

HUGO SALAZAR AND EDDA DE LOS RÍOS LATIN AMERICAN THEATER VIDEO COLLECTION

Introduction

The Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection consists of over 240 titles in VHS. There is a detailed inventory of these titles. Most of its contents consists of non-commercial tapes, made with the permission of the players and theater groups whose performances were taped, and obtained by Professor Luis Ramos-García, of the Department of Spanish & Portuguese Studies at the University of Minnesota, from those players and theater groups with the understanding that they were going to be used for educational purposes only, and tapes solicited by the States of Ibero-American Studies Series (sponsored by the Dept. of Spanish & Portuguese Studies) from its participants since 1995, and donated with the understanding that they were going to be used for educational purposes only.

This collection was donated by Professor Luis Ramos-García to the University of Minnesota Libraries in the summer of 2007. Charles Spetland, Collections Librarian at that time, wrote to Professor Ramos-García a letter of acceptance dated 25 September 2007, where he agreed, on behalf of the University of Minnesota Libraries to keep this collection non-dispersed under the name "Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection," to house it in a close-stack area, and to have it cataloged using the detailed inventory that Professor Ramos-García provided together with the videocassettes, thus making it readily available to faculty, students, staff, and the general public, to use it at the University of Minnesota Libraries. Potential users of this collection will be scholarly researchers, some from other institutions, but mostly faculty and graduate students in the departments of Spanish & Portuguese Studies, Chicano Studies, and Theater Arts & Dance at the University of Minnesota. I suspect that some undergraduate students writing senior theses on Latin American theater, culture, and social issues may want to use it too.

Housing, Preserving, and Making Accessible the Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection

This collection is housed with the audiovisual collections of the University of Minnesota Libraries in the Twin Cities, located in Walter Library. The videocassettes are kept together, in closed stacks, and non-circulating (room-use only).

The Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection has been cataloged as one title with one call number. This guide lists the individual titles in the collection. The individual videocassettes and videodiscs are labeled with an item number as well as with that call number. This guide is also linked to the collection title record in MNCat, with a referenced "Finding Aid" link in the catalog record. Each videocassette and videodisc has a label including the call number assigned to the collection, and the individual number assigned to it in this guide. The collection has been digitized to DVD as the access copies. Accordingly, the VHS masters have been retained in storage, but are not accessible to the public.

Requesting Access to the Videos (REQUIRED in advance of arriving in the Walter SMART Commons)

Those interested in access titles from the **Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection** are required to place a request for the items 24 hours in advance before arrival. To do, they should use the online page form found at: <https://z.umn.edu/satheater>.

Note: This advanced paging service is only available Mon-Fri. (as is the case with room-use only materials in the James Ford Bell Library in Wilson Library). Tapes in this collection being held for a user in the Walter Library are placed in cabinets in the staff area during the day. In order to enforce the room-use only restriction of items in the Hugo Salazar and Edda de los Ríos Latin American Theater Video Collection, this policy is indicated on a label placed on each videocassette and DVD, alerting both the staff member on duty retrieving it and the user to this restriction.

Rafael E. Tarragó
Librarian for Iberian, Ibero-American & Chicano Studies
University of Minnesota Libraries
Minneapolis, December 2012 (updated July 2014 by Scott Spicer)

Video #1
Muestra Regional de Teatro Peruano
Maguey-Tuquitos-Mientrastanto—Motin Lima

Title: Muestra Regional de Teatro Peruano

Name of group (affiliation): Maguey-Tuquitos-Mientrastanto—Motin Lima

Place/Year: Lima-lea-Callao. November 1991

Length of play: 19:00

Credits: Produced by Videos Maracay Producciones
No actors, directors or sponsors listed

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Bad. The movie is very jumpy as if the tracking needs to be fixed. Also, the colors are really bright which make it hard to see faces well. Shades also cover their faces.

2) Audio: Regular. It is hard to hear voices when the background music is playing.

Comments: This video is about a parade which takes place in Lima. Then there are few short dramas. It ends with public commentaries on the production. It was made in memory of Alberto Montalva, an actor and classmate who passed away.

Video #2
Panorama del Teatro Peruano Actual
Comunidad de Lima en colaboración con Nexo, Asociación de Comunicación

Part #1

Title of play: Panorama del Teatro Peruano Actual

Name of group (affiliation): Comunidad de Lima en colaboración con Nexo, Asociación de Comunicación

Place/Year: Lima/1989

Length of play: 19:22

Credits: Produced by Centro de Documentación e Investigación Teatral.

Sponsor: Concytec

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The video is too bright. It is fuzzy throughout the entire video.

2) Audio: Excellent. It is clear and articulate.

Comments: This video is mainly composed of clips of Lima as a city. The clips are of parades and theatrical works.

Continuation

Video #2

Panorama del Teatro Peruano Actual

Comunidad de Lima en colaboración con Nexo, Asociación de Comunicación

Part #2

Title: Panorama del Teatro Peruano Actual

Name of group (affiliation): Comunidad de Lima en colaboración con Nexo, Asociación de Comunicación

Place/Year: Lima/1994

Length of play: 19:27-53:56

Credits: Produced by “El taller libre de televisión de la facultad de ciencias de la comunicación de la universidad de Lima.”
Directed by Carlos Padilla.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The video is fuzzy/not very clear. Also, it is a little bit dark. Some acts are extremely dark and fuzzy.

2) Audio: Regular. It is difficult to understand voices over the background music. You have to pay a lot of attention to understand the words. The volume has to be very loud to be able to hear it.

Comments: This video is of a drama performance.

Video #3
XVI Muestra de Teatro Peruano (“NAHA”)
Grupo de Teatro Yurimaguas

Title of play: XVI Muestra de Teatro Peruano (“NAHA”)

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/1994

Length of play: 49:25

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

- 1) Visual:** Bad. This video is Shaky. It seems as if the tracking is off, but it is not. Also de video is dark. There are some parts in the video where the visual part stops and the screen becomes blue, yet the audio remains and you can still hear the play.
- 2) Audio:** Bad. It is difficult to understand voices. You need to have the volume on very loud in order to hear it well. Also, you can hear the people who are sitting near the cameraman. Voices are distorted throughout the production.

Comments: None.

Video #4
Muestra Nacional de Teatro Peruano
Grupo de Teatro Yurimaguas

Title of play: Muestra Nacional de Teatro Peruano

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/August 1994

Length of play: 2:00:23

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. However, the video opens (for a really short time) with short segments divided by a blue screen. Also, faces are a little bit dark due to outdoor shades. There is one 30-second part in the video where the video becomes jumpy as if the tracking needs to be fixed.

2) Audio: Regular. It depends on the scene.

Comments: The video ends abruptly during a parade.

Video #5
Muestra Teatral Indígena (“Pasacalle”)
Grupo Teatral Arenas Yurimaguas/Organización: IPCAA

Title: Muestra Teatral Indígena (“Pasacalle”)

Name of group (affiliation): Grupo Teatral Arenas Yurimaguas/Organización: IPCAA

Place/Year: Yurimaguas/ August 1994

Length of play: 2:00:00

Credits: Produced by Municipalidad Provincial

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. However, there were some problems every now and then. For example, there are shades on faces since it is filmed outdoors. It is easiest to distinguish and see things in the day like the parade (these are visually excellent), as compared to things at night.

2) Audio: Regular. There is nothing irregular about the audio on this video.

Comments: There are a few parts in the video where the tracking goes bad. For example, 1:11:30 (for about 40 seconds), 1:20:00 (for about 3 minutes), 1:27:00, 1:30:00, 1:39:00, 1:48:00, 2:00:00.

Video #6
Grupo de Teatro Yurimaguas (“Huancayo ’96”)
Grupo de Teatro Yurimaguas

Title: Grupo de Teatro Yurimaguas (“Huancayo ’96”)

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/ 1994

Length of play: 58:25

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The drama is a little dark and yellowish-tone since it is indoors.

2) Audio: Regular. There is nothing irregular about the audio on this video.

Comments: Overall, this is a great video to watch. There were no tracking problems. Everything was good. The performance opens with seven minutes of the drama's title. You might want to fast-forward the beginning because of this. The setting includes wooden crosses, candles, and three actors: two men and one lady. The production goes from “10 ridículo al drama.” The performance is followed with personal commentaries from the audience.

Video #7
“La Pandilla de los Dioses”
Escuela de Teatro de la Pontificia Universidad Católica

Title of play: “La Pandilla de los Dioses”

Name of group (affiliation): Escuela de Teatro de la Pontificia Universidad Católica

Place/Year: Yurimaguas/1994

Length of play: 1:14:35

Credits: Produced By Video Art Studio
Muestra taller de verano/ Alumnos de 1er año
General Director: Wili Pinto Cardenas
Director of E.T.U.C.: Marfa Luisa de Zela
Texto y Fuentes: Los actores: Jorge Sarmiento; Wili Pinto C.
“Poemas de Bertolt Brecht, El Fantasma de Charles Dullin de Albert Camus, de
Antonia Artaud y otros innombrables.”
Actores: Eureka: Santiago Abadia
La prostituta: Patricia Alcalde
Mambiu: Leslie Barcellos
Pirana: Ricardo Delgado
El soldadito: Erick Garda
La Diosa del sitio: Mirka Hermoza
La ciega: Maya Mechan
El creador: Ericka Mesia
La vieja: Rocio Rodriguez
Valer: Daisy Sanchez
(not certain if Valer is the correct name)
Cerebro: Christian Ysla

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The video is really bright since it is done outdoors.

2) Audio: Regular. At the beginning it is difficult to hear the actors because of the background noises.

Comments: The setting is very interesting. It appears as though they spent a long time working on it.

Video #8
XVI Muestra de Teatro Peruano
Grupo de Teatro Yurimaguas

Part #1

Title: XVI Muestra de Teatro Peruano

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/1994

Length of play: 48:54

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor.

2) Audio: Regular. The only reason it is not excellent is because the actors, particularly the male one, speak really fast. This makes it difficult to understand him.

Comments: This play has three actors: one male and two females. It appears to be a comedy. The actors are constantly changing costumes. I think it is a children's play since the audience is composed mainly of young children.

Continuation
Video #8
XVI Muestra de Teatro Peruano
Grupo de Teatro Yurimaguas

Part #2

Title: XVI Muestra de Teatro Peruano

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/ 1994

Length of play: 48:56-1:47:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) **Visual:** Regular. The lighting is too bright. Because of it, you cannot distinguish faces.

2) **Audio:** Regular. The volume on the television has to be super loud in order to hear it. Also, when there is music playing in the background, the music drowns out the actors' voices.

Comments: This play opens with a mom chasing a girl around this indoor jungle-gym. New actors occasionally come into the picture. They frequently change costumes and play new roles.

Continuation
Video #8
XVI Muestra de Teatro Peruano
Grupo de Teatro Yurimaguas

Part #3

Title: XVI Muestra de Teatro Peruano

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/1994

Length of play: 1:52-1:54:02

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The movie is dark a fuzzy.

2) Audio: Regular.

Comments: The setting is a school room in which the students are seated in a circle. The teachers are setting at the front of the room leading a discussion.

**Video #9 “Yurimaguas ‘94-
Grupo/2”
Grupo Teatral Los “Kiris” CEA “'IN'” SAN L**

Part #1

Title: “Yurimaguas ‘94-Grupo/2”

Name of group (affiliation): Grupo Teatral Los “Kiris” CEA “'IN'” SAN L

Place/Year: August 9, 1992; Yurimaguas/ 1994 71?

Length of play: 34:35

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. The colors appear reddish-orange because of the lighting. The lighting is low to make it appear as if the actors are in the dark.

2) Audio: Regular. At first the video is nonverbal. With time, the actors begin to speak. The voices are distorted somewhat since the performance is done in a theater where the voices are amplified and echoed.

Comments: This play appears to be about a tribe of people. I believe are Native Americans.

Continuation

Video #9

“Yurimaguas ‘94-Grupo/2”

Grupo Teatral Los “Kiris” CEA “IN” SAN L

Part #2

Title: “Yurimaguas ‘94-Grupo/2”

Name of group (affiliation): Asociación Teatral Paucal Tarapoto

Place/Year: Yurimaguas/ 1994

Length of play: 34:39-42:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) **Visual:** Regular. This video is dark and somewhat fuzzy. The camera constantly focuses itself and then becomes fuzzy.

2) **Audio:** Regular.

Comments: None.

Continuation

Video #9

“Yurimaguas ‘94-Grupo/2”

Grupo Teatral Los “Kiris” CEA “IN” SAN L

Part #3

Title: “Yurimaguas ‘94-Grupo/2”

Name of group (affiliation):

Place/Year: Yurimaguas/ 1994

Length of play: 42:05-1:13:41

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. It is dark and somewhat fuzzy. In general, any acts on film done in dark settings are harder to see than those done in lighter settings.

2) Audio: Regular. However, there are some tracking problems. Fortunately, these come into account near the end of the play when the actors bow. At this point the screen turns blue and you can only hear the action, while there is nothing visual on the screen.

Comments: None.

Continuation

Video #9

“Yurimaguas ‘94-Grupo/2”

Grupo Teatral Los “Kiris” CEA “IN” SAN L

Part #4

Title: “Yurimaguas ‘94-Grupo12”

Name of group (affiliation):

Place/Year: Yurimaguas/ 1994

Length of play: 1:13:42-1:23:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. There are problems in which the screen is shaky and lines appear on the screen.

2) Audio: Excellent.

Comments: None.

Continuation

Video #9

“Yurimaguas ‘94-Grupo/2”

Grupo Teatral Los “Kiris” CEA “IN” SAN L

Part #5

Title: “Yurimaguas ‘94-Grupo/2”

Name of group (affiliation): MBR Radio

Place/Year: Yurimaguas/1994

Length of play: 1:13:42-1:27:54

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: None.

Video #10
XVI Muestra Nacional de Teatro Peruano
Grupo de Teatro Yurimaguas

Title: XVI Muestra Nacional de Teatro Peruano

Name of group (affiliation): Grupo de Teatro Yurimaguas

Place/Year: Yurimaguas/ 1994

Length of play:

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor.

2) Audio: Poor.

Comments: It seems that there is something wrong with this video.

Video #11
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title: XVI Muestra Nacional de Teatro

Name of group (affiliation):

Place/Year: Yurimaguas/August 1994

Length of play: 23:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. At times out of focus, frozen images, some jumps.

2) Audio: Regular/Poor. Difficult to understand due to echo effects and poor pitch quality.

Comments: The video begins several minutes after the play started. This play involves a mythical setting in which indigenous languages and customs are confronted by modern civilization. Most of the play is in an indigenous language; very little Spanish is used. This is only a portion of the play; it is continued on XVI Muestra Nacional de Teatro—Video #12.

After this part of the play, there are 8 minutes of interviews with a Costa Rican “dramaturgo” who expresses his opinions about the play and describes his involvement in it.

Continuation

Video #11

XVI Muestra Nacional de Teatro Yurimaguas

Part #2

Title of play: Regina

Name of group (affiliation):

Place/Year: Yurimaguas / August 1994

Length of play: 07:31

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Regular/poor. Difficult to understand at times due to echo effects and poor pitch quality.

Comments: An actress dressed as Indian tells the story of a battle between Chile and Bolivia. She describes from her perspective as a wife how many indigenous people disappeared, reflecting on those who escaped and hoped to return to their homeland.

Continuation

Video #11

XVI Muestra Nacional de Teatro Yurimaguas

Part #3

Title of play: La Embarcada

Name of group (affiliation): Yucamasqui

Place/Year: Yurimaguas/ August 1994

Length of play: 12:28

Credits:

Director: Ricardo Birgues

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Sometimes out of focus.

2) Audio: Regular. While she speaks, voice is distant. Sound is excellent while she sings. (Most of play is done in song.)

Comments: This play is adapted from a book. Through Spanish song, the actress describes the experiences of a single woman in her struggle for survival. This is a denouncement of “machismo” in the Amazon.

Continuation

Video #11

XVI Muestra Nacional de Teatro Yurimaguas

Part #4

Title of play: NA

Name of group (affiliation): Arenas

Place/Year: Yurimaguas / August 1994

Length of play: 23:35

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. Occasionally frozen images.

2) Audio: Good. Missing sound for a short time in middle of video.

Comments: This is a political play with an educational purpose to show the need for uniting campesinos in order for them to obtain peace and freedom from the threat of the Shining Path and narcotraffickers.

For 43 minutes after the end of the last play on this video (Video #11-part #4), critics and directors, including Sara Joffree, critique the plays (La Embarcada, Regina, etc.) that have been presented. However, the sound quality is very poor in these discussions, and the visual display is shaky, fuzzy, and frozen at times.

Video #12
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas / August 1994

Length of play: 55:54

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent/Good. There is an abrupt stop/start during the discussion.

2) Audio: Good.

Comments: This part of the video is comprised of a discussion in which the actors and directors explain their different roles in the plays (La Embarcada, Regina, etc.) Critical comments and questions about the plays are also included as well as discussion of the future of Peruvian theater and the search for a “payaso andino.”

Continuation

Video #12

XVI Muestra Nacional de Teatro Yurimaguas

Part #2

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 23:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. At times out of focus, frozen images, some jumps.

2) Audio: Regular/Poor. Difficult to understand due to echo effects and poor pitch quality.

Comment: The video begins several minutes after the play has started. This play involves a mythical setting in which indigenous languages and customs are confronted by modern civilization. Most of the play is in an indigenous language; very little Spanish is used. This is only a portion of the play; it is continued on XVI Muestra Nacional de Teatro—Video #11.

Note: This content is similar to what is on Video #11, without the interview component.

Continuation
Video #12
XVI Muestra Nacional de Teatro Yurimaguas

Part #3

Title of play: Regina

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 07:31

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Regular/poor. Difficult to understand at times due to echo effects and poor pitch quality.

Comments: An actress dressed as Indian tells the story of a battle between Chile and Bolivia. She describes from her perspective as a wife how many indigenous people disappeared, reflecting on those who escaped and hoped to return to their homeland.

Note: This content is the same as Video#11—part 2.

Video #13
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title of play: “La Carreta”

Name of group (affiliation):

Place/Year: Yurimaguas/August 1994

Length of play: 1:26:29

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Occasionally images disappear and suddenly return.

2) Audio: Regular. Actors speak too fast.

Comments: This is a children's play involving comic satire. With actors acting as clowns, the story portrays the daily lives of poor people in economic hardship. Puppets, masks, costumes, and a wheelbarrow add to the interest level of the “play within the play.”

Following the play, there are 17 minutes of interviews. The first interview is with an actress from Yucamasqui who stresses the significance of why Yurimaguas has been chosen as the location for Muestra Nacional; the second is with Imelba (?) Vega Centeno (an anthropologist) who comments about the plays and the misinterpretation of the Andean theater. She also stresses the importance of utilization of the topic of emancipation of the woman from being dependent on men. Vega Centeno's criticism is in conflict with those made by “dramaturgos.” The audio and visual quality of this portion of the tape is good if the volume is kept at a normal level.

Continuation
Video #13
XVI Muestra Nacional de Teatro
Yurimaguas

Part #2

Title of play: Teatrin

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 17:25

Credits: Jose Fernandez Mendoza

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Images are fuzzy.

