





# INSIDE OUT

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## ***Where Did We Sit on the Bus?***

By **Brian Quijada**

Featuring Original Compositions by **Satya Chávez**

Directed by **Matt Dickson**

## **APR 19 – JUN 2**

SINGLETON THEATRE

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# PLAY SYNOPSIS

Nine-year-old Bee Quijada sits in a suburban classroom. During a history lesson on Rosa Parks, she asks, “Where did Latinos sit on the bus?”

What follows is a theatrical mixtape of Bee’s life. It’s a one-person show that immerses the audience in elaborate, layered soundscapes by fusing Latin rhythms, hip-hop, and spoken word poetry. And it’s all made, in-person, in real time, through the magic of live music and storytelling.

*Where Did We Sit on the Bus?* captures both the innocence of youth and the pressures that come with being the child of immigrants. It asks, “What is my place? Where do I fit in?” It builds from the ground up, one step at a time, taking audiences on a soulful musical journey as its hero finds hope and meaning through art.

# THE PLAYWRIGHT

Brian Quijada



Brian Quijada is an Emmy-nominated playwright, actor, and composer whose original work has been developed and produced across the country. His hip-hop solo show *Where Did We Sit on the Bus?* has been produced at Ensemble Studio Theatre (Drama Desk nominations in Solo Performance and Sound Design), TeatroVista (Jeff Award in Solo Performance and Sound Design), Victory Gardens, City Theatre Pittsburgh, Geva Theatre, Boise Contemporary, 1st Stage, Colorado Springs Performance Arts Center, and a digital production at Actors Theatre of Louisville (Drama League nomination). His Theatre For Young Audience play *Kid Prince and Pablo* premiered at The Kennedy Center in 2019. Most recently, his Cumbia Hip-Hop Musical *Somewhere Over the Border* had a critically acclaimed rolling world premiere at Syracuse Stage, Geva Theatre, and TeatroVista.

His plays have been developed at The Kennedy Center, Ars Nova’s ANT Fest, Victory Gardens’ Ignition Festival, New Stage and Film’s

Powerhouse Festival, Pittsburgh CLO’s Spark Festival, and the Eugene O’Neill Theater Center’s National Musical Theatre Conference.

Commissioning institutions include A.R.T. in Boston, 1st Stage, Oregon Shakespeare Festival, Woolly Mammoth, Hero Theatre and The Kennedy Center. Brian’s original song “The Always Song” was Nickelodeon’s 2021 Hispanic Heritage Month Song.

As an actor, his work has been seen on the stages of Roundabout Theatre Company, The Public Theatre, Playwrights Realm, Actors Theatre of Louisville, Victory Gardens and more. On TV, Brian has been seen on “Blue Bloods,” “Search Party” and “Manhattan Love Story.”

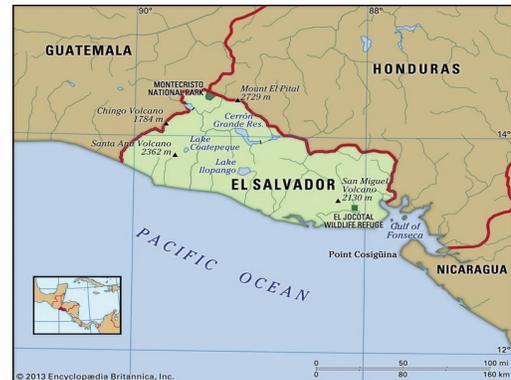
As an educator, Brian has served as an adjunct musical solo performance professor at Harvard University and has taught solo performance, social justice, verse writing, and devised theatrical looping master classes for Carnegie Mellon University, Point Park University, University of New Mexico, KCATCF, Western Washington University.

Quijada is a two-time Jeff Award winner in Chicago and a two-time Drama Desk nominee in NYC. He is a proud member of The Ensemble Studio Theatre in New York City.<sup>1</sup>

# THE PLACES

El Salvador

El Salvador is the smallest and most densely populated of the seven Central American countries. Despite having little level land, it traditionally was an agricultural country, heavily dependent upon coffee exports. By the end of the 20th century, however, the service sector had come to dominate the economy. The capital is San<sup>2</sup> Salvador<sup>3</sup>.



