanie Díaz* (*Poncia*) is an award-winning actor, puppeteer and writer based in Chicago. Her acting work in English and Spanish spans theatre, television and voiceover; she has appeared regionally in theatre throughout the country and can currently be seen as Catalina Torres on *Chicago PD* (NBC). She recently completed a residency fellowship at the Santa Fe Art Institute developing *Manualidades*, a new puppetry-based installation, and is currently hard at work writing Season 5 of the horror podcast series *Undertow* (Dagaz Media and Realm.fm). She is a 3Arts Awardee, a founding member of The Chicago Inclusion Project, and a proud Guatemalan-American.



Sonya Madrigal (*Magdalena*) is beyond honored to be making her official Teatro Vista debut with this premiere of *Bernarda*! She last collaborated with Teatro Vista as an u/s of *Hope Part II*. Recent credits include: *Villette* (Lookingglass) and *Pequeños Territorios* (Goodman). Sonya is a proud first-generation Mexican-American from Chicago IL, where she received her BFA in Acting from the University of Illinois at Chicago. Favorite Chicago credits include *Day of Absence* (Congo Square); *Oedipus Rex*, and the premiere of David Auburn's *The Adventures of Augie March* (Court Theater). Regional credits include *Henry V* (Riverside Theater). All the love and gratitude to Miguel and her family! Sonya is proudly represented by Stewart Talent.

Ayssette Muñoz^ (*Martirio*) is a Mexican-American actor, educator, and director from the Rio Grande Valley. In 2015, she was featured in the Chicago Tribune's "Top 10 Hot New Faces of Chicago Theatre" and in 2019 received a nomination for "Outstanding Supporting Actor in a Play" (Alliance of Latinx Artists). Credits include: Teatro Vista, Steppenwolf, Goodman, Lookingglass, Chicago Shakespeare, Rivendell, A Red Orchid, Collaboracion, Definition Theatre, Urban Theatre, Teatro Luna. On-camera: *Chicago PD*, *North of the 10*, *En Algun Lugar*. She is a Teatro Vista ensemble member and serves as their co-director of youth and outreach. In 2022, she associate directed *Somewhere Over The Border* -- Jeff Award winner of Best Director, Best Ensemble, and Best Production of a Musical (mid-size). Rep: Big Mouth Talent. www.ayssettemunoz.com





Claudia Quesada* (*Angustias*) is honored to be playing again with her Teatro Vista Familia, she was last seen in *The Dream King*. She has worked with Martha's Vineyard Playhouse, Nashville Children's Theatre, Urban Theater Company, 16th Street Theater, Teatro Avante in Miami, among others. 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. IG @claudiaquesada1

Alix Rhode (*Adela*) is a native Chicagoland artist represented by Gray Talent Group. She graduated with a BFA in Musical Theatre from the Chicago College of Performing Arts at Roosevelt University. Credits include: Maruja in *La Havana Madrid* (Teatro Vista/Collaboration), Maria Elena in *Buddy: The Buddy Holly Story* (Maples Repertory Theatre), the Bless the Lord Soloist in *Godspell* (Theo Ubique), Inez in *Zorro: The Musical* (Music Theater Works), Mimi Márquez in *RENT* (Porchlight Music Theatre), and most recently Marela in *Anna in the Tropics* (Remy Bumppo). Many thanks to her ever-supportive family, friends, adorable beagle Clover, and the amazing agents at Gray! Find Alix on all social media @alixrhode and www.alixrhode.com



Alexandra Casillas (*Poncia/Magdalena/Martirio cover*) is so excited to be working with Teatro Vista for the first time! Regional: *Bull: a love story* (Paramount Theatre), *Macbeth* (Actor Shakespeare Project), *Dance Nation!* (Company One). Television: *Chicago Fire*. Voice Over: *The Take* (YouTube). Casillas is represented by Grossman & Jack Talent

Mayra Echevarría (*Bernarda/Maria Josefa/Angustias cover*) is delighted to professionally debut in Chicago Latino Theater with this production. Mayra is a bilingual trained actress in classic theater with over 18 years of experience in her native Puerto Rico. There, she has acted in over 60 roles presented in prestigious regional theaters. Once relocated to Illinois in 2018, she worked with Greenman Theater in two productions and has been responsible for producing and directing plays in a middle school for the past 4 years. Additionally, Mayra has film credits as an actress in the film *A Punto de Llegar/Almost There*.