2) Audio: Intolerable. Unintelligible due to low volume.

Comments: This play featuring two actors shows the results of people going off to battle. A number of negative consequences of defending the country include the loss of life, limbs, and economic crisis.

Video #14
XVI Muestra Nacional de Teatro
Yurimaguas

Title of play: NA

Name of group (affiliation): Jeveros

Place/Year: Yurimaguas/August 1994

Length of play: 57:25

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Occasionally has abrupt stop/starts and shaky images.

2) Audio: Poor. Volume is too soft and some echo effects.

Comments: With the use of Andean music and language, this play involves actresses dressed in “polleras” and “sombrosos” representing Bolivian women. It questions Andean cultural values (e.g., “sistema de ayuda”, solidarity) and rights.

Following the performance, critics, including Sara Joffree and Imelda Vega Centeno, discuss the play for eight minutes.

Video #15
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 58:40

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Occasionally out-of-focus.

2) Audio: Regular. Volume is too soft and some echo effects.

Comments: This play involves dialogues between campesinos which tell of struggles with landlords, the injustice of inability to possess land, the need for education, and the visualization of solution and hope in the form of a ghost.

Continuation
Video #15
XVI Muestra Nacional de Teatro
Yurimaguas

Part #2

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 47:00

Credits:

Obra adaptada de los cuentos escri por	José Manuel
Director:	Edwin Medina
Actors:	Maribel Salazar Julia Salazar Yolanda Medina Erlinda Alarcón Hugo Valer Others

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Between minutes 35 and 37, there are no images or sound.

2) Audio: Good. Between minutes 35 and 37, no sound.

Comments: This play portrays the most recent two decades of campesino life through the contrast of two scenes, semi-nudity and live campesino music (in Spanish and an indigenous language).

Video #16
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/August 1994

Length of play: 36:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Occasionally out-of-focus, frozen or blurry images. Some tracking problems.

2) Audio: Regular/Poor. Some echo effects.

Comments: The performance involves a campesino woman with a child telling of her trials against death due to poverty. She sings tragic songs in Spanish to narrate her story.

Note: Beginning and ending of performance are missing.

Continuation
Video #16
XVI Muestra Nacional de Teatro
Yurimaguas

Part #2

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 26:02

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Some shaky images and tracking problems.

2) Audio: Regular/Poor. Sound too soft.

Comments: Involving audience participation, costumes, and parades, this performance, a “espectaculo publico callejero,” shows the celebrations of everyday life.

Note: Beginning of performance is missing from the tape.

Continuation
Video #16
XVI Muestra Nacional de Teatro
Yurimaguas

Part #3

Title of play: Acambu

Name of group (affiliation): Actores Ambulantes

Place/Year: Yurimaguas/ August 1994

Length of play: 30:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Colors change, occasional stop/starts, shaky images, and tracking problems.

2) Audio: Good. Except when video stops.

Comments: This performance features a dialogue between a patient and a doctor who discuss the sale of human organs for dollars which makes people near death afraid of dying. Other topics included are the blood of homosexuals, the disabled, and blacks.

Note: End of performance is missing. There is part of a videotaped movie on the remainder of this tape—it has nothing to do with the “muestra.”

Video #17
XVI Muestra Nacional de Teatro
Yurimaguas

Part #1

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 38:50

Credits:

Actors:	José Antonio Alonso Félix Antequera Dania Aguerreberez Ivanessa Cabrera Carlos Cruz Antonia Fernández Pablo Guevaro Sandra Lorenzo José Juan Rodríguez Ileana Wilson
Musicos:	Agustín Gómez Alfredo Hernández Leandro Moré José del Pilar Suarez Jomary Hechavarria Inás Larrinaga
Direccion:	Flora Lauten
Dramaturgia:	Raquel Carrió Flora Lauten
Diseño escenografico y vestuario:	Eduardo Arrocha
Luces:	Carlos Repilada
Danza:	Rodolfo Alcalá
Realizacion Mascaras:	Alberto Velázquez
Fotos:	Feliz Antequera
Sonido:	Carlos Fernández
Luces:	Manolo Garriga
Asst. Dirrecion:	Fanny Rojas

Continuation
Video #17
XVI Muestra Nacional de Teatro
Yurimaguas

Produccion:	Alina Socorro
Realizacion Vestuario:	Talleres Minist. Cult. Aurora Delgado Novia Pérez
Maquillaje:	Adela Prado
Administracion:	Lourdes Navarro
Asst. Produccion:	Lydia Rodríguez Nora Valdés

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Poor tracking, darkening causes poor color contrast at times.

2) Audio: Good. Clear sound quality.

Comments: From the perspective of those who were conquered, this play uses live music to make a denouncement of the consequences of the Conquest in terms of poverty, unemployment, the loss of Incan culture and its treasures, and religion as well as how they were taught to view the Spanish.

Continuation
Video #17
XVI Muestra Nacional de Teatro
Yurimaguas

Part #2

Title of play: NA

Name of group (affiliation):

Place/Year: Yurimaguas/ August 1994

Length of play: 25:01

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some tracking problems.

2) Audio: Good.

Comments: Telling the biblical story of the creation of the world satirically, a narrator using black cadence and puppets to show that the existence of badness is due to the possession of bad spirits.

The next part of the video contains a 45 minute discussion of the preparation and development of the muestra. Sara Joffree and other organizers are involved in this roundtable; final comments stress the need for better organization and publicity for future muestras.

Note: The conclusion of this play is not on the video.

Video #18
Muestra Regional

***Not professionally filmed video. This is a video which contains three complete works (the fourth is cut off).**

Part #1

Title of play: Muestra Regional—"Lejos del amor"

Name of group (affiliation):

Place/Year: Lima, 1996

Length of play: 59:10

Credits:

"Dedicados a aquellos niños lejos de todo amor, a aquellas personas más especiales que nosotros"

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Often not well focused, bouncy, too light to see faces and expressions. Spans in and out often.

2) Audio: Good. The only sound is music.

Comments: This work is a conglomerate of different short skits which are in mime. Sometimes a video of the actors is present on a screen behind the stage.

Continuation
Video #18
Muestra Regional

Part #2

Title: Muestra Regional

Name of group (affiliation):

Place/Year: Lima 1996

Length of play: 16:46 (starts at 59: 12)

Credits: N/A

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Fuzzy, too much light

2) Audio: Good. Sometimes music overpowers voices.

Comments: A landlord requires that her alcoholic tenant pay the rent, which the tenant does not have. The tenant's artistic friend loses faith in his artistic abilities.

Continuation
Video #18
Muestra Regional

Part #3

Title: Muestra Regional

Name of group (affiliation):

Place/Year: Lima 1996

Length of play: 42:62 (starts at 1:16)

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Fuzzy, too much light.

2) Audio: Good. Excellent.

Comments: This is a work about how Death cannot be barred from a king's palace. The king becomes crazed because he cannot avoid Death's presence.

Video #19
Taller Cuzco

***Not a professionally filmed video. The play is filmed three different times in different places.**

Title of play: El regreso

Name of group (affiliation): Yuyachkani: Debora Correa
Fidel Marquiade

Place/Year: Cuzco/March 4, 1994

Length of play: 2:01

Credits: Yuyachkani, profesores, campesinos y jóvenes

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: 1st, Regular/Poor. 2nd & 3rd, Regular/Good.

2) Audio: Good.

Comments: The play is filmed three times on this video. This is a play which praises those who take care of life. It is a play which promotes pride of indigenous culture.

It starts off in black and white. The first play takes place at night in a plaza.

Second play starts: 37:53 Interview with Debora Correa and Fidel Marquiade, as well as with other members of the cast.

Third play starts: 1:31 Takes place in (Chinchero) archeological settings. Begins with a man speaking native language.

Video #20
Taller de teatro “Imágenes”

Part #1

Title of play: “Lejos del amor”

Name of group (affiliation): Taller de teatro “Imágenes”

Place: Lima/July 1994

Length of play: 04:07

Credits:

Actores: José Luis Barandiaran
Milagros Barreto
Julia Barreto
Patricia Barreto
Geovana Benavente
Ivan Bobbio
Miguel Castillo
Rafael de la Fuente
Tatiana del Pozo
Claudia Erickson
others

Dirección: Rocío Ratto
Ernesto Pimentel

Producción: Taller de teatro “Imágenes”

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This educational video is dedicated to the children “lejos de todo amor” and, with music accompaniment, utilizes real images of working children in poverty and their survival.

Continuation
Video #20
Taller de teatro “Imágenes”

Part #2

Title of play: “Solo el amor”

Name of group (affiliation): Taller de teatro “Imágenes”

Place/Year: Lima/July 1994

Length of play: 1:28:01

Credits:

Actores:	Pilar Ferreyra Denisse Gutiérrez Milagros Gutiérrez Alberto Ibañez Fernando Landa Abe Lacs Carla Leyva Inés Loren Sandra Maguina Erica Moreno others
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Dirección:	Rocío Ratto Ernesto Pimentel
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Producción:	Taller de teatro “Imágenes”
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Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This educational video involves impersonation acts done by “personas especiales” in the form of a talent show. Some of the vignettes involve lip synching, storytelling, and dancing. All communication is done through music and mime.

Video #21
Asociacion de artistas especiales
Grupo de teatro “Imágenes”

***This is a professionally filmed video with credits.**

Title: “Reportajes”

Name of group (affiliation): Grupo de teatro “Imágenes”

Place/Year: Lima/December 1996

Length of play: 19:02

Credits:

Program:	Panorama
Reporter:	Verónica Nuñez
Asst. Director of Grupo “Imágenes”:	Nino Mirones
Director of Grupo “Imágenes”:	Rocío Ratto
Artistic Director:	Luis Peñaherrera

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This video tells the story of Grupo “Imágenes,” which was started in 1994, to give “personas especiales” a theatrical form that functions as a way of freedom utilizing communication and reciprocal language. Interviews of the actors and the group’s director as well as clips of previous performances are presented as the reporter tells how the group prepares for their presentations.

Video #22
Taller de teatro niños y jóvenes: El Guayabo

***A professionally filmed video.**

Part #1

Title of Play: Taller de teatro niños y jóvenes: El Guayabo

Name of group (affiliation): Many

Place/Year: Lima/1994

Length of play: 26:00

Credits:

Taller de teatro

Músico percusionista	Otto Gyga
Bailarina de danzas costeñas	Mónica Rojas
Actor	Luis Sandoval
Actriz alemana	Claudia Louhman
Actor	Alfredo Alarcón
Bailarina de danza contemporanea	Rossana Peñaloza
Artista Plástico	Jorge Baldeón
Actriz	Anna Correa

Taller de teatro para espacios abiertos niños y jóvenes del Guayabo, Chíncha, Perú

Taller de zancos	Alfredo Alarcón
	Luis Sandoval (teatro de milenio)
Taller de danza	Rossana Peñaloza (DO UT DES)
Taller de escobas y banderas	Ana Correa (Yuyachkani)
Cantos y juegos	Alfredo Alarcón
	Ana Correa
	Luis Sandoval
	Mónica Rojas
Taller de dibujo	Jorge Baldeón
	Rossana Peñaloza
Taller de música	Otto Gyga
	Mónica Rojas
Apoyo permanente	Claudia Louhman (Grupo “Pachanga”)
Colaboración	Gina Beretta
	Pachi Valle Riestra
Confección de máscaras	Gustavo Boada
	Jorge Baldeón (Taller de mascaras de Yuyachkani)
Plástica y producción	Jorge Baldeón
Dirección general	Ana Correa (Grupo Cultural Yuyachkani)
Apoyo	Programa de combate al racismo (WCC)

Registro de video	Rossana Peñaloza Jorge Baldeón
Fotografía	Otto Gyga
Edición	Jorge Baldeón Mónica Rojas Ana Correa
Música	Conjunto "Cumanana" Nicomedes Santa Cruz Vicente Vasquez Niños Santa Cruz Alicia Maguina Carlos Hatre Abelardo Vásquez Marco Martos "La Escalerita"
Auspicio post-producción:	Instituto Comunicación y desarrollo (TLF 714979)
Area Pedagógica:	Grupo Cultural Yuyachkani Tacna 363 Magdalena Del Mar (TLF 619597)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Cuts-off frequently as if tape were damaged, otherwise tape is clear and easily viewed.

2) Audio: Regular. When tape cuts-off sound is also lost, otherwise easily understood.

Comments: "Taller de Teatro Jóvenes y Niños, de 2 al 10 de Febrero de 1994 nos encontramos un grupo de artistas venidos del teatro, la música, la danza y la plástica, con los niños y jóvenes del centro poblano del Guayabo para intercambiar experiencias y bailar, cantar, pintar, enmascarados, subimos a los zancos ... para empezar ajugar al teatro."

A program filming children and youths who are participating in artistic activities as well as presentations from professional artists. All of the activities are briefly introduced with subtitles.

Continuation

Video # 22

Segundo Taller de Teatro niños y jóvenes: El Guayabo

Part #2

Title of Play: Segundo Taller de Teatro niños y jóvenes: El Guayabo

Name of group (affiliation):

Place/Year: Enero 1995

Length of play: 20:00 cuts-off (begins at 28:00)

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: For the first 17 minutes there is an introduction and interviews with people from Chincha. Only a few minutes of a play is recorded. The program also has brief introductory subtitles as did the first program.

Video #23
Il texto westside
Haciendo pueblo / En tiempos de chicha

Part #1

Title of play: NA

Name of group (affiliation): Haciendo pueblo

Place/Year: San Marcos; Lima

Length of play: 1:08:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This video is comprised of a series of plays performed by a street theater group involving children, men, and women in different scenarios. Commentaries on topics of daily life (e.g., poverty, survival, economic crisis, unemployment, burns, etc.) are included in their repertoire.

Continuation
Video #23
II texto westside
Haciendo pueblo / En tiempos de chicha

Part #2

Title: Proyecto westside story en tiempos de chicha

Name of group (affiliation): Haciendo pueblo

Place/Year: Lima/May 1997

Length of play: 23:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: Featuring juvenile violence found in typical Peruvian society, this story involves two gangs fighting for a woman.

There is a 15-minute discussion following about the play which reveals that westside story resulted from the actors' involvement in a workshop on mime, puppetry, and pantomime.

Note: There is part of an unrelated movie on the remainder of the tape (after the discussion).

Video #24
II texto westside
Haciendo pueblo / En tiempos de chicha

Title: Tiempos de chicha

Name of group (affiliation): Haciendo pueblo

Place/Year: Lima/May 1997

Length of play: 54:30

Credits: Fernando Ramos-Garcia others

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This comic video features mimes representing conflicts in daily life like common disagreements between men and women.

After the comedy, both plays from Video #23 are on the tape (without the discussion segment).

Note: The first part of the play is not included on the video. The remainder of the video is comprised of a man videotaping his practice sessions with the camera.

Video #25
“Bodas de plata”—Cuatrotablas

Title of play: “Bodas de plata”

Name of group (affiliation): Cuatrotablas

Place/Year: ?/1996

Length of play: 2:02 (the end of the play is cut-off)

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Not well focused, blurry. Sometimes not focused on the actor who is speaking.

2) Audio: Regular. There is a slight echo, at times the tape sounds warped.

Comments: This is a play within a play. It is a play of chaotic mismatched love and supernatural/magical elements

Video #26
“El pueblo que no podía dormir”—Cuatrotablas

*** Professionally filmed video.**

Title of play: “El pueblo que no podía dormir”

Name of group (affiliation): Cuatrotablas

Place/Year: Lima-Peru 1994, Instituto Charles Chaplin

Length of play: 1:13

Credits:

Dirrección:	Mario Delgado Vásquez
Dramaturga y texto:	Alfonso Santistevan
Actores:	Helena Huambos
	Jose Carlos Urteaga
	Ivan Ruiz
	Ana Morey
	Fernando Petong

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. At times briefly out of focus, occasionally too light.

2) Audio: Good. Occasionally it was difficult to understand because voices were too soft and there is a slight echo.

Comments: This play discusses life’s injustices. The actors personify such concepts as country, tradition, church and military.

Video #27
“El abogado mas hermoso”—Magia

Title of play: “El abogado mas hermoso”

Name of group (affiliation): Magia

Place/Year: NA

Length of play: 53:09

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Lines and picture jumps, at times not focused well.

2) Audio: Regular. Actor speaks clearly, no unwanted interruptions.

Comments: One man play, mixture of dialog and physical movements to portray meaning. No props other than a shirt and a scarf.

There is a second program taped on this video. It is titled *La música encantada*, this program was produced by Edmund Reek and movietone news. It is about the different types of rock from the 1950's on. The program seems to be sponsored by the instituto cultural teatral y social. The visual quality is poor, the picture is jumpy and at times there are many lines. The audio quality is also poor, the sound fades in and out. Length: 66:45.

Video #28
“La Fiesta”—Magia
Hamlet

***Not a professionally filmed video consisting of two parts.**

Part #1

Title of Play: “La Fiesta”

Name of group (affiliation): Magia

Place/Year: NA

Length of play: 1:14

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Often not well focused, often blurry, occasionally lines, and camera movement.

2) Audio: Poor. Slight echo and background noise, nevertheless, the viewer can hear all of the dialogue.

Comments: This video was filmed during rehearsal. It was filmed from on stage. A few scenes are repeated. An unfaithful husband invites his mistress to a family party. This play discusses how society labels people and the roles of men and women.

Continuation
Video # 28
La Fiesta—Magia
Hamlet

Part #2

Title of Play: Hamlet

Name of group (affiliation):

Place/Year:

Length of play: 18:00 (Begins apx. 1:15)

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Dark and blurry, occasional line.

2) Audio: Regular. At beginning music overpowers voices, occasionally sounds warped.

Comments: One person play.

Video #29
“Magia”: teatro de grupo

Title of play:

Name of group (affiliation): “Magia”: teatro de grupo

Place/Year: ?/1991

Length of play: 1:43:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Intolerable-Poor tracking.

2) Audio: Good.

Comments: The tape begins with a 10 minute introduction to history of the Magia: teatro de grupo. The play itself presents the role of different religions (e.g., Catholicism, Hinduism, matriarchies, patriarchies, etc.) in society and how women function in a society influenced by these religions.

Video #30
“Perutero Cabaret”—Magia: teatro de grupo

***This is a professionally filmed video with credits.**

Title of play: “Perutero Cabaret”

Name of group (affiliation): Magia: teatro de grupo

Place/Year: Lima/1992

Length of play: 1:11:57

Credits:

Actores:	Paula Aparcana Manolo Formo Marfa Elena Hidalgo Camucha Flores Liliana Canta
Director:	José Carlos Urteaga
Textos:	Benjamín Sevilla
Escenografía:	Chid Flores
Música:	Miguel Flores
Asesoría coreográfica:	Patricia Awapara
Diseño Luces:	Samuel Escobar
Dinámica de grupo:	Manuel Lujan

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good. Some constant echo effects.

Comments: This play criticizes the traditional role of woman using representations of her double life and how she tolerates repression, poor treatment, victimization by men, and being a household slave. The real life of woman is revealed. Songs performed by the actors help carry the agony and heavy feelings experienced by women.