**1 BRIAN QUIJADA - HOME**

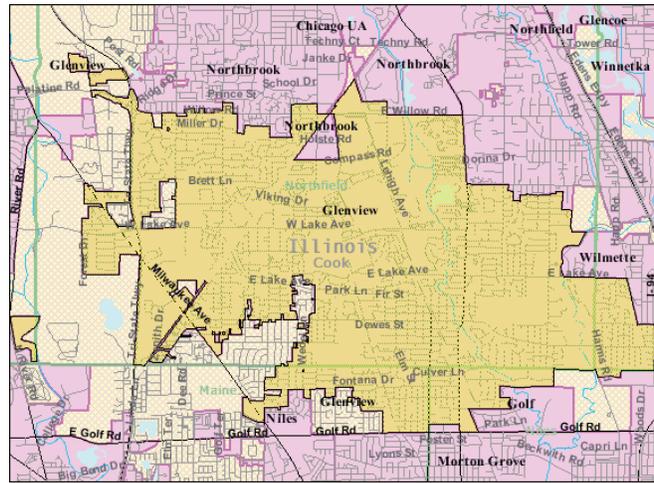
**Image Source: GALLERY - BRIAN QUIJADA**

**2 <https://www.britannica.com/place/El-Salvador#/media/1/181798/62321>**

**3 <https://www.britannica.com/place/El-Salvador>**

## Glenview, Illinois

Glenview (village, Cook County, northeastern Illinois, U.S.), is a suburb of Chicago, located 20 miles (30 km) north of downtown and lies on the north branch of the Chicago River. The Winnebago, and later the Potawatomi, were the first tribes known to inhabit what is now Illinois, which was visited by French explorers Jacques Marquette and Louis Jolliet in 1673. Glenview Road follows a Native American trail leading from the Des Plaines River to Lake Michigan. The Native American peoples gradually had this land wrested from them through treaties, and the Treaty of Chicago (1833) took their final claims to land in northern Illinois. European settlement began in 1833, and the community was first named South Northfield. It was later known as North Branch, Oak Glen, and Hutchings before adopting its present name, Glenview, in 1895. Development of the village, which was originally an agricultural center, was stimulated by the establishment in 1940 of the Glenview Naval Air Station (closed 1995).



## THE MUSIC

Throughout the performance, actor Satya Chávez is a one-person band. Through the use of three looping machines, a guitarrón, guitar, ukulele, keyboard, quena (Indigenous flute), harmonica, shaker, and a bass guitar, Satya creates the sonic landscape of *Where Did We Sit on the Bus?* Director Matt Dickson and Satya describe the physical and emotional labor of the piece as a solo performance akin to the solitary emotional journey of the immigrant experience.

### Looping

Looping in music refers to the repetition of a musical phrase or section, creating a continued musical texture. This technique is widely used in various genres of music, from electronic dance music to live looping in solo performances. It can be achieved through a loop station, a digital audio workstation (DAW), or even through analog equipment.<sup>4</sup>



Photo Credit: Roger Mastroni, courtesy of Cleveland Playhouse

### Guitarrón

The guitarrón is a large six-string and the bass member of the ensemble. It's played with the enormous body facing at an upward angle—a position aided by the large arched back—and by using the picking hand's thumb and index fingers to pull the strings straight out from the fretless fingerboard, instead of across. The guitarrón (geetar-RHON; roll the r's if you can) is often played using octaves on the six strings (three steel and three nylon) to negotiate beat 1 of each measure with melodic walking lines to the next chord's root. And it's common guitarrónista technique to finger notes with the fretting hand's thumb.<sup>6</sup>



<sup>4</sup> <https://blog.native-instruments.com/loops-in-music/>

<sup>5</sup> [https://commons.wikimedia.org/wiki/File:IMG\\_guitarr%C3%B3nchile.jpg](https://commons.wikimedia.org/wiki/File:IMG_guitarr%C3%B3nchile.jpg)

<sup>6</sup> <https://acousticguitar.com/mariachi-guitarron-instruments-vihuela-requinto/>

## Origins of the Guitarrón

Traveling through the Spanish countryside in the early 1600s, Cervantes described a large guitar, the "Bajo de uña" or "Fingernail Bass." It is likely that this instrument found its way to the new Spanish colonies in the Americas and survives today in several countries: at least two variants in Mexico, at least one in Argentina and one in Puerto Rico.

The six-string Mexican guitarrón, also called the Guitarrón de Toloche is characteristic of the state of Jalisco and is the one most often seen in the Mariachi ensemble. It is often tuned A-D-G-C-E-A, but sometimes is tuned like a guitar but an octave lower. In Mariachi music, the guitarrón replaced the harp, which required an additional ensemble member simply to carry it through the streets while the harpist played.