Laura Quiñones (*Adela/Carmelita cover*) Credits: *Brighter Futures Reading* (Paramount Theatre), *Anna in the Tropics* (Remy Bumppo), *The Best Little Whorehouse in Texas*, *Refuge* (Theo Ubiq), *Zorro* (Music Theater Works), *Somewhere Over The Border* (Teatro Vista), *New Faces Sing Broadway 1979* (Porchlight), *Romeo & Juliet* (Chicago Shakespeare Theater). Laura is a proud Colombian/Puerto Rican Chicago native. She is a board member of Downstage Arts, a non-profit dedicated to providing youth arts education for all. Laura is proudly represented by Shirley Hamilton Talent. "It takes a village, and I cannot be more thankful for mine." lauraquinones.com



^Denotes Teatro Vista
Ensemble Member



*Denotes Member of AEA

Bios updated October 2023

PRODUCTION PROFILES

Emilio Williams (*Playwright*) is a bilingual (Spanish/English) award-winning writer and educator. His critically acclaimed plays have been produced in Argentina, Estonia, France, Mexico, Spain, the United Kingdom, and the United States, including New York, Chicago, Los Angeles, and Washington DC. His experimental prose has appeared most recently in *Brevity Magazine*, *Writing Disorder*, *Hinterland Magazine*, *Imagined Theatres*, and the anthology *Beyond Queer Words 2021*. Emilio has lectured around the world, and taught at several U.S. universities, including DePaul University, Columbia College Chicago, The School of the Art Institute of Chicago, and Georgia State University. He has been a guest artist at the University of Portland, Mary Washington University, and the University of Wisconsin-Madison. He holds a BA in Film and Video and an MFA in Writing. He is a resident playwright at Chicago Dramatists where he is also a faculty member.

Wendy Mateo (*Director*) is the Producing Artistic Director of Teatro Vista Productions and an actor, writer, director and filmmaker. Mateo has been seen throughout the city's stages including Lookingglass Theatre (Artistic Associate), Steppenwolf 1700 Theater and as part of the comedy duo, *Lolo & Wendy or Dominizuelan* to critical acclaim from the Chicago Tribune and TimeOut NY. On television, Wendy performs in shows like *Chicago PD* (NBC), as guest star on *Chicago Med* (NBC), and as Ronnie in *Station Eleven* (HBO). Mateo's directing credits include the play *Not for Sale 2.0* by Guadalis del Carmen at UrbanTheater Company and 4 short films co-directed with creative partner Lorena Diaz. It is a dream come true for Wendy to be leading this all-Latina cast and all-femme design team in a full circle moment directing a Lorca-inspired play. Wendy wants to thank her comadres in art and life and her family for supporting her and adapting to the ever-changing life of an artist.

Lauren Nichols (*Set Designer*) is a freelance designer, CAD draftsman, and scale model builder native to Chicago. Design credits include *Blues for Alabama Sky* and *Anna in the Tropics* (Remy Bumppo) which was Jeff nominated for Best Midsize Set design; *Motherhouse* (Rivendell); *Tiger Style* (Writers); *Cinderella* (Village Theatre-Seattle); and *In Every Generation* (Victory Gardens). She has also designed for UIC, Lifeline, DePaul Opera, North Central College, Jackalope, Harper College, Glass Apple, Young People's Theatre, Chicago Children's Theatre, The Gift Theatre, Firebrand, Hell In a Handbag, and BoHo. As an assistant she has worked with Julliard, NY Theatre Workshop, Drury Lane, St. Louis Opera, Goodman, Steppenwolf, Milwaukee Rep, The Alliance, and Oregon Shakes among many others. She currently teaches drafting and digital design as an adjunct professor at The Theatre School-DePaul University. Upcoming shows include projects with Steppenwolf's Young Adult series, University of Chicago, Marriott Theatre, and Shattered Globe. MFA Northwestern. laurenangeldesigns.com

Lonnae Hickman (*Properties Designer*) returns to Teatro Vista, where she previously designed for *Enough to Let the Light In* and *Somewhere Over The Border*. A graduate of The Theatre School at DePaul University with a double major in Theatre and History. She's honored to have received a 2022 Non-Equity Jeff Award for Puppet Design for her work on *Refuge* with Theo Ubique.

Erin Pleake (*Projections Designer*) is a projection designer, programmer, and content creator based in Chicago. Erin's credits include projection design for *Once* (Writers Theatre), *Chagall in School* (Grippo Stage Company), *The Writer* (Steep Theatre), *Heathers the Musical* (Moraine Valley Theatre), *Elevator Girl* (Vanguard Arts Collective), and co-design for *The Lady from the Sea* (Court Theatre). Assistant and associate projection design includes, *Relentless* (Timeline/Goodman), *Toni Stone* (Goodman), *Holiday Inn* (Drury Lane), *The Christians* (Steppenwolf), *Kinky Boots*, *The Secret of My Success*, and *Elf the Musical* (Paramount).