Note: An unrelated musical program fills the remainder of the video.

Video #31
Pataclaun ...La ciudad

Title of play: "Pataclaun ... La ciudad"

Name of group (affiliation):

Place/Year: Lima/?

Length of play: 1:24:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. At 19 minutes, there is a 2-minute interruption with a t.v. show.

2) Audio: Regular. Some echo effects.

Comments: In this satirical comedy featuring popular songs with new lyrics, performers dressed as clowns utilize different scenes to show precarious situations in Peruvian society (e.g., lack of running water, electricity, food, etc.). Blame is placed on the government and terrorist groups.

Video #32
Grupo Raices—Compañía Nacional de Teatro

*** Not a professionally filmed video. There are two plays on this video, both performed by Grupo Raices.**

Part #1

Title of Play: NA

Name of group (affiliation): Grupo Raices

Place/Year: ?/1990

Length of play: 40:00 (afterwards there are an additional 15 minutes of questions)

Credits: Same as Video #47

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Good, no mechanical problems but occasionally spans audience.

2) Audio: Good. Actors can be heard easily.

Comments: This play was performed as part of the Encuentro Internacional de Teatro Poblacional. A play which discusses American influence, devaluation, high-culture, popular culture, military and religious traditions, and repression.

Continuation

Video #32

Grupo Raices—Compañía Nacional de Teatro

Part #2

Title of Play: NA

Name of group (affiliation): Grupo Raices

Place/Year: ?/1990

Length of play: 48:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. At apx. 5: into the play it is as if the tape is damaged, the view is occasionally blocked by the audience or the cameraman films the audience.

2) Audio: Regular. Voices sound distant. Sometimes it is difficult to hear a actors' voices because of traffic or other background noises.

Comments: This play was performed in for the Encuentro Internacional de Teatro Poblacional. It begins with a parade and is performed outdoors. It is a comedy with a number of different skits which are pulled together with music.

**Video #33 “Travesuras” /
“Paraiso”**

Part #1

Title of play: “Travesuras”

Name of group (affiliation):

Place/Year:

Length of play: 1:02:00

Credits: C. Colectiva Hacienda Pueblo

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Clear picture but difficult to see details.

2) Audio: Good. A little echo effect throughout, more so at the beginning.

Comments: This play highlights the silly antics of three children playing together and teasing one another. The actors are adults dressed as kids.

Continuation
Video #33
“Travesuras” / “Paraiso”

Part #2

Title of play: Paraiso

Name of group (affiliation):

Place/Year:

Length of play: 1:00:00

Credits: Walter Veutosilla Rayuela

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Distant picture, at times focus is on one character and then jumps from character to character.

2) Audio: Regular. Recorded at a low volume, occasionally music covers up dialogue.

Comments: Three women from different walks of life meet and discover that in their own ways, they all struggle to face the same uncertain future and confront the challenges of daily life.

Video #34
Travesura y chicha “Hadendo pueblo”
Clavo y Canela
Sodedad anónima “Gestos”

Part #1

Title of play: “Travesura y chichi”

Name of group (affiliation): “Haciendo pueblo”

Place/Year: Lima/

Length of play: 42:02

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good—Some echo effects throughout.

Comments: A children's comic street theater group dressed up as clowns utilizes audience participation in their mischievous fun.

Note: These plays were performed live in the neighborhood so that the groups could raise funds for a trip to Chile.

Continuation

Video #34

Travesura y chicha “Haciendo pueblo”

Clavo y Canela

Sociedad anónima “Gestos”

Part #2

Title of play: NA

Name of group (affiliation): Clavo y Canela

Place/Year: Lima/

Length of play: 13:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: Mimes acting on the street make fun of life's trivial conflicts and some daily activities.

Continuation

Video #34

Travesura y chicha “Haciendo pueblo”

Clavo y Canela

Sociedad anónima “Gestos”

Part #3

Title of play: NA

Name of group (affiliation): Sociedad anónima “Gestos”

Place/Year: Lima/

Length of play: 41:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This comic group utilizes clowns, puppets and a mobile wall to describe daily life in Lima. Most communication is done through body movement and gestures; very little dialogue is incorporated in the show.

Video # 35
Clavo y Canela—Los Tuquitos

***Not a professionally filmed video, there are no credits. There are 2 presentations on this video.**

Title of Play: Clavo y Canela

Name of group (affiliation): Los Tuquitos

Place/Year:

Length of play: 45:42

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. First five minutes there is a line across the top of the screen, sometimes not focused well, some camera movement.

2) Audio: Good. There is some unwanted noise from audience.

Comments: This is a comedy about the different stages and events of life and death. The second play is a mime which begins at (45:45) and lasts 42:00. There is camera movement and the cameraman has difficulty.

Video # 36
“De que te quejas”—Los Tuquitos

Title of Play: “De que te quejas”

Name of group (affiliation): Los Tuquitos

Place/Year: /(1996)

Length of play: 1: 12 (Whole presentation with awards 1:38)

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Poor, camera movement, too much light washes out actors.

2) Audio: Regular. Slight echo, sometimes difficult to hear because of music and laughter from audience, at one point tape sounds warped.

Comments: This play is similar to the play Clavo y Canela (Video #35), many of the scenes are the same or only slightly different, other scenes have been added or removed. There is one scene where the actress is in only her undergarments. The main difference between the two plays is that *De que te quejas* seems to emphasize adolescent mischievousness and experiences.

After-the play there is an awards ceremony (begins at 1:19) the first two minutes are unintelligible. It is difficult to understand what is said because of the applause from the audience. Many of the names of the caste members were mentioned, but not clearly enough to note.

The remainder of the video contains a group of people watching the television and a party.

Video # 37
Shantytown Rehearsals/Taller de teatro

Part #1

Title of play: Shantytown Rehearsals/Taller de teatro

Name of group (affiliation): Yuyachkani

Place/Year: Lima/

Length of play: 37:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This is a rehearsal of an indigenous play using some Spanish and indigenous language dialogue.

After the play, there is a 23 minute recording of dancing and celebrating.

Continuation
Video #37
Shantytown Rehearsals/Taller de teatro

Part #2

Title of play: NA

Name of group (affiliation): Grupo de teatro juvenil de villa del Salvador

Place/Year: Villa el Salvador, Lima/January 22-February 22, 1990

Length of play: 34:00

Credits: Producido por el centro de información y desarrollo integral de autogestión CIDIAG)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This play is a reflection on 500 years of invasion and conquest, the indigenous popular resistance to invasion, and the search for new ways of expression in times of war and violence.

Note: This play is recorded twice on the video.

Video #38
Taller de teatro—Yuyachkani

Part #1

Title of play: NA

Name of group (affiliation): Yuyachkani

Place/Year:

Length of play: 1:32:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: Content is the same as Videos #37 and #37-part #2 (with only one recording of 37-part #2).

Continuation
Video #38
Taller de teatro—Yuyachkani

Part #2

Title: Entrenamiento de la actriz Ana Correa

Name of group (affiliation): Yuyachkani .

Place/Year: /January -March 1992

Length of play: 39:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments: An actress uses gymnastics to deliver a message about life as experienced by the working class.

Continuation
Video #38
Taller de teatro—Yuyachkani

Part #3

Title of play: NA

Name of group (affiliation): Ararigua

Place/Year: Urubamba/

Length of play: 40:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Regular-Some echo effects.

Comments: In an homage to life, a street theater group using only music performs in a plaza. Utilizing public spectacles such as parades and community festivals for patrons, they address the rituals and customs of campesinos and Indians.

Continuation
Video #38
Taller de teatro—Yuyachkani

Part #4

Title of play: NA

Name of group (affiliation): Ararigua

Place/Year: Urubamba/March 1994

Length of play: 1 :30:00 21:00 rehearsal, performances of short plays play

Credits: Asociación Ararigua Escuela Taller de jóvenes campesinos Profesores del valle

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good-Some extraneous noise and echoes.

Comments: This video segment shows the process of getting a play ready to perform. It displays the various tasks involved in the preparation for the play (costume-making, assembling paper-mache sculptures, making scenery, etc.) as well as the rehearsal (including acting, voice, and movement lessons). After practicing, the group presents this play, a “rescate cultural” of this geographic region, in a public plaza. All communication is done through the movement of giant puppets and actors in costumes (some on stilts).

Note: The remainder of this video contains an unrelated movie about Indians.

Video #39
“Contraviento”—Yuyachkani

***This is a professionally filmed video with credits.**

Title of play: “Contraviento” / Iberoamerica y su teatro

Name of group (affiliation): Yuyachkani

Place/Year: Caracas, Venezuela/

Length of play: 1:17:00

Credits:

T.V.E, S.A.

Executive Producer:	José Carbajo	
Introducer:	José Monleón	
Producer:	Mariano Sanz	
Montage:	Fernando Guerra	Gerardo García
Realización:	Nieve Parnies	Rebeca Ralli Julian
	Teresa Ralli	Bargas Augusto
	Ana Correa	Casafranca
	Javier Maravi	
Asst. Realización:	Carlos Garzón	
Cabecera:	Angel Esteban	
Coordination:	Alicia Sánchez	

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular. Recorded at low volume.

Comments: Comprised of a representation of indigenouness including some political arguments, this show may be interpreted in a variety of ways among the different regions of Latin America. Some of the main topics addressed are bad consciousness, the atrocities of the Conquest, the presence of cultural monuments, and language usage .

Beginning with a 14 minute introduction to the group and indigenous theater, the play utilizes symbolism in a number of ways. It attempts to rescue images such as pre-Colombian myths (language) which explain their reality as well as Indian world mythology that incorporates magical concepts of time, space, and the interaction between the dead and the living.

Considered to be a very pessimistic montage, the play attempts to present the harvesting of corn (as ‘life’) and the people’s rejection of terrorism, rooted in the Conquest, and now caused by the government and the Shining Path. However, the harvesting of the rice and corn (as ‘life’) represents the desired harvest of peace and hope among the Latin American population.

Video #40
“Encuentro de Zorros”—Yuyachkani

*** Professionally filmed and presented by Univisión Perú, no credits shown.**

Title of play: “Encuentro de Zorros”

Name of group (affiliation): Yuyachkani

Place/Year:

Length of play: 1:23

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Excellent, occasional lines.

2) Audio: Excellent.

Comments: A man’s (Emilio Aguirre) very real quest for work in order to provide himself with food and shelter. Incorporates supernatural events and indigenous beliefs.

Video #41
“Hasta Cuando Corazón”—Yuyachkani

***A professionally filmed video presented by Radio Televisión Peruana**

Title of play: “Hasta Cuando Corazón”

Name of group (affiliation): El grupo cultural Yuyachkani

Place/Year: 1994

Length of play: 1:26

Credits:

Elenco	Debora Correa Teresa Ralli Auygusto Casafranca Ana Correa Ariel Cayo Rebeca Ralli Julián Vargas
Dirección artística	Miguel Rubio
Audio	Felipe Herrera Luis Paredes
Microfonistas	Genaro Compos Javier Minaya
Asistente de Cámaras	Rubén Galdos
Cámaras	Gonzalo López Sandro Estación Milciades Valdiva
Grabación VTR	Miguel Aucapucila
Edición	Alejandro Hinojosa
Técnico de Unidad Móvil	Sandro Reyes
Video Graphics	Laura Fuentes Daniel Macalupu
Asistente de Producción	Rochi Huaman
Dirrección de TV	Raul Acho Evans

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. Clear and well focused, occasionally lines.

2) Audio: Regular. There is an echo, sometimes sounds muffled.

Comments: This is a play about debauchery and religion. There are a number of scenes in which the actors are clothed only in their undergarments. Various intermissions.

Video #42
“Los musicos ambulantes”—Yuyachkani

Professionally filmed video presented by Radio Televisión Peruana.

Title of play: “Los musicos ambulantes”

Name of group (affiliation): Grupo Cultural Yuyachkani

Place/Year: NA

Length of play: 1:22

Credits:

Burra	Augusto Casafranco
Perra	Teresa Ralli
Gallina	Ana Correa
Gata	Debora Correa
Maestro Rivadeneira	Julián Vargas
Maestro Vilecashuamán	Ariel Cayo
Asesor musical	Pepe Barcenás
Luces y sonido	Fidel Melquiaces
Mascara y vestuario	Edmundo Torres
Administración del grupo	Socorro Naveda
Dirección	Miguel Rubio
Camaras	Alfonso Arias
	José L. Espinoza
	Milciades Valdivia
Sonido	Felipe Herrera
Técnico Responsable	FedChocce
Video Graphics	Laura Fuentes
	Maguín Torres
Director de TV	Raul Acho Evans

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. About half an hour into the play there is a little flickering.

2) Audio: Excellent.

Comments: A play in which animals are on their way to Lima in search of a better life. In Lima they plan on being musicians. Each represents a different region of Peru and they each tell their story by means of the music from that area.

Video #43
“No me toquen ese valse”—Yuyachkani

***This is a professionally filmed video with credits.**

Title of play: “No me toquen ese valse”

Name of group (affiliation): Yuyachkani

Place/Year: / 1994

Length of play: 1:04:00

Credits:

RTP/Canal 7	Empresa de cine, radio y televisión peruana
Adores	Rebeca Ralli Julián Vargas
Director	Miguel Rubio Zapata
Luces	Arturo Recuay Jorge Ramírez
Creción colectiva	Rebeca Ralli Julián Vargas
Sonido	Felipe Herrera
Edición de videotape	Gustavo Palacios
Cameras	Gonzalo López Alfonso Aria Milciades Valdivia
Videographics	Daniel Macaluph Magun Torres
Asst. Producción	elisa Mendoza Lara
Dirección de TV	Javier Márquez Luna

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This performance incorporates between two performers a sung poetic dialogue full of symbols and messages such as a protest and denouncement against the poverty, love. The main actress is a woman in wheelchair who carries most of the dialogue.

Video #44
“Serenata”—Yuyachkani

Title of Play: “Serenata”

Name of group (affiliation): Yuyachkani

Place/Year: /1995

Length of play: 1:12

Credits:

Rebeca Ralli
Julian Vargas

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some lines, briefly cuts three times.

2) Audio: Good. Interrupted once as if video shut off.

Comments: Begins with a mime and music. A two person play.

Video #45
V Muestra Regional
“El caso de Bernaldo Abaa” / “El premio Nobel”

***This is a professionally filmed video with credits.**

Part #1

Title of play: “El caso de Bernaldo Abaa”

Name of group (affiliation): Pandokheiom (Sergio Arrau's monologues)

Place/Year: Lima, Ica, Callao/September 23-October 1, 1995

Length of play: 30:00

Credits:

Dirección:	Pold Gastello
Asist. de Dirección:	Rocio Braga
Sonido y Luces:	Paco Caparé
Vestuario:	Milagros Braga
Asesoría General:	Sergio Arrau

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Sometimes images jump.

2) Audio: Good. Recorded at a low volume; the volume of some phrases fades out at the end and are difficult to hear.

Comments: This is a monologue dealing with “el problema del hombre” and his search for truth.

Continuation

Video #45

V Muestra Regional

“El caso de Bernaldo Abaa” / “El premio Nobel”

Part #2

Title of play: “El premio Nobel”

Name of group (affiliation): Pandokheiom (Sergio Arrau's monologues)

Place/Year: Lima, lea, Callao/September 23-October 1, 1995

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Sometimes images jiggle.

2) Audio: Good. Recorded at a low volume, some phrases are very difficult to understand due to the position and actions of the actor.

Comments: This humorous monologue is about the life of Morton Quisbe, a man who wins the Nobel Prize for Literature. Like the previous play, it addresses the question of man's existence.

Video #46
“En el nombre de Dios”—Sabina Berman

***This is a professionally filmed video with credits.**

Title of play: “En el nombre de Dios”

Name of group (affiliation):

Place/Year: NA

Length of play: 1:40:00

Credits:

Obra de: Sabina Berman

Grabado por: Paola Marin

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good. Recorded at low volume, an audience member frequently coughs throughout the play.

Comments: Utilizing Flamenco music, the younger generation of Spain describes their perspective of the Conquest. As they note the terrible actions taken by their ancestors (conquistadores) such as forced conversions to Catholicism, they realize that all Spain is a mixture of different religions and language.

Video #47
“Los enemigos”—Compañía Nacional de Teatro

***Professionally filmed video presented by Consejo nacional para la cultura y las artes, Unidad de producciones audiovisuales, Instituto Nacional de bellas artes.**

Title of Play: “Los enemigos”

Name of group (affiliation): Compañía Nacional de Teatro

Place/Year: Mexico/1989

Length of play: 1:44

Credits:

Los Enemigos de Sergio Magaña

Puesta en Escena	Lorena Maza
Escenografía y vestuaria	Tolita Figueroa
Iluminación	Alejandro Luna
Músico original	Frederico Ibarra
Coreografía	Lidya Romero
Fotografía y realización	Nicolás Echevarria
Pilmama	Angelina Peláez
Charles Etienne Brassela de Bourbourg	Farnesio de Bernal
Colach Lopez	Edgar Alexen
Yamanic	Rosario Zuñiga
Varon de Queche	Daniel Giménez Caheo
Varon de Rabinal	Eduardo Palomo
Funcionario	Mario García Gonzales
Funcionario	Eduardo Alcantara
Funcionario	Luis de Caza

Guerreros de Rabinal y Queche, sacerdotes y soldados españoles de S XVI

	Alfonso Bravo
	Eduardo Fernández
	Emilio Lopez
	Benjamín Gavarre
	Álvaro Hernández
	Omar Moreno
	Luis G Padilla
	Jorge Saviñon
	Armando de la Vega
	Israel Villa
Dramaturgia	Luis de Tavira
	David Olguín
	Tolita Figueroa
	Lorena Maza
Asesoría Histórica	René Acuña
Producción ejecutiva	Genoveva Petitpierre
Asistentes de dirección	Marissa Iglesias
	Nina Serratos

Continuation

Video #47

“Los enemigos”—Compañía Nacional de Teatro

Efectos especiales	Alejandro Jara
Coordinación de Vestuario	Horacio Martínez
Peluqueria	Luis Horcasitas
Realización de Uteria	Francisco Echevarri
Realización de Vestuaria	Emma Torano
	Sastreria D’Lucca
	Matilde Roman
	Andres Moreno
Grabación y Sonorización	Xavier Villalpanco
Percusiones	Orquesta de percusiones de la Ciudad de México dirigida por Julio Vigueras
Organ Tabular	Raul de Zaldo
Montaje de Coros	Leopoldo Movoa
Cora	Ana Gloria Bastida
	Manuel Betran
	Patricia Cartagena
	Roamon Farias
	Ivette Gonzales
	Enrique Gordillo
	Felipe Limon
	Patricia Sosa
	Andres Llorente
	René Peralta
	Efren Solapes
	Sergio Mandujano
<u>Equipo Tecnico</u>	
Tramoya	Efrén Solares
Iluminación	Eduardo Cervantes
Uteria	Severiano Olivares
Sonido	Luis Perez Mendoza
Encargadas de Vestuario	Francisca Sanchez
Traspuntes	Marte Mora
	René Ramirez
Coordindor del teatro	Mariano León
<u>Video</u>	
Coordinación de producción	Andres Baños
	Pedro Molina
Producción	Rodina Rivas
Asistentes de Realización	Alejandro Moya
	Marissa Iglesias
Asistente de producción	Gilberto Morales
Audio	Jesus Sanchez
Asistente de audio	Jorge Palomino
Operación de video	Edgar Bruno

Continuation

Video #47

“Los enemigos”—Compañía Nacional de Teatro

Operación de video	Hugo de Leon
Asistente de Camarógrafo	Mario Rodrigues
Staff	José Rubén Hernández
	Raul Camacho
	David Galicia
	Oscar Galicia
	Ricardo Galicia
	Jose Luis García
	Efrán Sánchez
Asistentes de Postproduccion	Marissa Iglesias
	Alejandro Moya

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: “La opera Los Enemigos del escritor mexicano Sergio Magafia fue estrenada en 1989 en el teatro Julio Castillo bajo los auspicios del XVII Festival Cervantino.”

