

Excerpts from MACHOS

Created by Teatro Luna
Directed by Alexandra Meda

7:30 p.m. Oct. 23-24
2 p.m. Oct. 25

Virtual Performance via Vimeo
School of Music, Dance and Theatre
Herberger Institute for Design and the Arts
Arizona State University

Director's Note

Machos, in its full-length being, is a recording of a moment in history capturing what over 100 men thought and remembered about how they learned to be men. Sounds like a simple question or prompt to launch a play from, but what came out of asking this seemingly simple question was a watershed moment for the all-Latina social justice theatre company, Teatro Luna that set out to ask this question in 2006. We learned how little space in the public sphere men are given to reflect and share feelings. We learned how complicit we are as women in perpetuating toxic masculinity and machismo when we say things like “be a man” or “man up” or “a man doesn’t cry like that”. And of course, we learned then, and are still learning today, how damaging the gender binary can be, how damaging any limitations of our expression can be, and how deeply embedded and internalized patriarchal systems and culture is in our bodies and it negatively impacts all human beings.

What you are going to see tonight is a few selected monologues from a 90 minute + show that is really centered on choral pieces, group scenes, and highly energetic, dense, and nuanced exploration of what machismo means, asking who teaches us how to perform masculinity, and the complexities and impact of all of that socialization from the perspective of working-class men, specifically, of color. In rehearsal, we wrestled with what became dated in the decade + since the original production in Chicago. We also tussled with many other realities, including a global pandemic and its impact on all of us. Covid-19 made us go virtual, and we embraced the challenge with ambition and zest for innovation that I applaud and relish in.

We experimented for weeks with an amazing tech team who created from scratch a system that would allow us to see the student actors broadcast from their homes onto a hand-painted, 1/4 inch 3-D printed model of our set that was filmed under dynamic lighting design and with thoughtful and creative line-drawing inspired projection mapping. But two and a half weeks ago, when we began the process of merging actors and the technical system together many challenges were surfaced, along with a lot of learning. In the end, time did get the best of us, and there is absolutely no shame in that. We are excited to share with you the learnings of this experience, if not the whole production of Machos. Let us come together, build a community for an evening, and share in the limitless possibilities that are the outcome of when we imagine the skies beyond the skies we can see. We don’t have to touch those skies to know they are there, that we imagined them, and that on the next trip, we will fly right through them. Thank you for supporting the making and learning of live theatre with a social justice purpose.

Thank you,
Alexandra Meda

Dramaturg's Note

In November 2006, Teatro Luna premiered “MACHOS”, an exploration of contemporary masculinities, focused on the question: “What are men really thinking?” Teatro Luna ensemble members collected interviews from 54 men in six different cities and worked with an additional 50 men in performance workshops and internet surveys. The all-female identifying Latina cast spent months learning to speak and move in diverse masculine styles. Machos explores the complexities of male experiences with humor, wit, and straight forwardness.

The premier production was lauded by The Daily Herald as “an original, well-acted production that blends humor and realism while raising important questions,” and The Chicago Reader said “the performers’ physical embodiment of the characters makes them truly convincing, and the act of imagination it requires of them and us is healing.”

A few months later, in January 2007, Teatro Luna presented a workshop version of Machos at the Guadalupe Cultural Arts Center in San Antonio, Texas. The final version of the show premiered for a sold-out eight week run at Chicago Dramatists, and was followed by a sold-out four-week extension at the 16th Street Theater. It received two Non-Equity Jeff Awards in 2008. Machos! the tour was kicked off at the Center on Halsted’s Hoover-Leppen Theatre not long after.

Teatro Luna is best known for its unique ensemble approach used to create performance based on autobiographical experiences and true-life stories. Teatro Luna’s aesthetic hinges on ensemble and collaborative work centered not only in performance but also in the process of creation and development of that work.

Teatro Luna was founded in June 2000 by Coya Paz and Tanya Saracho, with an original ensemble of ten women from diverse Latina/Hispana backgrounds. They came together for two main reasons, because the stories and experiences of Latina/Hispana women were undervalued and underrepresented not only on the Chicago stage but across the country and the few parts written for Latina women often went to non-Latina actresses. Feeling the responsibility to take action, they founded Chicago’s first and only all-Latina theater, Teatro Luna

In 2011, a new Executive Leadership team was formed with Alexandra Meda as Executive Director. The new leadership’s main goals continue to forward the original principles of this dynamic and unique organization with an even larger emphasis on pushing the boundaries of collaborative work and the development of Latina talent. ASU is thrilled to have Alex Meda as the director of this 2020 re-imagining of Machos.