There is also a four-string model in Mexico which originated in the isthmus of Tehuantepec. Some of the prominent Mexican Guitarrón makers are Humberto Zavala Idefonso, Humberto Morales of Guadalajara and Luis Espinosa of Michoacan.<sup>7</sup>

## Guitar

A guitar is a flat-bodied stringed instrument with a long fretted neck and usually six strings played with a pick or with the fingers.<sup>8 9</sup>

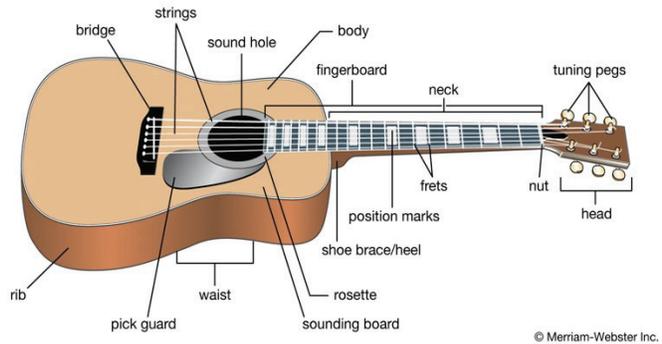
### Origins of the Guitar

A plucked string instrument that was first called a guitar appeared in Spain around the turn of the 15th century. The instrument was actually called a vihuela, and consisted of four double-strings (paired courses).

Four double-strings indicate that the instrument had two strings on each course, along the full length of the neck, for eight strings in total. A five double-string version appeared around the year 1600, with a six single-string version becoming popular in Europe in the 1800s. This six single-stringed instrument is no doubt the closest ancestor to today's guitar and is even called the 19th century guitar.

Nineteenth-century guitars varied in both shape and size depending on who made them. Regardless, they were always a smaller instrument that played relatively quietly.

It was guitar maker Antonio de Torres, born in Spain in 1817, who made a larger version of the guitar, which also produced a louder tone. Torres extended the length of the strings and body, and he widened the body itself to create the very first version of the modern guitar. Other guitar makers took notice of the modifications he had made and popularized his manufacturing method. Further additions were made along the way to create a guitar that more closely resembles the modern guitar.



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## Ukulele

A ukulele is a small guitar of Portuguese origin popularized in Hawaii in the 1880s and strung typically with four strings.<sup>11</sup>

### Origins of the Ukulele

The ukulele (pronounced "oo-koo-le-le") was introduced by Portuguese immigrants who migrated to Hawai'i.

The braguinha, or "machete de braga" is still a hit on the island of Madiera in Portugal. In late August of 1879, legend has it that the ukulele first arrived in Hawai'i.

On one of the many ships that arrived in Honolulu Harbor from Portugal, there were three men: Augusto Dias, Jose do Espirito Santo and Manuel Nunes. All three were excellent craftsmen and they are credited with making the first true ukuleles.

King David Kalakaua can be attributed not only with the "Merrie Monarch", an annual hula competition, but also with the popularity boom of the ukulele. King Kalakaua was an excellent composer and he loved playing his ukulele. So, of course, he made playing the ukulele very fashionable. This caused the ukulele to grow in popularity.<sup>12</sup>



7 <https://cumpiano.tripod.com/Home/Articles/Special%20interest/Acbass/guitarron.html>

8 <https://www.merriam-webster.com/dictionary/guitar>

9 <https://cdn.britannica.com/70/72170-050-5596BF4F/Features-of-a-modern-acoustic-guitar.jpg>

10 [https://www.yamaha.com/en/musical\\_instrument\\_guide/classical\\_guitar/structure/#:-:text=The%20original%20shape%20of%20the,%2Dstrings%20\(paired%20courses\)](https://www.yamaha.com/en/musical_instrument_guide/classical_guitar/structure/#:-:text=The%20original%20shape%20of%20the,%2Dstrings%20(paired%20courses))

11 <https://www.merriam-webster.com/dictionary/ukulele>

12 <https://www.kanileaukulele.com/ukulele-history/>

## Digital Piano

A digital piano is a type of keyboard that includes onboard, pre-recorded instrument samples, which can be played expressively using the keys.

The keyboard is a category encompassing anything with keys, including digital pianos, and analog synths, in addition to any MIDI-only controllers with keys.

The sounds on most beginner digital pianos are static. Meaning you cannot change the characteristics of your sounds other than adding reverb or chorus effects.<sup>13</sup>



### Origins of the Digital Piano

The classical piano evolved from many previous models and sounds until it reached its own in 1709. The popularity of the traditional, classical piano soared throughout the music world and development of arts until the 1920s, when adaptations of the classical piano were created to give a variation on tone and profound tune acquisition.

### Electric Piano – 1950

In 1950 the electric piano was born, which immediately opened the gates for chord organs for children and beginners, and chord pianos that permitted anyone with an inclination to study the keyboard and master electric piano or electric organ instruments.

### Synthesizers – 1960

The electric piano's arrival was a very prescient gateway for the 1960s and the synthesizers helped bridge the chasm between the digital piano and electric instrumental keyboard.