This is a play within a play. A european priest wishes to see a ceremonial play about two rivaling villages, Queche and Rabinal. Yamanic tries to unite the villages because she knows that a much greater enemy will be coming. Nudity.

Video #48
“Los Enemigos”—Compañía Nacional de Teatro

***This is a professionally filmed video with credits.**

Title of play: “Los Enemigos”

Name of group (affiliation): Compañía Nacional de Teatro

Place/Year: México/1990

Length of play: 1:44:00

Credits: Same as Video #47.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: “La opera Los Enemigos del escritor mexicano Sergio Magaña fue estrenada en 1989 en el teatro Julio Castillo bajo los auspicios del XVII Festival Cervantino.”

This is a play within a play. A European priest wishes to see a ceremonial play about two rivaling villages, Queche and Rabinal. Yamanic tries to unite the villages because she knows that a far greater enemy will be coming. Nudity.

Note: This video's content is the same as Video #47.

Video #49
“Otra tempestad” / “Erendida”
Grupo Teatral Buendía

***This is a professionally filmed video with credits.**

Part #1

Title of play: “Otra Tempestad”

Name of group (affiliation): Grupo Teatral Buendía

Place/Year: NA

Length of play: 11:08

Credits:

Marcial Pestana
Roberto Gil
Diego Sosa
Realización escenográfica:
Varrilla Sandrino
Equipo de filmaciones Edición de y fotos:
Erik Delgado
Realización de sonido:
Emilio Lopez
Diseño gráfico:
Eng. Briseida Diaz
Producción
Aida Arrendo
Dirección:
Flora

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: The Conquest is recreated in this play with the use of indigenous languages and semi-nudity; emphasis is placed on racial mixing between whites and Indians.

Continuation

Video #49

“Otra tempestad” / “Erendida”

Grupo Teatral Buendia

Part #2

Title of play: “La increíble historia de Candida Erendida y su abuela desalmada”

Name of group (affiliation): Grupo Teatral Buendia

Place/Year: /1992

Length of play: 1:42:57

Credits:

Adaptada de la obra del mismo nombre escrita por Gabriel Gardá Marquez

Reparto:	Flora Lauten Lillian Vega Ernesto Tapia Felix Antequera Orestes Pérez Esther Cardoso Antonia Fernández Ivanessa Cabrera Antonio Varona Rúben Pérez Vivian Agramonte Evelyn Davila Dania J. Aguerreberez Héctor Agüera
Dirección:	Carlos Celdrán Flora Lauten
Coproduccion:	Fundatengo Festival Grupo Buendía
Productor por Fundatengo Festival:	William López
Música original:	Marietta Veulene Héctor Agüera Selecciones de música tradicional cubana
Diseño de vestuario, escenografía e iluminación:	José Salas
Cámara tv:	Marcell Ferrer
Asist. de dirección:	Antonio Varona Yanina Pérez
Productor por el grupo Buendía:	Eusebio Pedro Castellanos
Dirección general grupo Buendía:	Flora Lauten

Continuation

Video #49

“Otra tempestad” / “Erendida”

Grupo Teatral Buendia

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: A grandmother forces her granddaughter to become a prostitute in order to make restitution for an unending debt with the theme about the exploitation of the body. With the characters seemingly representing different historical periods, this is part of the “Real maravilloso” movement of Gabriel Garcia Marquez. One possible interpretation of this play is the United States portrayed as the grandmother with the granddaughter being Latin America trying to payoff the U.S.

Note: The remainder of the tape is a recording of an unrelated t.v. news program.

Video # 50
“El Emperador de la china”—Tierra fresca

*** Professionally filmed video.**

Title of Play: “El Emperador de la china”

Name of group (affiliation): Tierra Fresca

Place/Year: /1991

Length of play: 1:24

Credits:

El Emperador de la china, de Ribemont Dessaignes

Actuan	Mireliz Alba
	Lucho Ramírez
	Adela Jara
	Lucia Lora
	Renato Gianoli
	Fernando Ananos
	Enrique Alpas

Escenografía

Adrian Arias
Susana Agagon

Direge

Brasilio Soraluz

A. Stewart G. Producciones TELF 35-4459

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Intolerable. First 8 minutes are intolerable, for the remainder of the play a line is constantly moving at the top of the screen. The tape cuts-off for a one minute at approximately 1: 19.

2) Audio: Regular. Occasionally actors speak too softly to be heard or music overpowers their voices, noise and laughter from the audience.

Comments: A play about the loss of virtue and the search for knowledge about death. The emperor commits suicide, the daughter is killed by her brother because she is pregnant. Although it seems a dark subject, there are humorous interjections throughout the play.

Video #51
“Qorihuamán” (Halcón de Oro)—Grupo Cultural Yuyachkani

*** Professionally filmed rehearsal.**

Title of Play: “Qorihuamán” (Halcón de Oro)

Name of group (affiliation): Grupo Cultural Yuyachkani

Place/Year: ?/1996

Length of play: 1:13

Credits:

Dirige	Ana Correa
Video	Arias & Aragón
	Rodolfo Rodriquez (mentioned on the outside of video, possibly principal actor, there are only two)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent. Good color, well focused, follows subject well

2) Audio: Excellent. Viewer can hear music and actors chant, but as it is a rehearsal can also hear director and cameraman.

Comments: This is a play with an indigenous theme, there is little dialogue. The actor chants and speaks one line in an indigenous language. There are two actors, a man and the golden hawk. The golden hawk bestows gifts such as life, happiness and freedom. Nudity.

Video #52
“Hay que llenar la noche”

Not a professionally filmed video, there is no title or credits. The film starts out showing a poster that says *Relaciones

Title of play: “Hay que llenar la noche”—César Bravo?

Name of group (affiliation):

Place/Year: NA

Length of play: 1:40

Credits:

Cesar Bravo?

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Occasionally the stage light is so bright that the actors faces are not visible, also there are times when the picture is not focused or the camera does not span in or out as it should.

2) Audio: Regular. Actors can be easily understood, sometimes there is noise from the camera, audience laughter can also be heard.

Comments: This is a comedy about relationships between couples, lovers and friends.

The video starts by filming the theater, posters and part of the rehearsal, therefore the actual play is less than 1:40.

Video #53
Invasión...y resistencia indígena y popular

***This is a professionally filmed video, with credits.**

Title of play: Invasión ... y resistencia indígena y popular

Name of group (affiliation): Un grupo de jóvenes de Villa el Salvador y el grupo cultural Yuyachkani.

Place/Year: 1990

Length of play: 32:00

Credits:

“Gracias a la comunidad urbana autogestionaria de Villa el Salvador (CUA YES) Y el centro de información y desarrollo integral de autogestión (CIDIAG)”

Fotografías—Addie Barandiaran

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Sometimes a little blurry.

2) Audio: Regular. Mostly music.

Comments: This is a play performed mainly by children in a town plaza. The play begins with natives resisting the Spanish invasion and then shows a battle against contemporary government abuses. The play relies on symbols (Spanish, indigenous and urban).

Video #54
“La carreta de los sueños,” by Arenas y Esteras.

***Personal video. This is a discussion among different theatrical groups rather than a play.**

Title: “La carreta de los sueños,” by Arenas y Esteras.

Name of group (affiliation):

Place/Year: NA

Length of play: 1 :33

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular-poor. Frequent lines interfere with picture, as if the film is damaged.

2) Audio: Good. The viewer can hear all of the discussion, but the sound is lost at 1:33 (the film ends only a couple of minutes later).

Comments: Congreso de los grupos teatrales que participan en el Muestro Regional. Theatrical groups debate; finance from government, supporters vs. critics, group agendas.

Video #55
“Los fantasmas de Tulemon”—Teatro Avante

***This is a professionally filmed video with credits.**

Title of play: “Los fantasmas de Tulemón”

Name of group (affiliation): Teatro Avante

Place/Year: Coral Gables, Florida/1997
12th International Hispanic Theatre Festival
Festival internacional de teatro hispano

Length of play: 07:00 Introducción del Director
1:17:00 Los fantasmas de Tulemón

Credits:

GC Video Productions

Dirección: Mario E. Sánchez

Credits by/de Gilberto Pinto (Venezuela)

Adopted by: Mario Ernesto Sanchez
Rubén Geller

Translated by: Bárbara Safille

Cast:

Tulemón:	Luis Celeiro
Jacinto:	Jose Patricio
Político:	Ramón González-Cuevas
Benito:	Michel Paneke
Madre:	Ana Viña
Clara:	Sandra González
Padre:	Ramón González-Cuevas
Muerte:	Ana Viña
Mendigo:	Sandra González
Fiscal:	Ramón González-Cuevas
Rosa:	Ana Viña
Monseñor:	Ramón González-Cuevas
Cura:	José Patricio
Poeta:	Michel Paneke
Hijo:	Manny Fernández

Set and Costume Design: Leandro Soto

Composer, Music and Sound Effects: Mike Porcel

Lighting Design: Pedro Ramírez

Set Construction: State Professional Services

Costume Confection: Jorge Martínez

Continuation

Video #55

“Los fantasmas de Tulemon”—Teatro Avante

Backdrop and Masks Confection:	Eliezar Hernández Arias
Assistant Director:	Lilliam Vega
Technical Coordinator:	Osvaldo Palacios
Stage Manager and Props:	Rey Dalbasa
Lighting Operator:	Rufino Rosquete
Sound Operator:	Francisco Cabarrocas
Instant Translation Operator:	Rey Dalbasa Video: Gabriel Cutiño
Photography:	Alberto Romeu Studio
Production:	Stage Professional Services
Box Office Manager:	Adelfa T. Acosta
Box Office:	Elvira Mangone

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent. A few words fade out.

Comments: Tulemón, a middle-aged man, confronts numerous psychological ‘ghosts’ which haunt him and give him no peace of mind. Partial nudity.

Note: The content of this video is the same as Videos #56 and 57.

Video #56
“Los fantasmas de Tulemon”—Teatro Avante

***This is a professionally filmed video with credits.**

Title of play: “Los fantasmas de Tulemón”

Name of group (affiliation): Teatro Avante

Place/Year: Coral Gables, Florida/1997
12th International Hispanic Theatre Festival
Festival internacional de teatro hispano

Length of play: 07:00 Introducción del Director
1:17:00 Los fantasmas de Tulemón

Credits:

GC Video Productions

Dirección: Mario E. Sánchez

Credits by/de Gilberto Pinto (Venezuela)

Adopted by: Mario Ernesto Sanchez
Rubén Geller

Translated by: Bárbara Safille

Cast:

Tulemón:	Luis Celeiro
Jacinto:	Jose Patricio
Político:	Ramón González-Cuevas
Benito:	Michel Paneke
Madre:	Ana Viña
Clara:	Sandra González
Padre:	Ramón González-Cuevas
Muerte:	Ana Viña
Mendigo:	Sandra González
Fiscal:	Ramón González-Cuevas
Rosa:	Ana Viña
Monseñor:	Ramón González-Cuevas
Cura:	José Patricio
Poeta:	Michel Paneke
Hijo:	Manny Fernández

Set and Costume Design: Leandro Soto

Composer, Music and Sound Effects: Mike Porcel

Lighting Design: Pedro Ramírez

Set Construction: State Professional Services

Costume Confection: Jorge Martínez

Continuation

Video #56

“Los fantasmas de Tulemon”—Teatro Avante

Backdrop and Masks Confection:	Eliezar Hernández Arias
Assistant Director:	Lilliam Vega
Technical Coordinator:	Osvaldo Palacios
Stage Manager and Props:	Rey Dalbasa
Lighting Operator:	Rufino Rosquete
Sound Operator:	Francisco Cabarrocas
Instant Translation Operator:	Rey Dalbasa Video: Gabriel Cutiño
Photography:	Alberto Romeu Studio
Production:	Stage Professional Services
Box Office Manager:	Adelfa T. Acosta
Box Office:	Elvira Mangone

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent. A few words fade out.

Comments: Tulemón, a middle-aged man, confronts numerous psychological ‘ghosts’ which haunt him and give him no peace of mind. Partial nudity.

Note: The content of this video is the same as Videos #55 and 57.

Video #57
“Los fantasmas de Tulemon”—Teatro Avante

***This is a professionally filmed video with credits.**

Title of play: “Los fantasmas de Tulemón”

Name of group (affiliation): Teatro Avante

Place/Year: Coral Gables, Florida/1997
12th International Hispanic Theatre Festival
Festival internacional de teatro hispano

Length of play: 07:00 Introducción del Director
1:17:00 Los fantasmas de Tulemón

Credits:

GC Video Productions

Dirección: Mario E. Sánchez

Credits by/de Gilberto Pinto (Venezuela)

Adopted by: Mario Ernesto Sanchez
Rubén Geller

Translated by: Bárbara Safille

Cast:

Tulemón:	Luis Celeiro
Jacinto:	Jose Patricio
Político:	Ramón González-Cuevas
Benito:	Michel Paneke
Madre:	Ana Viña
Clara:	Sandra González
Padre:	Ramón González-Cuevas
Muerte:	Ana Viña
Mendigo:	Sandra González
Fiscal:	Ramón González-Cuevas
Rosa:	Ana Viña
Monseñor:	Ramón González-Cuevas
Cura:	José Patricio
Poeta:	Michel Paneke
Hijo:	Manny Fernández

Set and Costume Design: Leandro Soto

Composer, Music and Sound Effects: Mike Porcel

Lighting Design: Pedro Ramírez

Set Construction: State Professional Services

Costume Confection: Jorge Martínez

Continuation

Video #57

“Los fantasmas de Tulemon”—Teatro Avante

Backdrop and Masks Confection:	Eliezar Hernández Arias
Assistant Director:	Lilliam Vega
Technical Coordinator:	Osvaldo Palacios
Stage Manager and Props:	Rey Dalbasa
Lighting Operator:	Rufino Rosquete
Sound Operator:	Francisco Cabarrocas
Instant Translation Operator:	Rey Dalbasa Video: Gabriel Cutiño
Photography:	Alberto Romeu Studio
Production:	Stage Professional Services
Box Office Manager:	Adelfa T. Acosta
Box Office:	Elvira Mangone

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent. A few words fade out.

Comments: Tulemón, a middle-aged man, confronts numerous psychological ‘ghosts’ which haunt him and give him no peace of mind. Partial nudity.

Note: The content of this video is the same as Videos #55 and 56.

Video #58
Tecno music in Peru—Noticiero-Canal 5

***This video tapes off of the television. This is not a video of a play, but rather a collections of programs, information and previews of the production *Los músicos ambulantes*.**

Title of play: Tecno music in Perú

Name of group (affiliation): Video Sapiens Producciones

Place/Year: Lima, 1996

Length of play: 40:00

Credits:

Camara Andres Cotler

Edicion Christian Folle

Direccion Juan Ma. Calderon

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some movement at the bottom of the screen.

2) Audio: Good. Sometimes sounds a little muffled.

Comments: The video starts with previews for *Los músicos ambulantes* de Yuyachkani. The same preview is seen 4-5 times. After the introduction of Yuyachkani there is a program about techno music in Peru. Towards the end of the video there is a program about tourism and possible development of la Isla San Lorezo.

Video #59
“Paisaje interior”—Estela Leñero

***This is a professionally filmed video with credits.**

Title of play: “Paisaje interior”

Name of group (affiliation):

Place/Year: el teatro La Gruta del Centro Cultural, Idelénico, México/
May 20 -August 6,1995

Length of play: 1:05:00

Credits:

	Escrita y dirigida por:	Estela Leñero
Cast:		
	Angélica:	Angeles Marin
	María:	Leticia Huijara
	Diseño de escenografía:	José Luis Aguilar
	Diseño de iluminación:	Xochitl González José Luis Aguilar
	Música original y percusiones:	José Navarro
	Producción ejecutiva:	Pablo Herrerias G.
	Asistencia de dirección y traspunte:	Igor Lozada
	Asistencia de escenografía:	Angeles Martinez Bernardo Trujillo Rut Sandoval Joel López
	Defensa personal:	Carlos Godinez R.
	Efectos especiales:	Alejandro Jara
	Guitarra:	Guillermo Gonzáles
	Construcción:	Leobardo Pérez Miguel A. Jiménez Carlos Salas Adan García
	Realización del arbol:	Salvador Parra Francisco García Adriana Navarrete
	Prensa y Publicidad:	Paulina Campdera

Continuation

Video #59

“Paisaje interior” Estela Leñero

Agradicimiento:

Antonio Serrano

Otto Minera

Memoria Videografica y fotografia:

Pablo Herrerias

Paisaje Interior es una obra apoyada por el programa de fomento a proyectos y conversiones culturales del fondo nacional para la cultura y las artes 1993.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: This play is the journey of two women, Angélica and María, in their attempt to escape from their psychological and physical prison. There is partial nudity.

Video #60
“Un árbol sin hojas”—Celeste Viale Yerovi

***This is a professionally filmed video without credits.**

Title of play: “Un árbol sin hojas”

Name of group (affiliation):

Place/Year: NA

Length of play: 1:37:52

Credits:

Celeste Viale Yerovi

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular. Recorded at a low volume.

Comments: Three female characters from three different levels of society and generations learn how to get along together as they work in programming at a TV station. The survival of Lima women is an important theme.

Video #61
La Comedie-Francaise—Part I

Title of play: La Comedie-Francaise—Part I

Name of group (affiliation): NA

Place/Year: NA

Length of play: NA

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good

2) Audio: Good

Comments: Documentary about French repertory theater company. In original group of plays in VHS donated to collection.

Video #62
La Comedie-Francaise—Part II

Title of play: La Comedie-Francaise—Part II

Name of group (affiliation): NA

Place/Year: NA

Length of play: 2:44:00

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments: Documentary about French repertory theater company. In original group of plays in VHS donated to collection.

Video #63
A symposium of “dramaturgas”

Title: “Dramaturgas”

Name of group (affiliation):

Place/Year: Cincinnati, Ohio/October 6, 1994

Length of play: 55:36

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments: A symposium of “dramaturgas” including Sabina Berman, Margarita Borjas of Spain, and María Hurtado of Chile discusses the role of the sexuality of women in theater. They view this personification as a reconstruction of feminine elements rather than the construction of them.