Conchita Avitia (*Lighting Designer*) is a freelance Mexican-American Lighting Designer based in Chicago; she holds her BA in Theatre Design from Columbia College Chicago. Recent design credits include *The Dream King* which was Jeff Nominated (Teatro Vista), co-design for *Chlorine Sky* (Steppenwolf Theatre), *Mosque4Mosque* (About Face), *The Wizards* which received a Chicago Reader Best of 2023 Nomination (Concrete Content), co-design for *Paris* (Steep Theater), and *57 Blocks* (Free Street Theater). When she isn't designing, she is serving as an ALD throughout the city; recent Assistant Lighting Designer credits are *Relentless* (TimeLine Theater), *As You Like It* (Chicago Shakes), *Another Marriage*, *Dance Nation* (Steppenwolf Theatre), and *For Colored Girls* (Court Theatre). For production photos and updates visit www.avitialighting.com.

Sarah Albrecht (*Costume Designer*) is a Chicago based costume designer for film and theater. Her most recent works include *Brooklyn 45*, *Somewhere over the Border*, and *Detective Q* (Teatro Vista). She is thrilled to be joining Teatro Vista for another fabulous production and hopes everyone enjoys the show!

Johan H. Gallardo, he/they (*Associate Costume Designer*) is very excited to join Teatro Vista again as Associate Costume Designer. Johan is a freelance Costume Designer/Artist based in Chicago, IL. Chicago costume design credits include *The Whistleblower* (Theatre Wit), *Laika's Coffin*, *At Your Own Risk* (UoC TAPS), *Last Hermanos* (A Red Orchid Theatre) and *Tommy On Top* (PrideArts). Associate credits include *The Dream King* (Teatro Vista) and *Trouble in Time* (Timeline Theatre). Assistant designer credits include *Chlorine Sky*, *I'm Not Your Perfect Mexican Daughter* (Steppenwolf Theatre), *A Raisin in the Sun* (American Players Theatre), and *An American in Paris* (Music Theatre Wichita). Design Assistant credits include *King James*, *Seagull*, *The Brother Size* (Steppenwolf Theatre) and *Chicago* (Music Theatre Wichita). Additionally, they serve as the Resident Costume Designer at Evanston Township High School. They hold a BFA in Costume Design/Tech from the University of Central Florida. Visit Johanhgallardo.com.

Stefanie M. Senior (*Sound Designer*) is delighted to be back at Teatro Vista after designing *Somewhere Over the Border* last May and *Enough to Let the Light In* last fall, for which she was recently Jeff Award nominated. Recent Chicago Credits: *Cat's Cradle* (Lifeline); *Rock of Ages* (Mercury Theatre), *Passing Strange*, *Refuge* (Theo Ubique), *Be Mean to Me* (Northwestern), Regional: *Somewhere Over the Border* (City Theatre); *Don't Let the Pigeon Drive the Bus*; *The Inferior Sex* (Trinity Rep). She also works on the podcast *I've Been Meaning to Listen to That*.

J. Nicole Brooks (*Movement Director*) is a multidisciplinary theatre artist based in Chicago. Brooks is an ensemble member and Mellon Foundation Playwright in Residence at the Tony Award winning Lookingglass Theatre Company. As a playwright Brooks has created original and adapted works including *Black Diamond: The Years the Locusts Have Eaten*, *Fedra Queen of Haiti*, *HeLa*, *Black Moon Lilith*, *1919* and the award-winning *Her Honor Jane Byrne*. Brooks has also served as director and associate director mounting successful theatre productions of *Mr. Rickey Calls a Meeting*, *Thaddeus & Slocum A Vaudeville Adventure*, *Her Honor Jane Byrne*, and *Black Diamond: The Years the Locusts Have Eaten*. Honors include TCG Fox Foundation, 3Arts, Mellon Foundation, National Endowment for the Arts, and the American Theatre Critics Association New Play Award and the Chicago Public Library Foundation 21st Century Award. Brooks is an award winning actor featured in theatrical productions at Goodman Theatre, Lookingglass, Court Theatre, and Mark Taper Forum. Television and film credits include guest recurring roles on *South Side* (HBO Max), *The Chi* (Showtime), *Chicago Fire* (NBC), and the critically acclaimed chapter four of *Fargo* (FX Network). In solidarity with SAG AFTRA and WGA.
@doctaslick