### Digital Piano is Born – 1980

With the technological boom of the 1980s, digitalizing became processes for music and other arts. The quality of sound is so excellent it takes a professionally trained and talented ear to discern the real piano from digital piano.<sup>14</sup>

## Quena

The quena (pronounced kay-nah) is a traditional flute of the Andes. It is typically in the key of G, has six holes and a thumb hole and plays the diatonic major (do re mi) scale. It is known for its distinct timber and strong voice. The quenacho is of the same design, only a lower key, typically D.<sup>15</sup>



<sup>13</sup> <https://www.musicgateway.com/blog/musical-instruments/what-is-a-digital-piano>

<sup>14</sup> <https://cooperpiano.com/how-the-digital-piano-has-evolved-over-the-years/>

<sup>15</sup> <https://www.ellisflutes.com/world-flutes/quena>

## Origins of the Quena

The Quena is over 5000 years old, making it one of the most ancient wind instruments in history. Its origins trace back to the pre-Inca period. The quena, from the Quechua word “qina”, is a beveled wind instrument that has been traditionally used by the people from the different communities of the central Andes.

The use of the quena can be found in ceramic pieces of Pre-Inca cultures as Nasca or Mochica. The quena was used for rituals, ceremonies, and important moments. This practice is replayed nowadays. The quena is a synonym of celebration and respect.

Quenas have six holes from one side and another side. In the upper part, they have a mouth piece with a beveled U or V shape. Usually, quenas are made of bamboo wood but they have also been found made of ceramic. Today we find quenas made of plastic or PVC. Depending on the size of the tube, there are more than 20 types such as *shilo*, *pingollo*, *kenali*, *lawata*, *mahala*, *pinkillo*, *chayna*, *choquela*, *quena pusi*, *mama quena*, *clarín*, *phusipia*, *phalawata*, *flauta chaqallo*, *ph’alaata*, *puli puli*, *pusippiataica*, *san borga quena*, *watermelon flute*, *mollo*, *hilawata*, *pink’ollo*, *machu quena*, among others.<sup>17</sup>

## Harmonica<sup>18</sup>

A Harmonica is a small rectangular wind instrument with free reeds recessed in air slots from which tones are sounded by exhaling and inhaling.<sup>19</sup>



## Origins of the Harmonica

Many harmonica histories begin around 1100 B.C. with the sheng, a Chinese instrument featuring a bundle of bamboo tubes attached to a curving pipe. The instrument contains a free reed, a strip of flexible metal that flaps up and down when a player blows through the sheng’s holes, thus creating musical tones. But most present-day historians say the harmonica’s more immediate forerunner was invented by the Dutch physician and physicist Christian Gottlieb Kratzenstein, who in 1780 used the free reed to create a device meant to approximate human speech, the better to understand the mechanics of voice.

Over the next century, more musically minded inventors reduced the size of Kratzenstein’s device, calling their various creations a terpodian or harmonium. The pocket-size “mouth organ” arrived in the 1820s and would spread throughout Europe and then the United States.

German clock salesman Matthias Hohner formed his namesake company in 1857 and found a huge market in America, selling harmonicas to German immigrants fanning out across the South. The company remains the leading harmonica brand to this day.<sup>20</sup>

## Bass Guitar

Bass guitar is an electrically amplified stringed musical instrument that has typically four to six heavy strings and is the lowest pitched type of guitar. The bass is further<sup>21</sup> distinguished by its relatively long neck and scale length (the distance between the nut and the bridge); the latter ranges from 34 to 37 inches (86.4 to 93.9 cm) or, on short-scale instruments, from 30 to 32 inches (76.2 to 81.3 cm). The bass generally is played with the fingers or with a pick. In various musical genres, the bass serves largely as a foundation instrument, providing a rhythmic and harmonic framework that supports and elevates the overlaying music.



<sup>17</sup> <https://peru.info/en-us/talent/news/6/24/the-quena--a-millennial-instrument-of-the-andean-folklore-that-traces-us-back-to-the-pre-inca-period>

<sup>18</sup> [https://upload.wikimedia.org/wikipedia/commons/thumb/e/ec/16-hole\\_chrom\\_10-hole\\_diatonic.jpg/640px-16-hole\\_chrom\\_10-hole\\_diatonic.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/e/ec/16-hole_chrom_10-hole_diatonic.jpg/640px-16-hole_chrom_10-hole_diatonic.jpg)

<sup>19</sup> <https://www.merriam-webster.com/dictionary/harmonica>

<sup>20</sup> <https://www.smithsonianmag.com/arts-culture/history-harmonica-180977157/>

<sup>21</sup> <https://cdn.britannica.com/97/237297-004-874869DA/Fender-P-Bass-electric-guitar.jpg>