Video #64
“U.S. Latino Theater”—
Beatriz Rizk, presenter

Title of presentation: “U.S. Latino Theater”

Name of group (affiliation): Beatriz Rizk, presenter

Place/Year: Univ. of Minnesota, Minneapolis, Minnesota/May 12, 1995

Length of play: 2:00:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: The video discusses the history of Latino theater in the United States, including several types of drama such as the romancero and corrido. It also includes a discussion of the main Latino theater groups. Several examples of Latino theater are shown by video, (i.e., Rosario's Barrio).

Video #65
Teatro callejero en el Ecuador—
Carlos Michelena 2 (la continuación)

***This is a professionally filmed video with credits.**

Title: Teatro callejero en el Ecuador

Name of group (affiliation): Carlos Michelena 2 (la continuación)

Place/Year: Quito, Ecuador/1995

Length of play: 1:45:00

Credits:

Producciones Filmar
YAC Producciones
Carlos Michelena 2

Cuentero callejero: Carlos Michelena

Producción y dirección: Alfredo Cuesta

Tema de inicio: Yolanda Villamarín

Compositor: Alfredo Cuesta

Arreglo: José Angel Pérez

Locución: Marcelo Hernández

Textos: Yolanda Villamarín

1) Tema -Así es mi parque
Autor: Yolanda Villamarín

Compositor: Alfredo Cuesta

Músicos:
Guitarras: Alfredo Cuesta
Requinto: Guillermo Rodríguez
Trompeta: Gonzalo Pucharcela
Acordeón: Freddy Moreno
Coros del H.C.P.P.: Marco Villota
Programación bajo y percusión: Freddy Moreno

2) Tema -El condor pasa
Canta: Yolanda Villamarín

Músicos:
Guitarras: Alfredo Cuesta
Quena: Rodrigo Sánchez
Charango: Marcelo Rodríguez
Bajos y percusión: Freddy Moreno

Continuation

Video #65

**Teatro callejero en el Ecuador—
Carlos Michelena 2 (la continuación)**

Arreglos:	Alfredo Cuesta
3) Tema -La bocina	
Canta:	Yolanda Villamarín
Arreglos:	Alfredo Cuesta
Músicos:	
Guitarras:	Alfredo Cuesta
Requinto:	Guillenno Rodríguez
Chelo:	Daniel Khachatrian
Flautas:	Julian Pontón
Quena:	Rodrigo Sánchez
Coros del H.C.P.P.:	Marco Villota
Programación bajo y percusión:	Freddy Moreno
Studio de grabación:	Árbol Record
Ing. de sonido:	Geovanny (Gio) Martínez
Asist. :	Tonny Tamayo Vicente Montenegro
Maquillaje:	Anita Rebilla
Modelos:	Patricia Cuesta Geovanny González
Asist.:	Hugo Ruiz Anita González
Locaciones:	Parque metropolitano Parque El Ejido La basílica (San Juan) Barrio Las Casas
Producido en:	Producciones Filmar

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments: Carlos Michelena is a street storyteller. This video begins with a general introduction to street theater and is followed up by Michelena's stand-up comedy routine performed live in a park. The video also features several solos by vocalist Yolanda Villamarín.

Video #66
3rd “Encuentro de Teatro Nacional”
Compilation of Rehearsals

*** Professionally filmed video.**

Title: 3rd “Encuentro de Teatro Nacional”—Compilation of Rehearsals

Place/Year: Casa Garcilaso de la Vega. Cusco, agosto 5-10 de 1996

Length: 05:00: Santiago el pajarero
50:00: El día de la luna; de Eduardo Adrianzén; dirigida por Miguel Iza
05:00: Villa María del Triunfo-Fragmentos

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This videotape contains the rehearsals of two partial plays and one complete play.

The first excerpt is five minutes in length and is of the play “Santiago el pajarero.”

The context of the play “El día de la luna” involves an intergenerational conflict as an abandoned son confronts his father about his desertion and their ensuing life activities. Special lighting effects enhance their interaction along with commentary on Peruvian life in the 1970s and 1980s. Their dialogue raises the impact of socialism, communism, the Peruvian Left, the Shining Path, the activities of guerrillas in Central America, the influences of the United States, technological innovations (television, cellular telephones), the loss of traditional roles of women in society, abortion, feminism, sex, homosexuality, and the economic crises, on life in the 70’s and 80’s.

The final segment of the video is comprised of several scenes from “Villa María del Triunfo-Fragmentos.”

All three rehearsals are in Spanish.

Video #67
“Santiago el pajarero”—Funciones Cc.PUC.
“El día de la luna”—Función Carabayllo; fragmentos

*** Professionally filmed video consisting of two parts.**

Part #1

Title of play: “Santiago el pajarero”

Name of group (affiliation): Instituto Nacional de Cultura. Teatro Nacional

Place/Year: Perú, 1995

Length of play: 1:20:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Nineteenth century music, customs, and regal costuming carry the audience into a discussion of the contemporary plight of the underclass in Peru. The voice of the underprivileged is emphasized through the dialogue between members of the upper-class and politicians attempting to solve social crises. A theme is that slavery still exists in various forms; the only means of escaping is to seek liberation as a bird in flight.

The entire performance is in Spanish.

Continuation

Video #67

“Santiago el pajarero”—Funciones CC.PUC.

“El día de la luna”—Función Carabayllo; fragmentos

Part #2

Title of play: “El día de la luna”—Parts

Name of group (affiliation): Instituto Nacional de Cultura. Teatro Nacional

Place/Year: Perú, 1995

Length of play: 30:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This section of the video is comprised of rough, uncut video of the Teatro Nacional as they work together both on and off the stage. Glimpses of the group in transit, arriving at the theater, greeting colleagues, preparing for the performance, and parts of the performance “El día de la luna” display the daily activities of the troupe. This video is in Spanish.

Note: The final part of the video is a five minute clip in Spanish of the “Santiago el pajarero” performers in a make-up session as they prepare and discuss their upcoming performance.

Video #68
Teatro Nacional-“Collacocha”
By Salazar Swayne
Luis Álvarez -Director

***This is a professionally filmed video.**

Title of play: “Collacocha”
By Salazar Swayne
Luis Álvarez -Director

Name of group (affiliation): Teatro Nacional

Place!Year: Auditorio del Museo de la Nación; Lima, Perú. June 22 to September 3

Length of play: 1:24:25

Credits: CPA—Centro de Producción Audiovisual
Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent. With the exception of a slight echo throughout the performance.

Comments: In this play, scenery of the Peruvian tropical forest is utilized to enhance the performance of a group of workers who are building a tunnel. When the engineers and workers interact as equals, holding a deep respect for all people, comments are raised about Peruvian democracy, the rights of individuals, the destructive nature of bureaucratic decisions, and the sympathetic nature of the people to help others with their problems. The weariness caused by dealing with such problems is deemed to be frozen, suggesting that few, if any, solutions can be found. One possible answer is the immigration of “serranos” to the capital, Lima.

Note: After a short pause at the end of the play, all performers are introduced.

The entire performance is in Spanish.

Video #69
“El día de la luna”—Carabayllo
By Eduardo Adrianzén
Miguel Iza-Director

***This is a professionally filmed video.**

Title of play: “El día de la luna”
By Eduardo Adrianzén
Miguel Iza-Director

Name of group (affiliation):

Place/Year: Carabayllo, Perú. February to April 1996.

Length of play: 1:06:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent with a slight echo throughout the performance.

Comments: At the beginning of the video, a twelve-minute synopsis of pre-performance activities including performer preparation, audience arrival, and an introduction of the director, Miguel Iza, to the audience, is provided. The context of the play involves an intergenerational conflict as an abandoned son confronts his father about his desertion and their ensuing life activities. Special lighting effects enhance their interaction along with commentary on Peruvian life in the 1970s and 1980s. Their dialogue raises the impact of socialism; communism, the Peruvian Left, the Shining Path, the activities of guerrillas in Central America, the influences of the United States, technological innovations (television, cellular telephones), the loss of traditional roles of women in society, abortion, feminism, sex, homosexuality, and the economic crises, on life in the 70's and 80's.

Note: A brief, four minute video clip of the cast interacting with audience members at a reception is included after the end of the play.

Both the play and reception are in Spanish.

Video #70
“El día de la luna”—Alianza Francesa de Miraflores
By Eduardo Adrianzén
Miguel Iza-Director

***This is a professionally filmed video.**

Title of play: “El día de la luna”
By Eduardo Adrianzén
Miguel Iza-Director

Name of group (affiliation):

Place/Year: Alianza Francesa de Miraflores; Lima, Perú. February to April 1996.

Length of play: 1:06:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent with a slight echo at times.

Comments: The video begins with four minutes of the audience arriving at the theater. The context of the play involves an intergenerational conflict as an abandoned son confronts his father about his desertion and their ensuing life activities. Special lighting effects enhance their interaction along with commentary on Peruvian life in the 1970s and 1980s. Their dialogue raises the impact of socialism, communism, the Peruvian Left, the Shining Path, the activities of guerrillas in Central America, the influences of the United States, technological innovations (television, cellular telephones), the loss of traditional roles of women in society, abortion, feminism, sex, homosexuality, and the economic crises, on life in the 70's and 80's.

Note: Throughout the performance, video imagery is utilized to enhance and support the live performance.

The play is in Spanish.

Video #71
3rd “Encuentro de Teatro Nacional”—Inauguration
Opening of the play: “Huaranga de Cassana P.”

***This is a professionally filmed video.**

Part #1

Title of play: “Huaranga de Cassana P.”

Name of group (affiliation): Teatro Nacional

Place/Year: Casa Garcilaso de la Vega; Cusco, Perú/August 5-10, 1996

Length of play: 41:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This play involves one female performer who does not speak; rather she uses her body movements and facial expressions timed to the rhythm of the accompanying emotional instrumental music to communicate the “rito de sanación y buen augurio.” Initially dressed in a costume and carrying a bouquet of flowers, the actress removes the exterior part of her costume, leaving herself dressed in a flesh-tone bodysuit. The flowers also are stripped down to the stem as a result of her animated dancing. Eventually the transformation of the human into an animal is completed.

Continuation

Video #71

3rd "Encuentro de Teatro Nacional"—Inauguration

Opening of the play: "Huaranga de Cassana P."

Part #2 Press Conference

Place/Year: Casa Garcilaso de la Vega; Cusco, Peru/August 5-10, 1996

Length: 31:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The press conference involved five people:

Hugo Contreras, Director, Grupo Capulli of Cusco

Carmita Piñedo, Actress, Grupo Icaro of Iquitos

Maria Teresa Zuñiga, Actress and Playwright, Grupo Expresion of Huancayo

Augusto Casafranca, Actor, Grupo Yuyachkani of Lima

Ruth Escudero, Actor, Teatro Nacional of Lima

During the conference, Ruth Escudero explained that Cusco was selected to hold the *muestra* in order to decentralize the Teatro Nacional, allowing other locations in Peru to benefit from having hosted the play. Further discussion dealt with how the *muestra* helped improve theater in Cusco as well as how financial assistance from INC will be distributed and used to benefit theater groups. Each of the five participants introduced themselves and talked about their current theatrical projects in progress.

The press conference is conducted in Spanish.

Continuation

Video #71

3rd “Encuentro de Teatro Nacional”—Inauguration

Opening of the play: “Huaranga de Cassana P.”

Part #3 Reception and photo display.

Place/Year: Casa Garcilaso de la Vega; Cusco, Peru/August 5-10, 1996

Length: 31:00

Credits: Instituto Nacional de Cultura—Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A reception and photographic display highlighting previous *muestras* and theatrical events are included.

The reception and photo exhibit are videotaped in Spanish.

Video #72
**3rd “Encuentro de Teatro Nacional” “Conjuros
del viento”—Grupo Ikaro, Iquitos “Zoelia y
Gronelio”—Grupo Expresión, Huancayo**
Theatrical Workshop by Eduardo Adrianzén. “¿Qué es una buena obra?”

*** Professionally filmed video consisting of three parts.**

Part #1

Title of play: “Conjuros del viento”

Name of group (affiliation): Grupo Ikaro, Iquitos

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 6, 1996

Length of play: 40:29

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A female performer, using both Spanish and Quecha in her monologue, raises the significant questions ‘who are we?’ and ‘from where have we come?’ through her dramatic performance which recalls the past by “denuncia de la conquista,” “el antepasado,” “despojamiento de Dioses,” and “tristeza por el pasado.” The accompanying emotive, melancholic, indigenous music, acting as the wind, establishes the contrast of Peru past and present.

Continuation

Video #72

3rd “Encuentro de Teatro Nacional” “Conjuros del viento”—Grupo Ikaro, Iquitos **“Zoelia y Gronelio”**—Grupo Expresión, Huancayo

Theatrical Workshop by Eduardo Adrianzén. “¿Qué es una buena obra?”

Part #2

Title of play: “Zoelia y Gronelio”

Name of group (affiliation): Grupo Expresión, Huancayo

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 7, 1996

Length of play: 53:47

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: An older married couple recreates past and present Peru as they speak in rhyme. Four major exigencies, including economic crisis, unemployment, health problems, and exploitation of the environment, are reflected upon in the couple’s saga as they portray “la venida abajo del Perú.”

This segment of the video is in Spanish.

Continuation

Video #72

3rd “Encuentro de Teatro Nacional” “Conjuros del viento”—Grupo Ikaro, Iquitos **“Zoelia y Gronelio”**—Grupo Expresión, Huancayo

Theatrical Workshop by Eduardo Adrianzén. “¿Qué es una buena obra?”

Part #3 Theatrical Workshop by Eduardo Adrianzén. “¿Qué es una buena obra?”

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 8, 1996

Length: 25:50

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: At the beginning of this workshop about the characteristics of a good play, Ruth Escudero introduces Eduardo Adrianzén. Adrianzén primarily focuses on the routinization of writing plays in this discussion.

The theatrical workshop is conducted in Spanish.

Video #73
3rd “Encuentro de Teatro Nacional”
“Retorno”—Grupo Yuyackani, Lima
Theatrical Workshop by Eduardo Adrianzén. “Los Diálogos”

*** Professionally filmed video consisting of two parts.**

Part #1

Title of play: “Retorno”

Name of group (affiliation): Grupo Yuyackani, Lima

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 8, 1996

Length of play: 54:31

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This part of the videotape begins with a four-minute segment of the pre-performance activities of the audience which is followed by the play. The scene involves with two lost men awaiting rescue by the side of a road. The characters are longing to return from where they came, and through the passage of time, they begin to experience feelings of total abandonment, even by God. A large crucifix is included in the set, representing the omnipresence of Christ as well as the “calvario” of the people. An underlying theme of the play is that a person does not really know where he has come from nor where his going. This predicament of waiting for a rescue also comments on country itself as it attempts to renew itself without gaining anything and the disillusionment and the hopelessness of such a society.

The performance is in Spanish.

Continuation

Video #73

3rd “Encuentro de Teatro Nacional”

“Retorno”—Grupo Yuyackani, Lima

Theatrical Workshop by Eduardo Adrianzén “Los Diálogos”

Part #2 Theatrical Workshop by Eduardo Adrianzén. “Los Diálogos”

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 8, 1996

Length: 26:30

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Within the context of this workshop on dialogues, Adrianzén discusses the differences in tragedy versus comedy, as well as the modification of plays—which actor adaptations are allowed and disallowed within the context of the play. Further commentary covered ways in which thespians can authentically take on a role; the defects or negative attributes of dialogues, including the interpretation of the underlying message in dialogues; and the effects dialogues have on stage directions.

The workshop is in Spanish.

Video #74
3rd “Encuentro de Teatro Nacional” “Paucartambo Crónica de
los Zumbidos”—Grupo Kapulí, Cusco
Theatrical Workshop by Eduardo Adrianzén. “Cuadro de producción”

*** Professionally filmed video consisting of two parts.**

Part #1

Title of play: “Paucartambo Crónica de los Zumbidos”

Name of group (affiliation): Grupo Kapulí, Cusco

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 9, 1996

Length of play: 1:03:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Prior to the video of the performance, there is three minutes of footage for the cast preparation. This play uses “zumbidos” and additional artistic tools, including native music, rituals, sarcasm, dreams, children's music and death music to recall, recreate and long for the past. The play emphasizes that dreams are memories of the destruction caused by the Conquest.

The performance is conducted in Spanish.

Continuation

Video #74

3rd “Encuentro de Teatro Nacional”

“Paucartambo Crónica de los Zumbidos”—Grupo Kapuli, Cusco

Theatrical Workshop by Eduardo Adrianzén. “Cuadro de producción”

Part #2 Theatrical Workshop by Eduardo Adrianzén. “Cuadro de producción”

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 9, 1996

Length: 1:03:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This theatrical workshop about the framework of a production features Adrianzén speaking about the characteristics of a production, the materialization of production (from initial planning to the performance stages) and the transparency of dialogues.

The workshop is in Spanish.

Video #75
3rd “Encuentro de Teatro Nacional”
Theatrical Workshop by Eduardo Adrianzén. “Materiales escritos”

*** Professionally filmed video.**

Title: Theatrical Workshop by Eduardo Adrianzén. “Materiales escritos”

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 9, 1996

Length: 2:03:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This theatrical workshop focuses on written materials, and among other topics covered by Adrianzén are the purpose of writing, how one writes, self-inspiration or writing about requested themes, and how to obtain written materials. Also of importance are the key factors one must consider when writing; these include characters, arguments, the use of representative objects to further develop characters, emotions, and the significant events of a plot.

“Materiales escritos” is in Spanish.

Video #76
3rd “Encuentro de Teatro Nacional”
Theatrical Workshop by Eduardo Adrianzén. “Formación de los actores”
“El día de la luna”—Teatro Nacional, Lima
“Mesa de Críticos,” First Session: Chaudar Kresten, Luis Nieto, Santiago Soberón

*** Professionally filmed video consisting of three parts.**

Part #1 Theatrical Workshop by Eduardo Adrianzén. “Formación de los actores”

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 10, 1996

Length: 43:44

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This workshop, led by Eduardo Adrianzén, is about the training of actors and also deals with contribution of theater groups to the community. Adrianzén points out that the theater groups are separated rather than united in their efforts in working with the community. The session is conducted in Spanish.

Continuation

Video #76

3rd “Encuentro de Teatro Nacional”

Theatrical Workshop by Eduardo Adrianzén. “Formación de los actores”

“El día de la luna”—Teatro Nacional, Lima

“Mesa de Críticos,” First Session: Chaudar Kresten, Luis Nieto, Santiago Soberón

Part #2

Title of play: “El día de la luna”

Name of group (affiliation): Teatro Nacional, Lima

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú/August 10, 1996

Length of play: 1:06:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The context of the play involves an intergenerational conflict as an abandoned son confronts his father about his desertion and their ensuing life activities. Special lighting effects enhance their interaction along with commentary on Peruvian life in the 1970s and 1980s. Their dialogue raises the impact of socialism, communism, the Peruvian Left, the Shining Path, the activities of guerrillas in Central America, the influences of the United States, technological innovations (television, cellular telephones), the loss of traditional roles of women in society, abortion, feminism, sex, homosexuality, and the economic crises, on life in the 70's and 80's. The play is in Spanish.

