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THURSDAY, OCTOBER 25

Teatro Luna --Bright, Bright Light



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 because they realized that the stories and experiences of Latina/Hispana women were undervalued and underrepresented not only on the Chicago stage, but beyond. Many of them had similar experiences of being asked to perform stereotyped images of that were often one-dimensional and, at times, offensive: spicy sexpots, voiceless maids, pregnant gangbangers, timid "illegal" immigrants, etc. They were also concerned that the few parts written for Latina women often went to non-Latina actresses. They felt that they had to do something. Their answer was Teatro Luna, Chicago's first and only all-Latina theater.



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En el Futuro, they plan to perform published pieces and original works by new and established Playwrights along with their own original works. Teatro Luna is constantly looking for new works written by Latinas/Hispanas or about Latina/Hispana women.

If you'd like to make a submission, send a copy of your script to Reading Series Director, Teatro Luna, 5215 N. Ravenswood, Suite #210, Chicago, IL 60640 or email her at nrey1@msn.com. They look forward to nurturing la voz de la mujer Latina inside their artistic home, to giving Latina/Hispanas of all backgrounds an opportunity to tell their story.

In the meantime, a large percentage of their energia is spent on creating original pieces, developed by the ensemble. This has prompted the creation of the "Teatro Luna Development Process." Poco a poco, the ensemble developed its own vocabulary and artistic vision which improves with every project. The ever changing process is described below. Ensemble members share stories, memories, ideas and thoughts with each other in a brainstorming session.

1 Members then bring in written stories, monologues, or more specific research to propose specific ideas for pieces.

2 During workshop/rehearsal, members divide into smaller groups (2-4 people) and experiment with adding movement, chorus, additional characters and other stylistic devices to the stories. The responsibility of these smaller groups is to find two or more dramatically different approaches to present the idea/story.

3 Versions of the story are "presented" or "pitched" to the rest of the ensemble, who critique and comment on the proposal. Often, different actresses will "try on" the same role to further expand and explore the possibilities of the subject and style of the piece.

4 Once the ensemble has chosen a "format", the scene is improvised several times (with the game of "character musical chairs" described above). The women who are watching write down character traits, story concept and themes, and any dialogue that stands out (at times particularly lively workshops have been videotaped).

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5 The scenes are then scripted by an ensemble member and presented to the group in an "official" version.

6 Creating doesn't stop there. The rehearsal process remains open. Although actors work from the script in a relatively traditional manner, the entire process involves on-going discussion and collaboration from the ensemble. A couple of times, a finished scene or two were not finalized until a few hours before opening.

7 This is the "official" teatro luna process when developing original works, but they continue to refine and expand it to fit their needs, practicing our techniques in on-going workshops that include both established Teatro Luna members and newer Artistic Associates and Friends.

TEATRO LUNA ENSEMBLE

COYA PAZ (co-founder/co-Artistic Director) was raised in Peru, Ecuador, Bolivia, Columbia, and Brazil, and moved permanently to the United States in the late 1980's. She is a Doctoral Candidate in the Department of Performance Studies at Northwestern University, where she also holds her MA. She has collaborated with Teatro Luna on all of our ensemble built projects (Generic Latina, Dejame Contarte/Let Me Tell You, The Maria Chronicles and S-E-X-Oh!) Additional Chicago acting credits include Impassioned Embraces, Etta Jenks, Death of a Salesman and Baby Boom En El Paraiso.

Directing credits include *The Maria Chronicles* and *S-e-x-Oh!* (with Tanya Saracho), The Drag King Rooftop Karaoke Hootchie Cootchie No Name Show and Musical Latin Extravaganza (with Michelle Campbell), Diane Herrera's *The Dress* and Marisabel Suarez's *Three Days* (part of Teatro Luna's Sólo Latinas Project). She has appeared in numerous independent film and performance projects, and enjoys singing in the shower. Coya is a contributor to the Oxford University Encyclopedia of Latino/as in the United States, and is committed to using performance as a strategy for social and individual change. coyapaz@yahoo.com

TANYA SARACHO (cofounder/co_Artistic Director) is a proud Co-Founder of TEATRO LUNA: Chicago's All-Latina Theater