By Nicola Olsen

MACHOS Artistic Team

Guest Director	Alexandra Meda.
Choreographer	David Olarte
Vocal Coach	Micha Espinosa
Dramaturg	Nicola Olsen
Assistant Dramaturg	Hugo Crick-Furman
Stage Manager	Sierra Holly
Assistant Stage Manager	Jessica Overtoom, Kimberly Mar
Scenic Designer	Jacob Dunn
Costume Designer	Savanna Schoenfeld
Lighting Designer	Maia Gomez
Sound Designer	Elle Doster
Media Content Designer/3D	Glenna Negron
Asisistant Media Content Designer	David Nova

Acting Company

Rachel Ivet Carranza Gollas
Jazmine Olvera Hernandez
Xochilt Huitzil
Thalia Lopez
Jordan McAuliffe
Honestine Mbuyenge
Hanan Robinson
Nick Scaringelli

Works in Order of Appearance

F Word	Full Cast
Donato	Rachel Carranza
Sports 2	Honestine Mbuyenge and Hanan Robinson
Mick	Nick Scaringelli
Tim	Jordan McAuliffe
Roy	Thalia Lopez
Franklin	Jazmine Olvera Hernandez
Stinky Fish	Jordan McAuliffe, Hanan Robinson
Robert	Xochilt Huitzil

Biographies

Cassidy Grace Atkins (Sound and Media Systems Engineer) is a senior studying theatre design and production. She has held a position on shows including "Tigers Be Still", "CREAM!", "The Crucible", and now "MACHOS". She has worked as an electrician on "Kiss of the Spider Woman", "Fall Forward", "Indian School", and "The Snow". She is thankful for all the opportunities brought forth so far, and is excited to graduate!

Max Bernstein (Media Design Mentor) Max Bernstein received a BA in Media Studies from SUNY Buffalo, and an MFA in from UC Boulder, They have worked as a video and sound designer with the Wooster Group, Michelle Ellsworth, Kaki King, Cindy Kleine, Aynsley Vandenbroucke, Sam Kim, Morgan Gould, and Ondine Geary. Other activities include the piano harp duo, Outlier, the media performance group the Flinching Eye Collective.

Hugo A. L. M. Crick-Furman (Assistant Dramaturg) is a student at ASU, majoring in Board Game Mechanics with a minor in Scandal. Their previous theatre work can be found next to a drained pool at the centre of a small Midwestern town. When not busy creating Iconic Theatre Moments™, they spend their time honing their eyesight to be able to see the smallest creatures. One day, they will find the Tooth Fairy, and it will answer for its crimes.

Elle Doster (Sound Designer) is a junior design and production major. Last spring they worked on "The Snow" as a systems engineer. They have also worked on "Kiss of the Spider Woman" as assistant master electrician and "SpringDanceFest" as an electrician at ASU. They've also worked on "Funny for a Girl" as lighting designer at Binary Theatre. They currently work at Binary Theatre Company as the lighting representative and an electrician for ASU's School of Music, Dance and Theatre.

Jacob Dunn (Scenic Designer) is a junior theatre major. Last spring he served as assistant scenic designer for the ASU School of Music, Dance and Theatre's production of "The Snow," and he has also worked on "CREAM!" and "Unsettled supper" at Binary theatre.

Rachel Ivet Carranza Gollas (Ensemble) is a junior at ASU pursuing a BA in Theatre with a concentration in acting and a secondary education certificate. She is also a musician in Mariachi Los Osos Del Valle and a founding member of Mariachi Las Panteras De Oro. Previous credits include the role of Lesbian in John J. Caswell Jr.'s "CREAM!", the role of Voice 3 in David Osmundsen's "What Price? What Glory?" and Lampito in "Lysistrata" performed through Zoom for Virtual Theatre of Arizona.

Maia Gomez (Lighting Designer), is a junior majoring in theatre design and production at the ASU School of Music, Dance, and Theatre. During her academic career, she has worked on “Ajax” (electrician), “CREAM!” (assistant master electrician), “An Unsettled Supper” (lighting designer) at Binary Theatre Company, and “The Snow” (master electrician). They are also currently an elected board member of the USITT ASU Chapter as Public Relations. While this is a unique situation, Maia is happy to be a part of this program!