Continuation

Video #76

3rd “Encuentro de Teatro Nacional”

Theatrical Workshop by Eduardo Adrianzén. “Formación de los actores”

“El día de la luna”—Teatro Nacional, Lima

“Mesa de Críticos,” First Session: Chaudar Kresten, Luis Nieto, Santiago Soberón

Part #3 Mesa de Críticos, First session: Chaudar Kresten, Luis Nieto, Santiago Soberón

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú/August 10, 1996

Length: 10:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this theatrical roundtable discussion, three noted critics, Chaudar Kresten, Luis Nieto, and Santiago Soberón, begin to remark on Peruvian theater. Kresten talks about the style of Peruvian theater and the necessity to work more on the usage of words rather than relying on emotions for effect. Nieto points out the interconnection between all the plays included in the *muestra* as well as their significance. The Mesa de Críticos, first session, is continued on Video #77 with additional commentary.

The roundtable is in Spanish.

Video #77
3rd “Encuentro de Teatro Nacional”
“Mesa de Críticos,” Second Session: Chaudar Kresten, Luis Nieto, Santiago Soberón

*** Professionally filmed video.**

Title: Mesa de Críticos, Second Session: Chaudar Kresten, Luis Nieto, Santiago Soberón

Place/Year: Casa Garcilaso de la Vega, Cusco; Perú. August 10, 1996

Length: 42:30

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This theatrical critics roundtable discussion about Peruvian theater, featuring Chaudar Kresten, Luis Nieto, Santiago Soberón, is continued from Videotape #76. A discussion about the Gronelio and Zoelia play is viewed as a representative situation of Peru, caused in part by emigration and the economic globalization of the Peruvian society. The critics perceive this as “teatro grotesco.”

When considering “Retorno” performance, the critics commend Grupo Yuyackani on their theatrical accomplishments in the play as well as how excellent the play itself is. This type of theater has become a new vision of popular class Peruvians.

In regards to the performance of “El día de la luna,” analysis about the portrayal of the intergenerational conflict, the exploration of the illusions of the 70’s and 80’s, and the Rupture (“el quiebre”) of the 90’s are incorporated in the roundtable.

Further critical discussion was about what the audience gains from theatrical performances in addition to suggestions on how theater might be strengthened in Cusco as a result of the *muestra*. The final segment of the roundtable involved the actors and directors giving their opinions on the critics' commentary and the *muestra*.

The roundtable is in Spanish.

Video #78
Celebración del “Día Mundial del Teatro,”
Premiación de directivas y dramaturgos,
Convocatoria a concursos de dramaturgia 1997

*** Professionally filmed video.**

Title: Celebración del “Día Mundial del Teatro,”
Premiación de directivas y dramaturgos,
Convocatoria a concursos de dramaturgia 1997

Place/Year: Lima, Perú, 1996

Length: 1:13:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A special awards ceremony and presentation was held in honor of Theater Day. Ruth Escudero presented various awards to actors, writers, and directors; she also talked about the revitalization of Peruvian theater and the commitment of administrators to improve theater. Award winners included the plays “Cuadrando el círculo,” “Entre dos luces,” “el día de la luna,” “Don Dimas de la tijereta,” “Mounstros en el parque,” “Area peligrosa,” “El retorno,” “ojos bonitos,” “La primera cena,” “Las tres Marías,” “La ruta rabiosa,” “Pataclaun-Busca pareja,” “Fin de semana,” in addition to others.

The ceremony is conducted in Spanish.

Video #79
4th “Encuentro de Teatro Nacional”
Anthology of Events

*** Professionally filmed video.**

Title: 4th “Encuentro de Teatro Nacional”—Anthology of Events

Place/Year: Olmo, Trujillo; Perú. July 14-19, 1997

Length: 1:06:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano
Profilm Profesional

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This video contains six segments of various activities and events in the 4th “Encuentro de Teatro Nacional.”

The first part is a five-minute clip of a press conference in which the six participating groups are introduced. The selection of Trujillo as host city for the festival is intended to expand Peruvian theater to all parts of Peru.

The second segment, approximately six minutes in length, is a video of the Parade of Actors and all participants in Trujillo.

Comments raised by Professor Kresten Chauder of Bulgaria are featured in the third section which is nearly six minutes in length.

The fourth selection in the anthology is a one-minute segment of the festival’s photo exhibition.

During the fifth portion, a brief synopsis of each of the six plays is given including the play title, the names of the author, director, and theatrical group, as well as a short act representative of the play.

Provided below is the information included in the summary of each play.

<i>Play Title</i>	<i>Author</i>	<i>Director</i>	<i>Group Name</i>
A ver un aplauso	César de María	Marco Ledesma	Olmo—Trujillo
Unjuguete	Manuel A. Segura	Ruth Escudero	Teatro Nacional de Lima—Lima
Expiación	Jaime Acevedo	Jaime Acevedo	Yurimaguas—Yurimaguas
Qantu	Daniel Quispe	Daniel Quispe	Yawar Sunqu—Ayacucho
Chaskoso	César Vega Herrera	Hugo Salazar	Retama—Cusco
El público	Federico García Lorca	Lilia Rodríguez	Ilusiones—Aréquipa

The final segment includes concluding remarks about the festival.

Video #80
4th “Encuentro de Teatro Nacional”
Press Conference—Opening
“Mesa de Críticos”—Chaudar Kresten, Mary Soto, Libardo Córdoba

*** Professionally filmed video consisting of two parts.**

Part #1

Title: Press Conference-Opening

Place/Year: Olmo, Trujillo; Perú. July 14-19, 1997

Length: 43:53

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This part of the video is comprised of the opening press conference of the 4th “Encuentro de Teatro Nacional” in which the participating play directors explain what their groups bring to the festival. Below is the information given by the director at the press conference.

<i>Group Name</i>	<i>Play Title</i>	<i>Director</i>
Olmo—Trujillo	A ver un aplauso	Marco Ledesma
Teatro Nacional de Lima—Lima	Unjuguete	Ruth Escdero
Yurimaguas—Yurimaguas	Expiación	Jaime Acevedo
Yawar Sunqu—Ayacucho	Qantu	Daniel Qispe
Retama—Cusco	Chaskoso	Hugo Salazar
Ilusiones—Arequipa	El público	Lilia Rodríguez

Continuation
Video #80
4th “Encuentro de Teatro Nacional”
Press Conference—Opening
“Mesa de Críticos”—Chaudar Kresten, Mary Soto, Libardo Córdoba

Part #2

Title: “Mesa de Críticos”—Chaudar Kresten, Mary Soto, Libardo Cordoba

Place/Year: Olmo, Trujillo; Perú. July 14-19, 1997

Length: 1:15:00

Credits: Instituto Nacional de Cultura-Archivo del Teatro Nacional Peruano

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: During this roundtable discussion conducted in Spanish, three noted critics, Chaudar Kresten, Mary Soto, and Libardo Córdoba focus on various aspects of Peruvian theater. Soto gives an abbreviated impressionistic critique regarding the lavish themes incorporated into the theatrical productions yet are not enhanced on stage due to the deficiency of actor training. She also notes the observable presence of the director’s influence on a production instead of a troupe’s mark. Notable areas of insufficiency in plays, according to Soto, are the text, the training of the actors, and “puesta en escena.”

Córdoba, noting his journalist point-of-view on theater, discusses the lack of actor education in his commentary .

Kresten focuses his review on the obscurity (darkness) of Peruvian theater, questioning the purpose of using such dark sets. Noting two probable reasons for doing such—either artistic impression or a physical tendency—he believes the dark scenery to be caused by a physical trait. Some of the other topics he addressed are the level of themes and type of educational preparation available for actors.

After the critics concluded their remarks, various actors and directors reflected on what was said.

Video #81
“Salsa en el Perú”—1989
Made In Latin America—1991

*** Two television programs.**

Part #1

Title: “Salsa en el Perú”

Place/Year: Perú, 1989

Length: 24:50

Credits: América Televisión

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This Spanish language television program is comprised of a compilation of visits to various regions in Peru by the most famous Latin American salsa and merengue groups, including Paquito Guzmán, Frankie Ruiz, as well as others.

Continuation

Video #81

“Salsa en el Perú”—1989

Made In Latin America—1991

Part #2

Title: Made In Latin America

Place/Year: EEUU, 1991

Length: 2:02:00

Credits: América Televisión

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this English language television program which was filmed in the United States, a short historical sketch of Latin American countries is given covering events from the Conquest to the present. After a brief introduction to certain countries, historians and literary experts including Mario Vargas Llosa and Gabriel García Márquez share their experiences, knowledge, and opinions about the politics and economy of these countries.

Video #82
Interview with Alberto Fujimori—President of Perú

***This is a television program.**

Title: Interview with Alberto Fujimori—President of Perú

Place/Year: November 22, 1992; Lima, Perú

Length: 26:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This English language program includes an interview with Peruvian President Alberto Fujimori. Topics dealt within the conversation are the dissolution of the Peruvian Congress, violence, guerrillas, the Shining Path, the consequences of the imprisonment of Abimael Guzmán, and the influence of the United States on Peru, particularly in the areas of obtaining credit from the World Bank and illegal drug trafficking.

Note: The second part of the video is comprised of part of a television news program for eleven minutes.

Video #83
“Salsodromo del Aire”—Part 1

*** This is a television program**

Title: “Salsodromo del Aire”—Part 1

Place/Year: August 31, 1991; Lima, Perú

Length: 1:54:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This extravaganza contains musical performances by various Hispanic groups. Featured musical genres include salsa, meringue, and ballads with the following groups contributing Orquesta de la Luz, Antonio Cartagena, Ángel Javier, Azúcar Moreno, José Alberto, Van, Van de Cuba, Willy Chirinos, La Sensual 9:90, Las Chicas del Can, Willie Colón, Jhonny Rivera, Roberto Blades, and Xavier.

The program is in Spanish.

Note: The final eight minutes of the video is cartoons. The remaining part of the program is included on Video #84.

Video #84
“Salsodromo del Aire”—Part 2

*** This is a television program.**

Title: “Salsodromo del Aire”—Part 2

Place/Year: December 26, 1992; Lima, Perú

Length: 1:41:00

Credits: RTP

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this second part of the program, the seventeen best salsa and merengue groups of the year perform.

	Group Name	Song Title
1.	Gilberto Santarosa	Conciencia
2.	Willie Gonzales	Pequeñas cosas
3.	Jerry Rivera	Casi un hechizo
4.	Ruben Blades	Creo en tí
5.	Tito Gómez	Déjala
6.	Jhonny Rojas	Fiebre
7.	Los hermanos Moreno	Quimbombó
8.	Caramelo Caliente	No me hag as más daño
9.	Grupo Niche	Hagamos 10 que diga el corazón
10.	Oscar de león	Detalles
11.	Willy Rivera	Me tienes que querer
12.	Eddie Santiago	Me haces falta
13.	David Pabón	Como lo haces conmigo
14.	Willy Chirinos	Medias Negras
15.	Antonio Cartagena	Mi dueña
16.	Puerto Rico Power	Juguete de nadie
17.	Banda la Bocana	Mete y saca

The program is in Spanish.

Note: The final hour of the video is of an unrelated television news broadcast.

Video #85
“Infieles”—Teatro de la Luna

*** Professionally filmed video.**

Title of play: “Infieles”

Name of group (affiliation): Teatro de la Luna

Place/Year: Chile/1993

Length of play: 1:39:00

Credits:

Director:

Mario Marcel

Actors:

Yayo Grassi

Mario Narcel

Nuchy Walder

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this play two married couples are featured involving a cast of four characters: Felipe, Carlos, Andrea, and Daniela. Representing the middle class, these couples find infidelity to be the means of escaping the political and economics traumas of the day. Subjects dealt with include social consumption, abortion, exile, lesbianism, and “golpe de estado.”

The entire performance is in Spanish.

Video #86
“Toma de la Embajada del Embajador Japonés”

*** This is a television program**

Title: “Toma de la Embajada del Embajador Japonés”

Place/Year: April 22, 1997; Lima, Perú

Length: 1:08:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This anthology of four Spanish and English language news reports summarize the MRTA occupation of the Japanese embassy in Lima. On December 17, 1996, fourteen MRTA terrorists took over the Japanese embassy and initially held 170 hostages, releasing all but 72 in the following days. This occupation lasted 126 days until a Peruvian military strike force attacked the embassy, freeing 169 hostages. All fourteen terrorists and one hostage died in the conflict. Included in this selection is President Fujimori’s national address to the people of Peru made after the liberation of the embassy.

Video #87
“Cirque de Soleil”

*** Professionally filmed video.**

Title: “Cirque de Soleil”

Place/Year: France, 1997

Length: 54:48

Credits:

Produced by: Hélènes Dufresne

Directed by: Jacques Payette

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A French circus performance is featured on this tape. Acrobats, costumed performers, clowns, daredevils, and a magic act are incorporated into the program. Very little language, only snippets of French, is used as most acts are accompanied by music.

Note: Prior to the beginning of the circus, there are five minutes of other programming. After the performance ends, there are segments of other programs on the video.

Video #88
Street Theater: Clowns and Comics in Perú
Show #1

Title: Street Theater: Clowns and Comics in Perú—Show #1

Name of group (affiliation):

Place/Year: July 31, 1998; Lima, Perú—Parque Universitario

Length of shows: 1:59:00

Credits: Diego—Camera
Street Artists

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A Peruvian street theater troupe entertains an audience in a park by telling jokes, using improvisation, and featuring English language music. Much fun is made of the inhabitants of the Sierra and the Selva with the use of local jargon and slang, in addition to audience participation. After eleven minutes of the street show, an artist named Roger Sandoval “Cotito” is interviewed for about thirty minutes. Then the improvisational performance continues for approximately four more minutes.

Some of the characters are “Cotito,” “Frijolito,” and “El Romano.”

The performance as well as the interview with “Cotito” are conducted in Spanish.

Video #89
Street Theater: Clowns and Comics in Perú
Show #2

Title: Street Theater: Clowns and Comics in Perú—Show #2

Name of group (affiliation):

Place/Year: Lima, Perú; 1998—Parque Universitario

Length of shows: 1:27:00

Credits: Diego—Camera
Street Artists

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A Peruvian street theater troupe, including a comedian, a magician named “El Gordo,” and puppeteers, entertains and interacts with an audience in a public park by telling jokes, using improvisation, and featuring marionettes. Subjects covered in the performance are homosexuality, emigration from the sierra, and discrimination experienced by serranos in the military. At the end of the show, the performers are kicked out of the park by the police.

Some of the performers’ names are “Biscocho,” “Plusito,” “Cholo Jacinto,” “Frijolito,” “Seguridad,” and “Pompin.”

The performance is in Spanish.

Note: The performers featured on this videotape are also included on Video #88.

Video #90
VII Theatrical Workshop—Intermediate Level
“El laberinto de monstrous”
“El trio en mi bemol”

*** Professionally filmed video consisting of two parts.**

Part #1

Title of play: “El laberinto de monstrous”

Name of group (affiliation): VII Theater Workshop by Roberto Angeles

Place/Year: August 6, 1998; Lima, Perú

Length of play: 1:02:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Utilizing the theatrical technique of flashback and featuring a play within a play, actors portraying a group of adolescents assassinate an acquaintance. As a result of this murder, the teens consider themselves to have become monsters. The underlying theme of the play is related to the 1975 situation in which a police attack occurred, the impact of martial law, and the manipulation of the truth by the media.

This play was performed in Spanish.

Note: This first play was followed by a five minute intermission.

Continuation

Video #90

VII Theatrical Workshop—Intermediate Level

“El laberinto de monstrous”

“El trio en mi bemol”

Part #2

Title of play: “El trio en mi bemol”

Name of group (affiliation): VII Theatrical Workshop by Roberto Angeles

Place/Year: August 6, 1998; Lima, Perú

Length of play: 58:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Following the five minute intermission, this play begins with three people, one woman and two men, interacting as girlfriend, her boyfriend, and her ex-boyfriend, respectively. The woman tells the story of her new relationship to her ex-boyfriend to reveal her thoughts and emotions. The performance relies on the use of various kinds of music, performed on the piano, to express the types of love. Underlying themes of this play include the complex emotions experienced by women and the need for females to rely on another person. The play is incomplete.

Note: The ending of the play is missing.

Video #91
Street Theater: Clowns and Comics in Perú
Show #3

Title of play: Street Theater: Clowns and Comics in Perú—Show #3

Name of group (affiliation):

Place/Year: July, 1998; Lima, Perú—Parque Universitario

Length of shows: 1:58:00

Credits: Diego—Camera
Street Artists

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent. ...In the last hour and 18 minutes, but in the first 40 minutes, the sound fades in and out.

Comments: A street theater performance regarding class differences and jesting about everyday life activities and problems takes place with audience participation in a public park. The group of clowns and comics performs a short play about homosexuality and transvestites. Among the performers are “Frijolito,” and “Waferita.” At the end of the act, group members sell books to the public.

The entire production is in Spanish.

Video #92
Street Theater: Clowns and Comics in Perú
Show #4

Title of play: Street Theater: Clowns and Comics in Perú—Show #4

Name of group (affiliation):

Place/Year: July 31, 1998; Lima, Perú—Parque Universitario

Length of shows: 1:12:00 first part of show
0:03:00 interview
0:45:00 rest of the show

Credits: Diego—Camera Street Artists

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this street theatrical production, the comedians and comics, including “Plusito,” “Cholo Juan,” “El Romano,” and “Cotico,” impersonate singers, and perform a play about homosexuals and transvestites. After 1:12 minutes of the show, there is a short interview with one of the foremost Peruvian street comics, Raul Espinosa—“Calichancho”—about his theatrical experiences. Following the interview, the show continues with more imitations of singers, “cholos,” and jesting at the disabled.

The presentation is in Spanish.

Video #93
Street Theater: Clowns and Comics in Perú
Show #5

Title of play: Street Theater: Clowns and Comics in Perú—Show #5

Name of group (affiliation):

Place/Year: Lima, Perú; 1998—Parque Universitario

Length of shows: 1:58:00

Credits: Diego—Camera
Street Artists

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent. First 12 minutes without sound

Comments: This street theater production involves performers who joke and interact with the audience, present a skit about homosexuality, and imitate North American singers with English language musical accompaniment. One of the main subjects addressed in this show is the idiosyncrasies of the “pueblo.”

This presentation is in Spanish.

Note: The first twelve minutes of the program has no audio.

Video #94

“Cusco 1533: La aproximación de la historia Huatta—Comunidad campesina”

*** Professionally filmed video.**

Title: “Cusco 1533: La aproximación de la historia Huatta—Comunidad campesina”

Place/Year: Cusco, Perú; 1991

Length: 51:00

Credits: Centro de estudios regionales andinos “Bartolome de las casas” (CBC)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this production about Huatta, a rural community situated near Cusco, the first segment (40 minutes) is comprised of commentary by archeologist Luis Barrera Murillo, historian Victor Angeles Vargas, journalist Mario Carrión Astete, “Academia de la lengua Quecha” Faustino Espinosa, and “Regidor de Cultura” Jose Bejar about the myths of the Incas, the origin of the Incan people, regional invasions, the influence of the Incas in Cusco, and the destruction of the Incan gods, in the time of the Conquest from the perspective of those who were conquered. Other important focal points in the show involve the aggression of the Incan culture and the significance of the discovery of the Americas.