## Origins of The Bass Guitar

The idea for the electric bass was conceived in the 1930s by American musician and inventor Paul Tutmarc. Tutmarc's instrument, known as the Model 736 Bass Fiddle, was produced and sold by Audiovox Manufacturing Company starting in 1935. The Model 736 had a solid body made of black walnut, four strings, a single pickup, and 16 frets along an ebony fingerboard. The inclusion of frets enabled more accurate intonation (accuracy of pitch) for players. The first modern bass, an instrument known as the Precision Bass, or P Bass, was produced in 1951 by what later became Fender Musical Instruments Corporation. The P Bass featured an ash body, a 20-fret maple neck, a 34-inch scale length, and a single pickup. Since its invention, the P Bass has been modified in various ways, with different sizes and different pickup arrangements.

In 1953 Gibson Guitar Corporation (later Gibson Brands, Inc.) released the Electric Bass (later renamed EB-1), a short-scale (30.5-inch) bass featuring a violin-shaped solid mahogany body and an adjustable end pin, enabling the instrument to be played vertically, similar to an upright bass, as well as horizontally, like a guitar. The EB-1 was replaced by the EB-2 in 1958. In 1960 Fender introduced the Deluxe Model, later known as the Jazz Bass. The Jazz Bass was distinguished by its comparatively thin neck, which allowed for faster movement along its length—a feature considered advantageous for jazz bass playing—and broad tonal range, made possible by the use of two single-coil pickups, the tone of which could be blended by dials on the body.

In 1966 Ampeg introduced the first fretless bass, the AUB-1. The original AUB-1 used a “mystery” pickup, which was located inside the body beneath the bridge, and gut strings; although this design attempted to reproduce the feel and experience of an upright bass on a horizontal instrument, it resulted in low signal output and sometimes unusual overtones. Ultimately, Ampeg replaced the mystery pickup with a magnetic pickup.<sup>22</sup>

## CIVIL WAR IN EL SALVADOR

In 1977, the beginnings of major political upheavals which would lead to a civil war in El Salvador started the mass migration of Salvadorans to the United States. This Civil War started in 1980 and ended in 1992. An estimated 25% of the population migrated to the US during this time.<sup>23</sup> In 1977 President Arturo Armando Molina was succeeded by General Carlos Humberto Romero and the country experienced increases in human rights violations. As violence against the general populace increased, workers and farmers began mass mobilization efforts through demonstrations, parades and strikes. By 1979 there were several guerilla organizations working within El Salvador. The ever worsening political situation led to a military coup in which Romero was ousted from office in 1979. Before the removal of Romero, the military had held control of the government for almost 50 years. With Romero out of the office, the land owning class of Salvadorans could no longer count on the military for protection, and in 1981 the land owning class formed the Nationalist Republican Alliance. Following the fall of Romero, this group made of civilians and army officers responsible for the coup, ruled for three months starting in October of 1979 before disagreements within the groups made it impossible to reach agreements on reforms.

Throughout the 1980s, during the Reagan presidency, the US spent 4 billion dollars arming and training the military. This further destabilized the country. The guerilla groups formed in the 1970s came together and formed the Farabundo Martí National Liberation Front as an attempt to combat the military. The FMNL attempted what they called the final offensive in January of 1981. This would be far from the final offensive.

For the next 8 years there would be continual violence and political upheaval. This reached a fever pitch when “in November 1989 the FMNL launched a major offensive on a number of urban centers in the country, including the capital city, San Salvador. The fierceness of the attack took the army by surprise, and it was only after weeks of intense fighting and indiscriminate aerial bombardment of San Salvador's neighborhoods by the Salvadoran Air Force that the guerrilla units were forced to retreat from the city. In the course of the battle for San Salvador, the U.S.-trained Rapid Response Atlacatl Battalion killed six Jesuit priests and two housekeepers at the Central American University of José Simeón Cañas on November 16, 1989.”<sup>24</sup>

UN mediated peace agreements began in spring of 1990 and on January 16, 1992, the Military and FMNL reached an agreement called the Chapultepec Peace Accords in Mexico City. By this point 75,000 people, mostly non-combatants, had lost their lives, the economy was at an all-time low, and there was very little infrastructure to be found.

<sup>22</sup> <https://www.britannica.com/art/bass-guitar>

<sup>23</sup> <https://www.migrationpolicy.org/article/el-salvador-despite-end-civil-war-emigration-continues>

<sup>24</sup> <https://www.britannica.com/topic/history-of-El-Salvador>

# MIGRATION TO THE UNITED STATES

Before the Civil War in El Salvador, the United States saw very little migration of Salvadorans into the country. According to data from the U.S. Public Use Micro Sample, 1970-1974 approximately 45,000 Salvadorans self-reported entering the United States. Between 1985-1990, 334,000 Salvadorans self-reported entering the United States.