Jazmine Liseth Olvera Hernandez (Ensemble) is a junior at ASU who is pursuing a BA in theatre with a concentration in acting. In fall 2018, she performed as Maria, who was a lead in the short film “Guero in America”, directed by Nurya Ibarra. Her previous involvement was being a backstage crew member for ASU’s School of Film, Dance and Theatre production “Ajax”, directed by Kristin Hunt in spring 2019. She would happily like to share that “MACHOS” by Teatro Luna is her first casting at ASU School of Music, Dance and Theatre.

Sierra Holly (Stage Manager) is currently studying to earn her Bachelor in Arts with a concentration in stage management and technical direction. Previously, Sierra has worked as an assistant technical director with ASU on “Kiss of the Spider Woman”. She has also earned her AAFA from Scottsdale Community College where she studied as the stage manager for “Failure: A Love Story” and an assistant stage manager for “William Shakespeare’s Land of the Dead”. Sierra has also worked as a carpenter and technical director for The Little Theatre on the Square during their Summer 2019 season.

Annalise Hulbert (Sound Technician) is a sophomore in theatre design and production and art photography. She was the master carpenter for the School of Music, Dance and Theatre’s spring production of “The Crucible” and the sound board operator for the fall production of “CREAM!”.

Thalia Lopez (Ensemble) is a junior journalism major at the Walter Cronkite School and Journalism and Mass Communication. This is her first ASU School of Music, Dance and Theatre production.

Kimmy Mar (Assistant Stage Manager) is a sophomore in theatre design and production with a minor in film and media production. Last spring, she served as a member of wardrobe crew for ASU’s “The Snow”; previously, she was stage manager for “Playfest” and soundboard operator for “Unsettled Supper” at Binary Theatre Company.

Honestine Mbuyenge (Ensemble) is a sophomore performance and movement major, with a minor in musical theatre. This is Honestine's first School of Music, Dance, and Theatre season production. She was last seen in Apollo High School's production of "Annie" as Mrs. Hannigan.

Jordan McAuliffe (Ensemble) is a second-year theatre (design and production) major focusing in lighting and electrics, as well as a music theatre performance minor. They previously appeared as a camera operator in "CREAM!" in the fall of 2019. This is their second performance in a season production at ASU.

Alexandra Meda (Director) As a stage director, culture-producer, disrupter for social justice, and a digital media creator, Meda generates original works through collective/ensemble practices that are engaged both in person and virtually with artists and changemakers globally. As a devised theatre-maker, she nurtures female-driven spaces that center Women Of Color in vibrant collaborations between the community, performers, scholars, designers, thinkers, and artists. Positively shifting how we interact with, look at, and value the femme body is fundamental across her work. As the Artistic Director for Teatro Luna West, a national Women of Color collective that tours internationally with ensembles founded in 2000 (Chicago) and 2014 (LA). She has a forthcoming book project on the relationship between collaboration, failure, and innovation with Dr. Liza Ann Acosta.

David Novoa (Media Designer/Technical Assistant) is a junior in theatre design and production. This fall semester, he served as an assistant media designer and technical developer for the ASU School of Music, Dance and Theatre production of "MACHOS". This is David's first ASU School of Music, Dance and Theatre season production.

Nicola Olsen (Dramaturg) is a Ph. D. student in the theatre for youth and community's department at ASU. She is the graduate advisor for ASU Binary Theatre Company. Last spring she worked as assistant dramaturg for "Indian School," and prior to that was the dramaturg for Childsplay's YETi theatre production development of "The Sum of Me."

Jessica Overtoom (Assistant Stage Manager) is a sophomore in theatre design and production with a minor in psychology. She previously was the assistant stage manager for ASU's production "Indian School" and running crew for "Emerging Artists" and "Something Fresh".

Jack Pieza (Technical Director) is a senior studying theatre design and production. Last spring he served as the assistant technical director for ASU's "Indian School". Previous to that he served as the assistant technical director for "CREAM!". He looks forward to graduating at the end of the semester.