The second portion of the program (11 minutes) provides a presentation of the Huatta community itself—its sights and activities past and present—by introducing the inhabitants, the local economy, the customs, life conditions, and activities as well as problems of everyday life.

The entire program is in Spanish.

Video #95
Argentina, Perú, Bolivia, and the Dominican Republic: The Early 1990s
Chambi, Dancing with the Incas

***Professionally filmed video consisting of two parts.**

Part #1

Title: Argentina, Peru, Bolivia, and the Dominican Republic: The Early 1990s

Place/Year: Argentina, Peru, Bolivia, and the Dominican Republic. Early 1990s

Length: 11:00 Argentina
06:00 Perú
05:00 Bolivia
06:00 Dominican Republic

Credits:

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The reality of life in four countries, Argentina, Perú, Bolivia, and the Dominican Republic is introduced in this documentary.

The first segment on Argentina features information about the economy, discrimination, and the women of “la Plaza de Mayo.”

The report on Perú deals with the question “who is running the country?” Other topics covered include the Peruvian economy, social classes, health problems, and the way Peruvians have survived despite the reoccurring problems in their country.

Bolivia and the integration of Indians into the Bolivian nation, especially the Aymaras is the focus of the third segment of the show.

The fourth part of the program is about the Dominican Republic and the issues of race and discrimination occurring there—the classification of people as “blancos,” “morenos,” or “negros.” The documentary is filmed in English, with English translations provided when Spanish is spoken.

Continuation

Video #95

Argentina, Perú, Bolivia, and the Dominican Republic: The Early 1990s

Chambi, Dancing with the Incas

Part #2

Title: Chambi, Dancing with the Incas

Place/Year: Peru, early 1990s

Length: 32:00

Credits:

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Chambi, a campesino and renowned photographer, left behind numerous photos that have helped preserve Cusco history as explained in this English language documentary. An emphasis is placed on Chambi's contribution as a detrimental testimony that has helped establish national identity. These pictures have chronicled some aspects of Incan history.

The program is in English.

Video #96
American Playhouse: “... and the earth did not swallow him”—Thomas Rivera
“Roig”—Red

***Professionally filmed video consisting of two parts.**

Part #1

Title of film: American Playhouse: “... and the earth did not swallow him” By Thomas Rivera

Place/Year: NA

Length of film: 1:40:00

Credits: American Playhouse Theatrical films

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: An English language movie, this story is based on the real life of Thomas Rivera (1935-1984). The plot, with an interwoven theme of poverty, is about a young boy named Marcos and his farming family who migrate from place to place in order to survive. The film also encompasses the fears and hardships the family encounters as well as the many roles that Mario assumes. One significant event in the family life is when Marco’s brother does not return from the army. The account is about the adversity faced by a lower class immigrant family during their attempts to move up in the world; despite great hardships, the family survives—at a minimum, they have not been consumed by life.

Note: The video is in English.

Continuation

Video #96

American Playhouse: “... and the earth did not swallow him”—Thomas Rivera

“Roig”—Red

Part #2

Title of film: “Roig”—Red

Place/Year: Catalufia, Spain/1990s

Length of film: 11:00

Credits: American Playhouse Theatrical films

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This is a short film about the relationship between a boy and his dog. The dog dies, and the boy and his father bury it. Another death occurs—a man—the boy returns the man's cap to the gravesite. The dead person then stands up in his crypt, and the boy rushes to his dog's grave to see if the dog is also alive.

The movie is in Catalan with English subtitles.

Video #97

Linda Ronstadt: Canciones de mi padre. “A Romantic Evening In Old Mexico”
Los Gipsy Kings: “Tierra Gitana”—Documentary

***Two television programs.**

Title: Linda Ronstadt: Canciones de mi padre. “A Romantic Evening In Old Mexico”

Place/Year: 1990s

Length: 55:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Following a brief introduction in English, Linda Ronstadt performs live, singing songs in Spanish, such as “Por amor,” “La cigarra,” “La bamba,” “Dos arbolitos,” “Adiós del soldado,” and “El crucifijo de piedra,” as well as others. A ballet number has also been incorporated into the show.

The introduction is in English while the songs are sung in Spanish and English subtitles are provided.

Continuation

Video #97

Linda Ronstadt: **Canciones de mi padre.** “A Romantic Evening In Old Mexico”

Los Gipsy Kings: “**Tierra Gitana**”—Documentary

Part #2

Title: Los Gipsy Kings: “Tierra Gitana”—Documetary

Place/Year: 1990s

Length: 1:00:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This historical documentary of the Gipsy Kings gives essential background information about how the group was established and delves into the personal lives of the group members: Paul Reyes, Tonino Baliardo, Diego Baliardo, and Canut Reyes. Clips of members with their families, in concert, on the road, and in transit along with interviews with individual band members provide insight into the band's early days and their family lives. Clips of concert performances are also included in this show.

The documentary is filmed in French with English subtitles.

Video #98
Barcelona 92—Spain, Documentary
Iquitos—Perú, Documentary

*** Two television programs**

Part #1

Title: Barcelona 92—Robert Hughes, Documentary

Place/Year: Barcelona, Spain; 1992

Length: 57:30

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The documentary gives a synopsis of life in Barcelona, Spain, in 1992. Narrated and hosted by Robert Hughes, the show encompasses his personal experiences there while incorporating significant sites, scenes, and events of Barcelona.

The documentary is filmed in English.

Continuation

Video #98

Barcelona 92-Spain, Documentary

Iquitos-Peru, Documentary

Part #2

Title: Iquitos—Perú, Documentary

Place/Year: Iquitos, Perú; 1990s

Length: 57:29

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The history and scenes of Iquitos is the focal point of this documentary in which literary expert and novelist Mario Vargas Llosa comments on the past of Iquitos along with an exploration of how he has embodied this city and its history into his many works.

The documentary is in English and in Spanish with English subtitles.

Video #99
"Letal Voz"
By Kutina Chaka

*** Professionally filmed video.**

Title: "Letal Voz"
By Kutina Chaka

Name of group (affiliation):

Place/Year: Perú, late 1990s

Length of video: 05:00

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: A professional music video of the song "Letal Voz" in which references are made to the return to "la querida tierra 'Lima.'"

The song is performed in Spanish.

Video #100

Michael Palin in Perú—Documentary

**The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican,
and the other Hispanic Voices of the Diaspora**

“De historias del teatro y del teatro como construcción visual”—Juan Villegas, Presenter

***A television program (first part). Professionally filmed video (second part)**

Part #1

Title: Michael Palin in Perú—Documentary

Place/Year: Bolivia, Peru; 1990s

Length: 43:42

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This documentary portrays Michael Palin’s odyssey through Perú, moving through six areas of the country. His journey began at the Bolivian border, and continued through Cusco, Machupichu, Quillabamba, Kileni, Pongo de Manaique, and Iquitos, before ending at the Colombian border. At each stop of the trip, the local history, customs, economy, geography, agricultural practices, festivals and food are introduced.

The documentary was filmed in English.

Continuation

Video #100

Michael Palin in Peru—Documentary

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

“De historias del teatro y del teatro como construcción visual”—Juan Villegas, Presenter

Part #2

Title: “De historias del teatro y del teatro como construcción visual”

Presenter: Juan Villegas—Keynote Speaker

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 23, 1998

Length: 38:00 Presentation
03:00 Questions

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: There are four segments in this part of the video: the opening of the symposium (3 minutes), a presentation by Juan Villegas (38 minutes), a question session (3 minutes), and some remarks about the dedication of the symposium to Roberto Reis (3 minutes).

In the initial portion, the symposium is formally opened with a special welcome to the speakers.

Juan Villegas’s presentation focused on the need for history to be rewritten. He says that the history of theater has been rewritten, yet this rewriting needs to consider the multicultural and multidisciplinary aspects of Latin theater. He proposes the usage of new strategies and theoretical models which will be more inclusive of the voices of marginal cultures in future writings of the history of the theater. Villegas also defines culture as the re-reading of the past to justify a utopia of the future, based on the utopia of a multicultural society.

One important question raised from an audience member during the question and answer period is “What happened to the theater that is not comprehended in the vision as a privileged construction?” The final segment, the presentation of the symposium dedication to Roberto Reis commemorates Professor's commitment to the Latin American literature and theater.

The welcome, presentation, question and answer period, and dedication are all conducted in Spanish.

Video #101

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

Out of the Fringe, Out of the Closet: Contemporary Latina/o Performance and Theater—María Teresa Marrero, Presenter

Still Treading Water: Recent Currents in Chicano Theater—Marcos Martinez, Presenter

Part #1

Title: Out of the Fringe, Out of the Closet: Contemporary Latina/o Performance and Theater

Presenter: María Teresa Marrero

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 43:42

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In her presentation, Marrero offered a non-sexist re-reading of El Teatro Campesino's history by comparing the evolution of the ETC to those later in the 1980's. She also addressed some aspects of the male-oriented Chicano nationalist project and its implications for women and non-heterosexuals in theater. Looking at the contributions of Miriam Colón (Puerto Rico) and María Irene Fornés (Cuba) to Latino theatrical histories, Marrero considered the development of the contemporary Latino/a dramatic aesthetic frame. Latino playwright development projects and the breakthrough of Latina/os in performance were considered to be the key trends developed in the 1980's and the 1990's. She concluded that the state of Latino theater in the 1990's is highlighted by the emergence of Latin gay and lesbian voices.

Note: Marrero uses video clips during her presentation.

The lecture is in English.

Continuation

Video #101

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

Out of the Fringe, Out of the Closet: Contemporary Latino Performance and Theater—María Teresa Marrero, Presenter

Still Treading Water: Recent Currents in Chicano Theater—Marcos Martínez, Presenter

Part #2

Title: Still Treading Water: Recent Currents in Chicano Theater Presenter: Marcos Martinez

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 43:48

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Martínez focuses on issues surrounding the development of an artistic organization able to sustain the theatrical preferences of Mexican-American audiences. He briefly discussed the current state of the development of Chicano theater in regards to its dynamic relationship with regional American theater. Three institutional trends which he highlighted are the move from theatrical companies to production organizations, the competition for arts dollars, and aesthetic currents as they relate to regional American theater.

This lecture is conducted in English.

Video #102

**The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican,
and the other Hispanic Voices of the Diaspora**

Anatomy of a Cuban Sandwich: Performance and the Construction of Identity in Tampa

Cuban Theater, 1886-1998—Kenya Dworkin y Méndez, Presenter

“La teatralidad social como institución”—Hernán Vidal, Presenter

“En torno al teatro cubano de la diáspora”—José Fernández, Presenter

Part #1

Title: Anatomy of a Cuban Sandwich: Performance and the Construction of Identity in Tampa Cuban Theater, 1886-1998

Presenter: Kenya Dworkin y Méndez

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 42:30 (presentation)
03:21 (questions)

Credits: Prof. Luis Ramos-García University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Dworkin y Méndez’s talk reconstructs how performance in public spaces, from cigar factories to coffeehouses to theaters in particular, allowed late nineteenth century and early twentieth century Cuban immigrants to Tampa to simultaneously conserve their home culture, form a new, unified identity, and achieve socioeconomic and cultural successes. This was achieved as Cuban cigarworkers wrote, produced, and performed in plays that helped actors and audiences form this complex yet successful identity over many years. Dworkin favors a multidisciplinary approach to performance and the negotiation of identity in Cuban immigrant theater in Florida.

This lecture is conducted in English.

Continuation

Video #102

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

Anatomy of a Cuban Sandwich: Performance and the Construction of Identity in Tampa Cuban Theater, 1886-1998—Kenya Dworkin y Méndez, Presenter

“La teatralidad social como institución”—Hernán Vidal, Presenter

“En torno al teatro cubano de la diáspora”—José Fernández, Presenter

Part #2

Title: "La teatralidad social como institución"

Presenter: Hernán Vidal

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 33:30 (presentation)
22:11 (questions)

Credits: Prof. Luis Ramos-García University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Focusing on the geopolitics of Latin theater in the United States, Vidal notes that theatricality is both an artistic and “ontological” category. In addition, he ponders the usage of the category of identity as this is not directly suitable in the case of North American theater. Most significant is that theatricality should to be thought over within a geopolitical context as it doesn’t need to function with identity, and should encompass the movement of people, human rights violations, and the human species. One compelling endorsement is that theatricality should put in order the standards of a theatrical anthropology. Vidal bases his view on the psychology of Alfred Adler, the thoughts of Antonio Gramsci, the constructive sociology of Berger and Luckman as well as Bourdieu, and the analytical theory of the ‘world system.’

This presentation is conducted in Spanish.

Continuation

Video #102

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

Anatomy of a Cuban Sandwich: Performance and the Construction of Identity in Tampa Cuban Theater, 1886-1998—Kenya Dworkin y Méndez, Presenter

“La teatralidad social como institución”—Hernán Vidal, Presenter

“En torno al teatro cubano de la diáspora”—José Fernández, Presenter

Part #3

Title: "En torno al teatro cubano de la diáspora"

Presenter: José Fernández

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 15:00 (Incomplete presentation—see video # 103 for the rest of the presentation)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this session, Fernández focuses on Cuban theater of the Diaspora which he notes has had to confront insufficient resources, intellectual comprehension, and ideological prejudices. Nevertheless, he believes that the theater of the Cuban Diáspora has had, has, and will continue to have writers. Another important point is that Cubans do not abandon their roots in Cuba, these roots are carried along with them. The impact the Cuban revolution has had on Cuban theater in general is also discussed.

Note: The final ten minutes of Fernández’s talk is continued on Video # 103.

This presentation is in Spanish.

Video #103

**The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican,
and the other Hispanic Voices of the Diaspora**

“En torno al teatro cubano de la diápora”—José Fernández, Presenter

“Hasta que llego Broadway”—Pedro Monge-Rafuls, Presenter

Forum—Luis Ramos-García, René Jara, Bradley Nelson, Tamara Undereiner, and Juan Villegas,
Moderators

Part #1

Title: “En torno al teatro cubano de la diápora”

Presenter: José Fernández

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 10:00

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In the final ten minutes of his session, Fernández concludes his discussion of Cuban theater of the Diaspora. This is a continuation of his presentation begun on the previous video.

Note: The first fifteen minutes of Fernández’s talk is on Video #102. This presentation is in Spanish.

Continuation

Video #103

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

“En torno al teatro cubano de la diáspora”—José Fernández, Presenter

“Hasta que llegeS Broadway”—Pedro Monge-Rafuls, Presenter

Forum—Luis Ramos-García, René Jara, Bradley Nelson, Tamara Undereiner, and Juan Villegas, Moderators

Part #2

Title: “Hasta que llegó Broadway”

Presenter: Pedro Monge-Rafuls

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 41:03 (presentation)
03:00 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Focusing on theater in New York, particularly the ‘Newyorikan,’ Cuban, and Puerto Rican theaters, Monge-Rafuls speaks about the presentation of plays in the Spanish language in the United States. Although he acknowledges the discernible growth in “Teatro Latino” opposite North American theater, Monge-Rafuls also points out the lack of documentation of Latino theater in New York. Additional commentary is given about the compilation of Latin theater in New York, Chicano theater, and “teatro Bufo.”

This presentation is in Spanish.

Continuation

Video #103

The State of Latino Theater in the U.S.: Mexican-American, Cuban-American, Puerto Rican, and the other Hispanic Voices of the Diaspora

“En torno al teatro cubano de la diáspora”—José Fernández, Presenter

“Hasta que llegeS Broadway”—Pedro Monge-Rafuls, Presenter

Forum—Luis Ramos-García, René Jara, Bradley Nelson, Tamara Undereiner, and Juan Villegas, Moderators

Part #3

Title: Forum

Moderators: Luis Ramos-García, René Jara, Bradley Nelson, Tamara Undereiner, and Juan Villegas

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. April 24, 1998

Length: 1:02:00

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this roundtable session, a number of points are raised about Latin theater, such as the diversity of theater available in the United States as well as the diversification of the history of each of the theaters themselves, including Newyorikan, Mexican-Americans, and so on. Also of interest were the differences between levels and stratus between theatrical discourses and critics' discourses. Among other topics, a short dialogue about for whom Latin theater is performed, the associations Latin theater maintains with other institutions, and the dilemma of the legitimization of Latino theater are accounted for in the discussion.

The forum is in Spanish.

Video #104
The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse
“La historia de los Incas narrada desde el norte”—Rolena Adorno, Presenter

Title: “La historia de los Incas narrada desde el norte”

Presenter: Rolena Adorno—Keynote Speaker Yale University

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 14, 1999

Length: 44:40 (presentation)
06:15 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this keynote address of the Symposium on the Legacy of Latin American Colonial Discourse, Rolena Adorno considers how Incan history is narrated from a North American perspective in the nineteenth century. Central to her discussion is the knowledge of the location, its history, and its self-development. Adorno also makes reference to the work of North American historian Prescott and his interpretation of the Conquest in Peru in 1847; Prescott noted that there are really two perspectives involved: reflection from the South to the North and from the North to the South. Adorno exemplifies this concept by speaking of Robert Reis and how he looked from the North to his South (Brazil). Additional contrasts are made between the South and the North, the North and the South, and past and present Peru and the United States.

Note: Prior to this presentation, there is a three minute welcome.

This session is conducted in Spanish.

Video #105

The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse

“Palabra femenina y patria peruana: Amarilis y su *Epístola a Belardo* (c.1619)”—Raquel Chang-Rodríguez, Presenter

Title: “Palabra femenina y patria peruana: Amarilis y su Epístola a Belardo (c. 1619)”

Presenter: Raquel Chang-Rodríguez
The City College-Graduate School, CUNY

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 14, 1999

Length: 38:10 (presentation)
21:10 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This session by Chang-Rodríguez surveys the contributions of early female workers in colonial Peru by concentrating on the communiqué that Amarilis dispatched to Lope de Vega. She emphasized the dark conception of Peruvian history as well as the pains of the poetic voice to portray itself as a woman writer from a new world with a enunciated message from the old.

Note: Chang-Rodríguez gives handouts and used slides to enhance her talk.

This session is in Spanish.

Video #106
The State of Iberoamerican Studies Series—Symposium on the Legacy of Latin American
Colonial Discourse
“La invención nacional criolla a partir del Inca Garcilaso”
—José Antonio Mazzoti, Presenter
“Colonial Identities In Peruvian Satire: Mateo Rosas de Oquendo and Juan del valle y
Cavides”—Pedro Lasarte, Presenter

Part #1

Title: “La invención nacional criolla a partir del Inca Garcilaso”

Presenter: José Antonio Mazzoti
Harvard University

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 14, 1999

Length: 41 :09 (presentation)
15:25 (questions)

Credits: Prof. Luis Ramos-García University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Mazzoti considers creole cultures and republican discourses on “mestizaje” in this session. Commentary on the manipulation of the novels of Inca Garcilaso and the novel “La Cusqueña” by certain creole groups is a focal point of this talk. Other subjects addressed are the revision of the history of “Garcilacismo” and the influence of “los encomenderos” in the discourse of Latin American colonial legacy.