Throughout the 1980s, Salvadorans applied for asylum in the United States but only 2% of all applications were approved with the majority of asylum seekers having their application designated as “frivolous.” Due to the majority of asylum applications being denied, many Salvadorans remained in the US without documents. The Immigration Reform and Control Act (IRCA) of 1986 gave 146,000 Salvadorans legal status.

“In 1991, a group of religious organizations and refugee advocacy organizations won its class-action lawsuit against the federal government for its discriminatory treatment of asylum claims from Salvadorans and Guatemalans. The American Baptist Churches v Thornburgh (ABC) decision compelled the Immigration and Naturalization Services (INS, now U.S. Citizenship and Immigration Services) to offer de novo (initial) asylum hearings under new and fairer regulations to all Salvadorans and Guatemalans whose previous applications were denied in the 1980s.

Under the ABC agreement, INS set up a specially trained corps of asylum adjudicators. The approval rates for Salvadoran asylum applicants rose to over 25 percent within a year. By 1993, according to anthropologist Sarah Mahler, over 250,000 applications for asylum were pending.”<sup>25</sup>

## DACA

In June 2012, the U.S. Department of Homeland Security announced the Deferred Action for Childhood Arrivals program known as DACA. This provided a pathway for migrant youth who arrived in the United States temporary permission to stay in the United States.<sup>26</sup> By 2015, 4% of all DACA applicants were from El Salvador and approximately less than 4% were deemed as eligible.<sup>27</sup>

This Obama Era protection was rescinded in 2018 under the Trump Administration, which put an approximate 200,000 Salvadorans at risk of deportation. DACA recipients and their allies fought to keep DACA recipients in this country, and despite different decisions across multiple federal court cases, those who had DACA status as of 2021, or whose status had lapsed for less than a year, were eligible to apply for renewal. As of September 13, 2023, the Southern District of Texas ruled DACA unlawful and so individuals without DACA status cannot apply to receive this status.

# SALVADORANS IN THE UNITED STATES

Salvadorans and Salvadoran Americans have weaved themselves in the societal fabric of the US. Below are a few Salvadorans of note in the United States.

## Edwin E. Aguilar

Edwin E. Aguilar was a Salvadoran animator.<sup>28</sup>

He is best known for his work as a character layout artist on the animated television series “The Simpsons” and on *The Simpsons Movie* (2007).

A student of Pasadena ArtCenter College of Design and Bridges Visual Institute in Santa Monica, Aguilar worked his way up in animation at a number of companies including Hanna-Barbera.

He would go on to work under famed Warner Bros. cartoon director Chuck Jones before landing at *The Simpsons* in 1998. He worked on well over 100 episodes of the Fox comedy, contributing as a storyboard revisionist, lead character layout artist, animator, storyboard artist, character designer, and as an assistant director.

Aguilar also worked as an animation artist on the series *Brickleberry* and as a character layout artist on *The Oblongs*.



25 <https://www.migrationpolicy.org/article/el-salvador-despite-end-civil-war-emigration-continues>

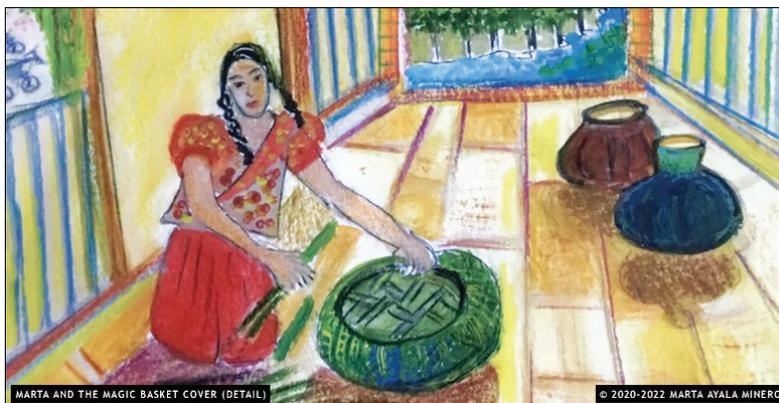
26 <https://www.nilc.org/issues/daca/>

27 <https://www.brookings.edu/articles/top-5-countries-of-origin-of-daca-immigrants/>

28 <https://www.emmys.com/bios/edwin-e-aguilar>

## Marta Ayala Minero

Marta Ayala Minero is a Latin American artist specializing in public murals, mixed media three dimensional constructions, and fine art paintings. Many of her San Francisco murals are part of the Precita Eyes Mural Walk, and her other mural work appears in public spaces throughout the Bay Area. Her paintings have been featured in numerous solo and group shows, including at the Somarts Gallery and the San Francisco Museum de Arte Hispana Contemporanea. In 2023, Marta has had a solo show at Vesuvio Cafe and two shared shows at Live Worms Gallery, both in San Francisco's North Beach neighborhood.