Lucy Primiano (Assistant Master Electrician) is a fourth-year theatre design and production concentration with a focus/unfocus in stage management, props fabrication, and electrics. Recent credits include stage manager for the first fully staged production of Esther Almázan's "Indian School" (ASU) and "Caesar", Ethan Fox's and Claire K. Redfield's virtual EDM-inspired take on the Shakespeare classic. She is thoroughly enjoying her first electrics-oriented role, especially as we experiment with new digital platforms and explore unusual applications of solid core wire, cardboard, and gaff tape.

Hanan Robinson (Ensemble) is a senior in english, creative writing-poetry at ASU. This will be her first role in any production. She's excited to have this experience with ASU School of Music, Dance and Theatre in Teatro Luna's "Machos".

Julia Lee Rogge (Props Master) is currently in her fourth year as the properties & paint supervisor for the School of Music, Dance, & Theatre. Along with mentoring the properties and paint students, Julia also instructs the scene painting and properties courses. In addition to the work done at ASU, Julia is also the festival scenic charge artist at Utah Shakespeare Festival for the 2021 season, and some of her previous credits include festival scenic charge at Texas Shakespeare Festival (2017-2020*), Cirque's "Paramour" (2016), and NYTW's original production of "Hadestown"(2016).

Nick Scaringelli (Ensemble) is a junior majoring in theatre and english (with a focus on Writing, Rhetoric, and Literacies). Previous credits include but are not limited to Lotta Daniels in "CREAM!" (ASU), Chorus in "Ajax" (ASU), Mercy Lewis in "The Crucible" (ASU), and Benvolio in "Romeo and Juliet" (SYT). Questions, comments, concerns, and insults can be levied via Instagram DM @femme.nick.

Savannah Schoenfeld (Costume Designer) is a junior design and production major focusing in costuming. She is currently a student worker in ASU's costume shop and ASU Binary Theatre Company's costume design representative. She has been a stitcher on "Ajax", "CREAM!", and "Kiss of the Spider Woman".

Haylee Woodruff (Charge Artist) is a junior theater major. Last spring she was props master for the production of "Indian School" at ASU. Before then she also worked as a scenic artist for "CREAM!" and as a wardrobe crew member for "Trade Trade Love" at ASU.

Max Zamorano (Master Electrician) is a third-year design and production student at ASU's School of Music, Dance, and Theatre. This is his first position as master electrician, but he has held other positions recently such as assistant master electrician on "Fall Forward", assistant stage manager on "Indian School", and he is also a theatrical technician/scenic carpenter at ASU's School of Music, Dance and Theatre. He is excited to be working on "MACHOS" and is enthusiastic about overcoming and reworking the art of live theater through the unique circumstances of a pandemic.

MACHOS Production Team

Technical Director	Jack Pieza
Assistant Technical Director	Araya Garcia
Master Carpenter	Donita Chang
Properties Artisan	Brenna Halvosen
Charge Artist	Haylee Woodruff
Crafts Artisan	Alex De la Huerta
Stitchers	Jenna Jacobsen, Luzette Romo
Master Electrician	Max Zamorano
Assistant Master Electricians	Lucy Primiano, Daniel Carpenter, Derek Reiher
Sound & Media Technician,	
Sound Systems Engineer, 3D Mapper,	
Broadcast Engineer,	
Media Engineer	Cassidy Atkins
Broadcast Technician	Annalise Hulbert
Show Control Technician	Ashley Aucincloss

School of Music, Dance and Theatre Production Faculty and Staff

School Director	Heather Landes
Assistant Director of Theatre	Constance Furr
Artistic Director	Bill Partlan
Production Manager	Carolyn Koch
Dramaturg Faculty	Karen Jean Martinson
Faculty Technical Director	Chris Winnemann
Staff Technical Director	Andrew Steele
Design & Production Advisors	Max Bernstein, Stephen Christensen, Danielle Deutschmann, Constance Furr, Daniel P. Jaquette, William Kirkham, Julia Lee Rogge, Chris Winnemann, Laura Winnemann
Sound and Media Supervisor	Stephen Christensen
Props and Paint Supervisor	Julia Lee Rogge
Lighting Supervisor	Danielle Deustchmann
Costume Shop Coordinator	Cari Smith
Senior Costume Technician	Lois Myers, Gwendolyn Basala
Marketing Coordinator	Danielle Munoz
Videography	Rebekah Cheyne
Facilities	Patti Jones
Poster Design	Brunella Provvidente