[Luis J. Rodriguez](#)
[Benjamin Alire Sáenz](#)
[raúlrsalinas](#)
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Ensemble and a Resident Playwright at Chicago Dramatists. She was born in Sinaloa, Mexico and moved to Texas in the late 80's. Saracho attended Boston University where three of her plays, *Miss Norma and the Alligator*, *Maya Takes a Moonbath* and *La Dueña*, received Premiers. Tanya has studied writing with Maria Irene Fornes (Latin Am. Writers Retreat), Derek Wolcott, Kate Snodgrass and Claudia Allen. In Chicago, *La Dueña* received a staged reading at the Tony-Award-winning, Victory Gardens Theatre. Also while in Chicago, her writing has been featured in all of Teatro Luna's ensemble-built works including *Generic Latina*, *Dejame Contarte*, *The Maria Chronicles*, *SOLO Latinas* and *S-E-X-Oh!* Saracho's play *Kita y Fernanda* received a full production at Luna in early 2003, along with a reading at Repertorio Español while a finalist for the 2003 Nuestras Voces playwrighting competition. Other Awards include: The Ofner Prize given by the Goodman Theatre and Christopher B. Wolk Award at Abingdon Theatre in NYC (finalist).

Directing (and co-directing) credits include: The remount of *Generic Latina*, *Piece of Ass* for Estrogenfest and *The Maria Chronicles* for both the Goodman's Latino Theater Festival and the critically acclaimed full-length run at Teatro Luna, *S-e-x-Oh!*, *Que Bonita Bandera* and *Three Days* for *SÓLO Latinas*, and the upcoming *Knowwhatimean* written by Idris Goodwin and Kevin Coval.

Chicago acting credits include: Sandra in *Living Out with American Theatre Co./Teatro Vista*, *Vecina* in *Electricidad* at the Goodman Theatre, *The Angel* in *Angels in America*, and *Martirio* in *La Casa De Bernarda Alba* with Aguijon Theater. In the winter of 2005, Saracho premiered her solo play *To Red Stick* at Chicago Dramatists, in Teatro Luna's critically acclaimed evening of solo work, *SÓLO Latinas*, which was later remounted in the 2005 Theatre-On-The-Lake Season. Tanya's voice can be heard around the country in many radio and television commercials. TeatroLuna@aol.com

DANA CRUZ (artistic ensemble) loves the ladies de Teatro Luna and is excited to team up with them. Recent Chicago credits include the *Let the Eagle Fly* at the Goodman's Latino Theater Festival, *Maria Chronicles*, and *S-E-X-Oh!* with Teatro Luna and *Generic Latina* with the touring company Teatro Luna... Anda, *CityGirl & Game/Place/Show* with the Neofuturists and *Acts of*

1

Mercy by John Michael Garces with Flushpuppy Productions to name a few. She has performed professionally with companies in Chicago, New York and Boston and is currently teaching theater at Our Lady of Tepeyac High School and working as a massage therapist in Evanston, IL. She is an Aries. She hates talking about herself in the third person and is oh so excited to be marrying the T-man on June 2005. danamarieelez@hotmail.com

MIRANDA GONZALEZ (artistic ensemble/touring director) is an original founding member of Luna. Teatro Luna credits include the original production of *Generic Latina*, *Probadita*, *Mas Probadita*, both the New York and Chicago mountings of *Dejame Contarte*, *SOLO Latinas* and *S-E-X-Oh!* She has appeared in numerous industrials and commercials in the midwest, as well as the dearly departed Joan Cusack television series *What About Joan?* where she played a recurring role. Miranda is a loan officer and mother by day, and a Lunatica by night. mlina13@yahoo.com

suzette MAYOBRE(artistic ensemble) comes to us from the sunny state of Florida, where after a life of sun and fun, she decided to move to the bitter cold of Chicago! Fortunately, she met the wonderful ladies of Teatro Luna, who have made the transition easier and have provided her with numerous opportunities to nurture her art. Her roots in entertainment were planted while at the University of Miami, where she co-hosted a live, weekly morning show, worked at the university radio station, and produced a feature-length documentary entitled *Last Night In Cuba*, which she holds very dear to her heart. After receiving her degree in Broadcast Journalism from the University of Miami, she decided that she wanted to pursue her acting. She has worked on several commercials, industrials, voice overs, independent films and television, most recently as a guest reporter for *Control*, a Univision Network program. Her theater credits includes work with Teatro Luna, Teatro Vista, *Salsation!* and *Eclipse Theatre* among others. giugno10@aol.com