Satya Chávez (*Composer*) is a Chicago-based, queer, Latiné, multidisciplinary artist, whose work as a composer, actor, musician, director, and music director, has been developed and produced across the country. Their border play, *Refuge*, co-created with Andrew Rosendorf, which received an NNPN Rolling World Premiere, Edgerton Foundation New American Play Award, a Venturous Theater Fund Grant, and a MAP Fund Grant, has been produced at Curious Theatre (True West Award), Theo Ubique Cabaret Theatre (Non-Equity Wing Jeff Awards: Best Original Music in a Play, Best Ensemble, and Artistic Specialization), Unicorn Theatre, and Theatre Lab FAU. They've also composed an original score for and performed *Where Did We Sit on the Bus?*, a one-person live-looping musical, by Brian Quijada, produced at Actors Theatre of Louisville (Drama League Award nominated), Cleveland Playhouse, Colorado Springs Fine Arts Center, Marin Theatre Company, and DCPA (Spring 2024). As Seattle Children's Theater's first Artist in Residence, Chávez developed the live-looping TYA musical, *Seattle History Remix with Idris Goodwin*. Additionally, their TYA musical, *Brighter Futures*, co-created with Gabriel Ruiz and J. Godwin, is premiering at Paramount Theatre, this winter. Commissioning institutions include Paramount Theatre, TheatreSquared, Seattle Children's Theater, Curious Theatre, and Actors Theatre of Louisville.

Jyreika Guest (*Intimacy & Fight Director*) is an actor, dancer, poet, and intimacy director/coordinator based in Chicago, IL, and thrilled to work with Teatro Vista! Chicago acting credits include *How Blood Go* (Congo Square Theatre); *Tragedy of King Christophe* (House Theatre of Chicago); *Lindiwe u/s* (Steppenwolf); *Frankenstein* (Remy Bumppo); *columbinus* (The Yard Theatre Company); *In the Blood* (Red Tape Theatre); *Fly Honeys Show* (The Inconvenience Project); *The Wiz* (Kokandy Productions); *The Adventures of Robin Hood* (Filament Theatre). Intimacy direction credits: *Ain't No Mo'* (Woolly Mammoth, DC); *ALAIYO* (Definition Theatre); *Fun Home*, *Groundhog Day*, *Rock of Ages*, and *Hand to God* (Paramount Theatre-Aurora), *The Last Pair of Earlies* and *October Storm* (Raven Theatre); *Seagull* (Steppenwolf); *Intimate Apparel* (Northlight Theatre); *The Light* (Coalescence Theatre); *Fire Shut Up in My Bones* (Lyric Opera Chicago); Film/TV credits: *Starz Force* Season 1 & 2, *Heist 88*. She is proudly represented by Shirley Hamilton Talent.

Isabel Patt* (*Stage Manager*) ¡se siente muy orgullosa hacer su debut con Teatro Vista! Recent credits include *The October Storm* (Raven Theatre - Jeff Nominated), *The SpongeBob Musical* for Young Audiences (First Stage), *Carmela Full of Wishes* (Children's Theatre Company), *Pivot Arts Festival 2021 and 2022* (The Edge Theater), and touring with *The Second City* from 2021-2023. In addition to stage managing, Izzy also freelances as a sound designer. Izzy is a member of Actors Equity Association and holds a B.A. in Theatre Arts from the University of Minnesota.

Matthew Chapman (*Production Manager*) is a proud ensemble member with Steep Theatre working on over a dozen of their productions and currently serving on the building committee helping to develop Steep's new home. As a sound designer and composer, he has worked all over Chicago including numerous world premieres with Steppenwolf, Teatro Vista, Lyric Opera's Chicago Voices Project, The Gift Theatre, Sideshow and Jackalope. He is also the Production Supervisor for Steppenwolf's LookOut series as well as a producer for their Half Hour podcast. Thank you to Robin and Maria for all of your love and support.

Baylee Speer (*Lead Electrician*) is doing their second production with Teatro Vista. They are from St. Charles, MO and have grown very fond of Chicago. Some of her favorite credits include Master Electrician for *The Dream King* at Teatro Vista, Light Board Operator and Substitute at *Cabaret Zazou*, and Lighting Designer for *Proof* giving them a KCACTF Certificate of Merit.

Makenna Van Raalte (*Wardrobe Supervisor*) is a recent graduate of Loyola University Chicago with degrees in English and Theatre, and she is thrilled to be back working with the incredible company of Teatro Vista! Makenna is a performer, writer, and works in costume construction and supervising. Recent projects include *36 Monologues About Urban Planning* as Ensemble, *The Dream King* as Wardrobe Supervisor, *Pride and Prejudice* as Caroline Bingley, and *Stained Glass Shattered* as Writer/Director. She would like to thank her friends and family for their support, as well as her former mentors and professors at Loyola who have stood by her and encouraged her growth.

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