A native of El Salvador, Marta has been a resident of San Francisco since 1968. Her work combines colorful and vibrant images and forms evoking memories from her childhood, ancient cultures, and above all, rocks, stones, and water. She follows in the footsteps of her uncle Camilo Minero, one of El Salvador's most respected muralists and a student of the Mexican Social Realist Diego Rivera.

Her paintings are featured in the book *Latin American Women Artists of the United States* by Robert Henkes and her public mural "Manjushri" is featured in the book *Murals: Walls That Sing* by photo-journalist George Ancona, which was written for students aged 9-12. Other mural work has appeared in *Street Art San Francisco: Mission Muralismo* edited by Annice Jacoby, *The Mission* by Dick Evans, and *Playborhood: Turn Your Neighborhood Into a Place for Play* by Mike Lanza. For more information about these books, please click here.

A large part of Marta's work involves the community and young people. She has taught mural painting in numerous schools in the Bay Area and has collaborated with students of various grade and skill levels. She was commissioned by the San Francisco Museum of Modern Art to create a public mural with the students of Thurgood Marshall High School. Monterey Bay Aquarium selected Marta from an artist's open call to paint a large mural to be used as a billboard to promote ocean environment conservation to the Latino community in California.<sup>29</sup>

## Liz Figueroa

Liz Figueroa is an American politician who served as a member of the California State Legislature from 1994 to 2006. She is known for being the first Latina from Northern California to be elected to the Legislature. From 1994 to 1998, Figueroa served in the California State Assembly, representing the 20th District. In 1998, she was elected to the California State Senate, replacing Bill Lockyer. She served as a member of the California State Senate, representing the 10th district.

As a legislator, Figueroa worked on consumer and health-related issues. She authored legislation requiring insurance companies to cover replacement of children's car seats after collisions, and funding legislation for the San Francisco Bay Trail.

Figueroa ran for Lieutenant Governor of California in 2006. In the June 6, 2006, primary election, against fellow state Senator Jackie Speier and Insurance Commissioner John Garamendi. Figueroa received 18% of the vote. Speier received 39%, while Garamendi won the primary with 42%.

She is now working for Planned Parenthood Mar Monte as Vice President of Public Affairs.<sup>30</sup>



<sup>29</sup> <https://martaayalaminero.com/about.html>

<sup>30</sup> [https://en.wikipedia.org/wiki/Liz\\_Figueroa](https://en.wikipedia.org/wiki/Liz_Figueroa)

## Julio Torres

Julio Torres used his wholly unique viewpoint to quickly rise to the top of the comedy scene in the United States. A native of El Salvador, he moved to New York to attend college at The New School in Manhattan. He was drawn into the city's comedy scene while sharing an apartment with performer Spike "Lena" Einbinder. The duo began making short films that they would post online, including "Mermaid Intern" (2013). Torres began making stand-up appearances around New York and quickly gained attention for his offbeat, stream-of-consciousness style. In the U.S. on a student visa, he was forced to work around potential deportation if he couldn't secure a job that would provide him with a work visa. He continued building an online presence, working with Einbinder again for the webseries *The Special Without Brett Davis* (2015-18) and joining a group of other rising comedians for *Boy Band* (2016). Towards the end of the 41st season of *Saturday Night Live* in 2016, Torres was brought on as a writer. He joined the staff full-time the following season and found his footing with well received pre-recorded sketches. Among his best known were a series of inner monologues featuring Cecily Strong's Melania Trump impression and one featuring guest host Ryan Gosling obsessing over the font used for the title of James Cameron's *Avatar* (2009). On-screen, he began logging appearances on *The Tonight Show Starring Jimmy Fallon* (NBC, 2014- ), frequently showing up as a "monologue correspondent." Along with fellow comedian Ana Fabrega, whom he had worked with on *Boy Band*, he was tapped by former SNL star Fred Armisen to help create a Spanish-language comedy. The result was *Los Espookys* (HBO, 2019-present) about a group of friends who make a living creating horror experiences, with the three creators in starring roles. Torres played Andres, the heir to a chocolate fortune with a deep connection to the paranormal. He was then given the opportunity to star in his first stand-up special. *My Favorite Shapes by Julio Torres* (HBO, 2019) featured the comedian riffing on a variety of inanimate objects.<sup>31</sup>



31 [https://www.rottentomatoes.com/celebrity/julio\\_torres\\_3](https://www.rottentomatoes.com/celebrity/julio_torres_3)

# WHERE DID WE SIT ON THE BUS?

## QUESTIONS

### Pre-Performance Questions

1. What does the term “American Dream” mean to you? Has the definition of the American Dream changed from generation to generation; from culture to culture; or is it the same for everyone? Why or why not is the American Dream possible to come true?
2. Why are we both attracted to and repelled by what our parents/guardians say to us about our future? How do we find balance in finding our own path in the world and yet keeping true to their expectations?
3. What does the soundtrack of your life sound like? Which songs would explain certain milestones in your life?