maritza Cervantes (artistic ensemble) is a Mexican-American actress/musician/artist born and raised in Chicago. Past credits include: *Al son...que me toques* *Lorca* *La Molecula Artistica: Nido del Mar*, *La Casa De Bernarda Alba*, *Aguijon Theatre*, *Polaroid Stories*, *En Mortem* *Flush Puppy Productions*, and *S-E-X-Oh!* with Teatro Luna. Maritza is Co-founder of the

acoustic/hip-hop/soul influenced musical outfit the LUNA BLUES MACHINE. mari2420@aol.com

yadira CORREA (artistic ensemble) Crazy curly haired Puertorican who's acting credits include: *Vagina Monologues*, *For Colored Girls/Who Have Considered Suicide When the Rainbow is Enough*, *María Chronicles*, *Sketchbook* and *S-E-X-Oh!* yco76@hotmail.com

CURRENTLY PLAYING: MACHOS



November - December 2007 at the Chicago Dramatists Teatro Luna is doing WHAT???? This fall, presentamos A new play by Teatro Luna.

MACHOS: Be a Man?...

Men. Women. Women dressed as men. Teatro Luna, Chicago's All-Latina Theater Company, announces the world premiere of **MACHOS**, an interview based play about contemporary masculinities. In 2006, frustrated with boyfriends, brothers, and bosses, the company of Latina women set out to answer the question: what are men really thinking?

The result is **MACHOS**, a performance drawn from interviews with 50 men nationwide and performed by an all-Latina cast in drag. From a young man's relationship with his correctional officer father to man cheating on his wife with himself, to an epic confrontation between fraternity brothers, **MACHOS** presents a

range of true-life stories with Teatro Luna's trademark humor and unique Latina point of view.

MACHOS follows the critically acclaimed shows S-E-X-OH and LUNATIC(A)S and moves beyond the everyday stereotypes of gender, offering a complex look at how 50 men (and eight Latina women) learned how to be men. As always, Teatro Luna is cheeky, straightforward, and willing to ask even the most hard hitting questions: *exactly how did you learn to use a urinal?* **MACHOS** is presented In English with a sprinkle of Spanish.

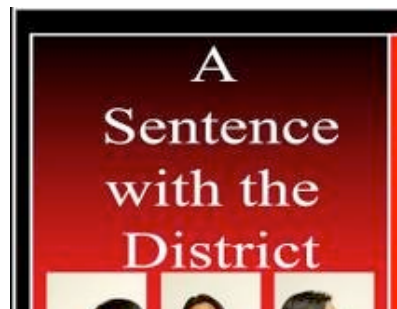
MACHOS

Developed and directed by Coya Paz . Created by El Teatro Luna. Coya Paz is the Co-Artistic Director of Teatro Luna, and was named one of UR Magazine's 30 Under 30 in 2005 and one of GO NYC! Magazine's 100 Women We Love in 2007. She was the 2006-2007 Artist-In-Residence at the Center for the Study of Race, Politics, and Culture. Previous collaborations with Teatro Luna include *Generic Latina*, *Dejame Contarte*, *The Maria Chronicles*, and *S-e-x-Oh!*

**Chicago Dramatists 1105 W Chicago Ave
Chicago, Il 60622 Previews: November 5, 6, 7 @
7:00 pm Runs: November 8th 0 December 16th
2007 Thursdays, Fridays, & Saturdays at 7:30
pm & Sundays at 6:00 pm**

**For more information, please call 773-878-LUNA
or email us at: info@teatroluna.org**

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Lisa Alvarado

Labels: [community art](#), [community building](#), [community theater](#),
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posted by Lisa Alvarado | [12:01 AM](#)  

2 Comments:

 **Anonymous said...**

Why is Teatro Luna sexist? I thought we were about latina/o and chicana/o. How are they serving the entire community?

[4:19 PM](#)

 **[Lisa Alvarado](#) said...**

I'm not in agreement that Teatro Luna is sexist. I think that there is much to consider regarding how sexual identity is constructed v. what's 'natural.'

Anytime someone pushes the envelope and makes us ask questions about who we are and why we behave like we do, is at least for me, doing important work for the community-at- large.

MACHOS is based on interview with men who were clear that their real life revelations would be used for the piece.

[8:48 AM](#)

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