### Post-Performance Questions

1. How does the music, sound design, and soundscape help tell the story? How does this element enhance the story?
2. How do the scenic elements of set design, costuming, and lighting help tell the story? Which are the most effective and why?
3. Explain what you think the title “Where Did We Sit on the Bus?” means.
4. How would you describe the main character, Bee? How do we see their story unfold with certain milestones?
5. Why does Bee make up the story about their ancestors, Abuleos?
6. Why does the storytelling use different pop culture references through the story? Some of the references include *The Wizard of Oz*, the singer Michael Jackson, *Cats*, etc.
7. How does dance and music become important to Bee’s growth? What is her infatuation with Michael Jackson, and how does this effect their life?
8. How do Bee’s neighborhood friends in middle school perceive the new friends that Bee meets? How does Bee feel about their new friends and their culture?
9. What obstacles does Bee encounter on her education pathway: elementary school, middle school, high school and college?
10. How do the generational differences define what it means to be successful effect for different family members?
11. Why do the parents look at Bee’s bilingualism as an advantage? Does Bee believe it will be able to help them in the future?
12. How does the poem “New Colossus” by Emma Lazarus fit into the play?

## ACTIVITIES

### Role in the Wall: What Attributes Make a U.S.A. Citizen?

1. Begin by placing an outline of a person on a piece of large paper and hang it on the wall.
2. Brainstorm some definitions for the term citizen. Ask the students what attributes and responsibilities are held to be a citizen of the world. Students will either write directly on the paper or place post-it notes outside of the outline.
3. For the next round, ask the students which attributes and responsibilities are held for a United States citizen. Write or place the post-its inside the outline.
4. Discuss: What are the common big ideas? What are the similarities and differences between being a citizen of the world and of the United States? Which traits do we take for granted as a citizen that an immigrant would not? Which attributes and responsibilities do you have control over and which ones do you have no control over?

**Colorado PG Civics:** Analyze and practice rights, roles, and responsibilities of citizens.

**Colorado PG Civics:** Analyze origins, structure, and functions of governments and their impacts on societies and citizens.

# ACTIVITIES

## Scrapbook with Music- A Day in Your Life

Material: Digital Camera, Computer, Printer

1. Create a visual scrapbook of your day. Using a digital camera, document your day by taking pictures. Take pictures of things that you are doing, people that you meet, images that you see and anything else that may describe what you see and do in a given day.
2. From your library of pictures, select between 10 to 15 images and print them. Assemble the pictures in either a slideshow format or as part of a collage.
3. Select music for the different images and for the different times of the day. What music, poems, or sounds that complement the images?
4. Share your scrapbook and soundtrack with others.
5. Discuss which images evoke mood and story. How does it capture your day? Were there any images that you had to discard? Were there any images that you were not able to capture that you wanted to add?
6. Discuss which songs, sounds, poems, or raps evoke mood or story. Discuss how the music complements or detracts from the story.

**Colorado PG Visual Art:** Recognize, articulate, and debate that the visual arts are a means for expression.

**Colorado PG Visual Art:** Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.

## Tall Tale Writing

Materials: Newspapers, pen, and paper

Goal: The purpose of this exercise to take an actual event or a moment in time and exaggerate the event to make it even more exciting.

Embellishing the facts

1. Select a newspaper article. The article can be from any section including the sports page. Read the article, and make some notes about the event that has happened and the characters that were involved. Condense the story into three parts; a beginning, middle, and end and write them in three paragraphs.
  - a. Keep the opening paragraph of the article written by the journalist.
  - b. Change the middle of the article by adding exaggerations about the event or the characters involved. Pay attention to details.
  - c. Add the original ending of the article as written by the journalist.
2. Read the new article with your embellished moments.
3. Add more exaggerated moments and continue to make the story even more outlandish and exciting, while trying to keep the integrity of the original article.
4. Discussion Questions: Discuss how the story may or may not have changed. Did the characters and the situation stay believable even with your additions? Is there a certain point where the story becomes too unbelievable?

**Colorado Model Content Standards**

**Writing PG:** Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

**Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.

# SEE YOURSELF ON STAGE

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