The presentation is in Spanish.

Continuation

Video #106

The State of Iberoamerican Studies Series—Symposium on the Legacy of Latin American Colonial Discourse

“La invención nacional criolla a partir del Inca Garcilaso”—José Antonio Mazzoti, Presenter

“Colonial Identities In Peruvian Satire: Mateo Rosas de Oquendo and Juan del valle y Cavides”—Pedro Lasarte, Presenter

Part #2

Title: “Colonial Identities In Peruvian Satire: Mateo Rosas de Oquendo and Juan del valle y Cavides”

Presenter: Pedro Lasarte
Boston University

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 14, 1999

Length: 34:00 (presentation)
22:30 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The analysis of the uses of satire in Peruvian colonial literature is the focus of Lasarte’s talk. He has discovered two meanings based on historical documentation and European tradition. Through his commentary, he shows the relationship between the baroque and the social intricacy and dissension of writers in current times.

The session is conducted in English.

Video #107

The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse

“Visiones coloniales y revisiones poscoloniales en la narrativa latinoamericana”—Verónica Salles-Reese, Presenter

“Rezagos coloniales en el teatro de Yuyachkani”—Luis Ramos-García, Presenter

Part #1

Title: “Visiones coloniales y revisiones poscoloniales en la narrativa latinoamericana”

Presenter: Verónica Salles-Reese
Georgetown University

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 15, 1999

Length: 48:13 (presentation)
14:30 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Salles-Reese examines colonial visions and post-colonial revisions in Latin American narrative; she bases much of her work on the recent colonial novels which present complex colonial experiences. Some of these novels include “El entenado,” “Maluco,” “Capricho español,” “Duerme,” “Poderes secretos,” and “El castillo de la memoria.” One important finding from her analysis is the reinsertion and recycling of the “decimonónico” genre of the traditional narrative in contemporary productions. Salles-Reese proposes an answer to the crisis of the Latin American imaginary borne from the failure of the national fictions and is unstoppable in the late twentieth century; “lo no histórico de las novelas no históricas.” Much of her work focused on the works “Duerme” by Carmen Boullosa and “Poderes secretos” by Miguel Gutierrez.

This presentation is in Spanish.

Continuation

Video #107

The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse

“Visiones coloniales y revisiones poscoloniales en la narrativa latinoamericana”—Verónica Salles-Reese, Presenter

“Rezagos coloniales en el teatro de Yuyachkani”—Luis Ramos-García, Presenter

Part #2

Title: “Rezagos coloniales en el teatro de Yuyachkani” Luis Ramos-García

Presenter: Luis Ramos-García
University of Minnesota

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 15, 1999

Length: 51:30 (presentation)
15:25 (questions). 15 more minutes of questions on Video #108

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Ramos-García offers a rescue or reinterpretation of Peruvian history in this presentation as he raises interpretative models in which continued and persistent colonial paradigms grow discernible in the making of the street and independent Peruvian theaters. Much of his work is rooted in the play “Los músicos ambulantes” as performed by Grupo Yuyachkani.

Note: Ramos-García's presentation is continued on Video #108.

This session is in Spanish.

Video #108

**The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American
Colonial Discourse**

“Rezagos coloniales en el teatro de Yuyachkani” (Continuation)—Luis Ramos-García, Presenter

“La idea del Barroco en los siglos XVII, XVIII”—René Jara, Presenter

Part #1

Title: “Rezagos coloniales en el teatro de Yuyachkani” Luis Ramos-García

Presenter: Luis Ramos-García
University of Minnesota

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 15, 1999

Length: 15:00 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: Ramos-García answers questions about how street theaters and independent theaters are significant in Peru. Also discussed are a reinterpretation of the Conquest and Peruvian history which are vital parts of theater in Peru.

Note: Ramos-García’s presentation is continued from Video #107.

This session is in Spanish.

Continuation

Video #108

The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse

“Rezagos coloniales en el teatro de Yuyachkani” (Continuation)—Luis Ramos-García, Presenter

“La idea del Barroco en los siglos XVII, XVIII”—René Jara, Presenter

Part #2

Title: “La idea del Barroco en los siglos XVII, XVIII”

Presenter: René Jara
University of Minnesota

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 15, 1999

Length: 40:15 (presentation)
14:00 (questions)

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: In this session, Jara centers on “Barroco de Indias” which he describes as the period of the neo-American culture that initiates during the first years of the colonial institutionalization in the new world. “Barroco de Indias” occurred when the geographical, cultural, economical, and political situation of the planet was under revision. The focal point of his discussion is on the imbalance and chaos of this period. He recommends that the historical perspective should be anaphoric.

This session is conducted in Spanish.

Video #109
The State of Iberoamerican Studies Series-Symposium on the Legacy of Latin American Colonial Discourse
FORUM—Nicholas Spadaccini, Moderator; Sarah Chambers, René Jara, Joanna O'Connell, Respondants

Part #1

Title: FORUM

Moderator: Nicholas Spadaccini

Respondants: Sarah Chambers, René Jara, Joanna O'Connell

Place/Year: University of Minnesota; Minneapolis, Minnesota, USA. May 15, 1999

Length: 05:00 –N. Spadaccini
11:00 –S.Chambers
15:40 –J. O'Connell
56:00 –Discussion as a whole

Credits: Prof. Luis Ramos-García
University of Minnesota

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: The forum begins with Spadaccini briefly summarizing the symposium and introducing the respondents in this session.

Commentary by Sarah Chambers centered on the theme of the symposium—the dialogue between the North and the South, the South and the North—which is essentially two dialogues: in space and in time. Chambers notes the fragmentation of this dialogue with the past; speaking from a historical perspective, she specifically points out the dialectical process involved in reformulation, such as the vision of the Conquest.

Joanna O'Connell deals with the crisis of the imaginary in her commentary. She notes how the rethinking of the past occurs in the contemporary novel “Criteria of the Earth” by Carmen Boullosa; she points out that the challenge needs to be accepted in order to interpret the indigenous dialogue. In addition, O'Connell notes how one frames questions, especially current questions about the Conquest and the Indians. Among other topics she encounters are the need to examine certain texts such as “Amarilis” and the importance of considering the multiplicity of audiences an author has and the methods in which the author laterally interacts with other texts and writers.

Additional discussion by the group included the application of the many different perspectives presented in the symposium as well as commentary about the concept of the “mestizaje” in Latin America.

This forum was conducted in both Spanish and English.

Video #110

“You Must tell the World ...” Video-Documentary

By the International Emergency Committee to Defend the Life of Dr. Abimael Guzmán

*** Professionally filmed video.**

Title: “You Must tell the World ...”
By the International Emergency Committee to Defend the Life of Dr. Abimael Guzmán

Place/Year: March, 1994. Peru
London, UK

Length: 05:00

Credits: The International Emergency Committee to Defend the Life of Dr. Abimael Guzmán

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: This English language documentary describes the Peruvian government's capture and imprisonment of Dr. Abimael Guzmán, the chairman of the Communist Party of Peru. The conditions of life in Peru along with the international campaign started to defend Dr. Guzmán's life are also included.

Video #111
Revolution in Peru Compilation
By Committee to Support the Revolution in Peru

*** Professionally filmed video.**

Title: Revolution in Peru Compilation By Committee to Support the Revolution in Peru

Place/Year: Revolution in Peru: January 1991, Peru
Dr. Abimael Guzmán's Speech from a Cage: September 24, 1992, Peru
Shantytowns and Prisons in Peru: May 1992, Peru
Nuevo Poder: 1992, Peru

Length: Revolution in Peru: 45—English narration
Dr. Abimael Guzmán's Speech from a Cage: 20—Spanish with English Subtitles
Shantytowns and Prisons in Peru: 35—Spanish with English Subtitles
Nuevo Poder: 40—Spanish

Total: 110

Credits: By Committee to Support the Revolution in Peru (CSRP)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Color. Excellent.

2) Audio: Excellent.

Comments: “Revolution in Peru” is an English language video report that provides a broad look at historical conditions in Peru and the development of the People’s War.

“Dr. Abimael Guzmán’s Speech from a Cage” is the last public speech given by Dr. Guzmán, chair of the Communist Party of Peru. The address was given on September 24, 1992. The video is in Spanish with English subtitles.

“Shantytowns and Prisons in Peru” contains television footage of resistance against eviction from Peruvian shantytowns and political prisoner interviews in Canto Grande prior to a May 1992 disturbance resulting in the deaths of 42 prisoners. The report is in Spanish with English subtitles.

“Nuevo Poder” is a Spanish language report that includes video footage from 1992 taken in “liberated areas” of Peru. The video also includes interviews with guerrillas, Open People’s Committees, and political prisoners.

Video #112
“Extraños”
2nd Festival Peruano-Norteamericano

*** Not a professionally filmed video.**

Title of play: “Extraños”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: 1:22:03.81

Credits: (from video label) “By Daniel Dillón, Daniel Dillón Director”.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

- 1) Visual:** Excellent. Cuts out for a brief moment during the second vignette.
- 2) Audio:** Good. Some of the dialogue in the third vignette is overpowered by background music.

Comments (summary): 5 unrelated two person vignettes interspersed with modern interpretive dance and music with a woman singing/chanting. Between vignettes, the actors change costumes and simple scenery on the mostly darkened stage, followed by a period of dance and music. The first vignette is of a man seducing a young girl through seemingly innocent play. The second is of a couple walking and talking in the park. The third is of a couple at home. The woman is trying to leave the relationship, they fight, she leaves. The fourth vignette is a separated couple having a picnic and arguing about their relationship and their son. The woman poisons the man. In the fifth vignette, a woman is having coffee at a restaurant, reading magazines and talking to herself about her life, as a man stands waiting, trying to get the courage to talk to her. She leaves, then he leaves.

Notes: In Spanish. *Duplicate of Video #208.

Video #113
“Ilusos”—(Tres Obras: Chejov, Ortega, Fornés)
2nd Festival Peruano-Norteamericano

Title of play: “Ilusos”—(Tres Obras: Chejov, Ortega, Fornés)

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: Total run time 1:10:08

Credits: Jorge Castro—Director (this is from the video label, there are no credits on the video)

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some tracking issues cause a little shakiness.

2) Audio: Good. Most of the dialogue can be heard clearly.

Comments (summary): The first work (by Anton Chekov) is set in the nineteenth century and is about a young couple, a stuffy Professor of Latin and an silly, flighty young woman, engaged to be married, discussing their upcoming wedding and their future.

The second play, set in modern times is about a young woman and man who meet on a bus stop in the springtime and discuss/debate the proposition of starting a relationship.

The third play is about two young, poor, men, one who is extremely naïve and possibly intellectually challenged, discussing a newspaper that they find in a café. The more worldly/educated of the two explains the items in the paper to the other. They are joined by a third man, who is well-dressed but says nothing. The naïve man appears to be ill, and the second man appears to be guiltily turning him over to the third man.

Notes: In Spanish. *Duplicate of Video #206

Video #114
“Con nervios de toro”
2nd Festival Peruano-Norteamericano

Title of play: “Con nervios de toro”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: 1:12:53

Credits: (from video label) “By Javier Maraví; Javier Maraví- Director”

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

- 1) Visual:** Regular. Poor lighting causes a dark reddish tint which makes the characters difficult to see clearly. Slight tracking problems.
- 2) Audio:** Regular. Difficult to make out some dialogue due to masks that the actors wear and some dialogue takes place during dances and is difficult to understand.

Comments (summary): A religious festival takes place in an indigenous village. The goddess Lucero comes to life and interacts with the villagers/worshippers. She desires the worship/dance of the villager Jacinto, who rejects her because of his love for his wife, Florita. The goddess promises the mayor prosperity for the village if he can get Jacinto to dance with her. Jacinto refuses. Lucero takes the form of a bull and kills Florita. Jacinto then takes the form of a bull and is killed by a bull/spirit controlled by Lucero.

Notes: In Spanish. *This play is duplicated on Video #207.

Video #115
“Busca un nombre en el silencio”
2nd Festival Peruano-Norteamericano

Title of play: “Busca un nombre en el silencio”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: 1:06:52

Credits: (From video label) By Roberto Sánchez Piérola, Roberto Sánchez Piérola—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good. In parts a little difficult to hear actors speak over some background music.

Comments (summary): One woman and five men discuss (in different combinations) themes of love, death, religion, life after death, time and the search for meaning/identity.

Notes: All in Spanish. *This play is duplicated on Video #207.

Video #116
“Sr. Nubes” and “La agonía de los animales”
2nd Festival Peruano-Norteamericano

Title of play: “Sr. Nubes” and “La agonía de los animales”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1998

Length of play/run time: 1:33:01 (“Sr. Nubes” 00:41:00.66; “La Agonía 0:49:13.86)

Credits: “Sr. Nubes”—Javier Fuentes León; David Carrillo—Director
“La agonía de los animales”—Santiago Weskler; César Bravo—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Good. The lighting and video quality gives everything a reddish/pinkish hue. There are focusing problems at times and some tracking problems.

2) Audio: Regular. The actors are somewhat hard to hear and the incidental music overpowers the dialogue at times.

Comments (summary): “Sr. Nubes”—A two person play about a balloonist who drops through the roof of the house of a lonely rural woman with deformed hands.

“La agonía de los animales”—A play about men and women in troubled relationships and their sexual relationships outside their relationships.

Notes: In Spanish. *Duplicate of Video #211

Video #117
“Huérfanos”
3rd Festival Peruano-Norteamericano

Title of play: “Huérfanos”

Name of group (affiliation): 3rd Festival Peruano-Norteamericano

Place/Year: 1998

Length of play/run time: 02:01:40.341 (*Video ends before play is over)

Credits: (from video label) By Lyle Kessler. Ana Pfeffer—Director.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Goes out of focus briefly in several places.

2) Audio: Good.

Comments (summary): Two brothers, one mentally disabled, live together. The non-disabled older brother supports them through petty crimes while the other hides at home watching old movies on television and looking at pictures in old magazines. The older brother bullies and abuses the younger one. The older brother lures a drunken business man to their home and they hold him for ransom. He escapes, but because he is an orphan himself, takes pity on the brothers and begins living with them. A power struggle for the affection and control of the younger brother develops between the business man and the older brother.

Notes: In Spanish. *Duplicated on Video #209.

Video #118
“Un juguete”

Title of play: “Un juguete”

Name of group (affiliation): Pre-estreno

Place/Year: NA

Length of play/run time: 01:57:38.396

Credits: Manuel A. Segura; Ruth Escudero- Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): According to the costumes, the play is a comedy set in the 19th century about a wealthy family with a daughter who wants to marry, but whose parents disagree with her choice.

Notes: The first 29 minutes consist of video of the actors putting on makeup, assistants making posters for the play, dress rehearsals, blocking, and audience buying tickets and taking their seats. The play is not recorded in its entirety, rather in little bits randomly recorded. In the middle of the video, the end of the play is recorded, with the audience leaving, after that, the rest of the play appears, although some parts appear to be edited out.

Video #119
“Problemáticas de los grupos en sus ciudades”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Problemáticas de los grupos en sus ciudades”

Name of group (affiliation): 4th Encuentro de Teatro Nacional-Trujillo

Place/Year: NA

Length of play/run time: 01:28:25.541

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual:

2) Audio: Intolerable at first, then regular. Begins with a panel discussion with interaction from a small audience. The audio is so faint it is unintelligible even at top volume. After 9 minutes the audio problem is fixed, but someone practicing trumpet scales in another part of the theater building interferes with some of the audio.

Comments (summary): Writers, actors, directors, students and spectators of the Peruvian theater discuss the role and the problems of the theater in current Peruvian society and in the cities of Peru.

Video #120
“Taller de dirección teatral—Chaudar Kresten; First Session”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Taller de dirección teatral—Chaudar Kresten; First Session”

Name of group (affiliation): 4th Encuentro de Teatro Nacional—Trujillo

Place/Year: NA

Length of play/run time: 02:02:46.977

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some tracking problems in the beginning.

2) Audio: Good.

Comments (summary): Lecture and question/answer workshop about the challenges and methods of theater directing (in Spanish).

Video #121
“Taller de dirección teatral—Chaudar Kresten; Second Session, A”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Taller de dirección teatral—Chaudar Kresten; Second Session A”

Name of group (affiliation): 4th Encuentro de Teatro Nacional—Trujillo

Place/Year: NA

Length of play/run time: 01:22:04.028

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

Visual: Good.

Audio: Good.

Comments (summary): Second part of lecture series and question/answer workshop. The subject is the how the director chooses and prepares for a given play (in Spanish).

Video #122
“Taller de dirección teatral—Chaudar Kresten; Second Session, B”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Taller de dirección teatral—Chaudar Kresten; Second Session B”

Name of group (affiliation): 4th Encuentro de Teatro Nacional—Trujillo

Place/Year: NA

Length of play/run time: 01:53:16.126

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Slight tracking problems and shakiness in parts.

2) Audio: Poor/Good. No audio for the first 14 minutes, after that audio good.

Comments (summary): B Session of the second part of a lecture series and question/answer workshop. The subject is how the director and actor work together to create and employ the circumstances and conflicts of a play. (In Spanish).

Video #123
“Taller de dirección teatral—Chaudar Kresten; Third Session, A”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Taller de dirección teatral—Chaudar Kresten; Third Session, A”

Name of group (affiliation): 4th Encuentro de Teatro Nacional—Trujillo

Place/Year: NA

Length of play/run time: 02:02:39.948

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good, minor tracking problems in the beginning.

2) Audio: Good

Comments (summary): A Session of the third part of a lecture series and question/answer theater workshop. The subject is how the director determines the gender (type of treatment) ex: tragedy, comedic, action, psychological, etc. to give the play that he/she has chosen. Also, the relationship between the actor and director and the definition of each. (In Spanish).

Notes: Video ends before session ends.

Video #124
“Taller de dirección teatral—Chaudar Kresten; Third Session, B”
“4th Encuentro de Teatro Nacional—Trujillo”

Title: “Taller de dirección teatral—Chaudar Kresten; Third Session B”

Name of group (affiliation): 4th Encuentro de Teatro Nacional—Trujillo

Place/Year: NA

Length of play/run time: 01:26:00.825

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good, a few tracking problems. A moment where the visual blacks out.

2) Audio: Good.

Comments (summary): B Session of the third part of a lecture series and question/answer theater workshop. The subject is how to approach the first reading of a play, how to engage the actors in the first reading and the development of the actor (in Spanish).

Video #125
“Nombramiento de la Directora del Teatro Nacional”

Title of play: “Collacocha”

Name of group (affiliation): Teatro Nacional

Place/Year: Auditorio Inca el Museo de la Nación

Length of play/run time: “Collacocha” 01:28:24.739,
the naming of the director of the Teatro Nacional 00:35:22.213.
Total run time 02:03:46.952.

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some scenes a little dark due to poor stage lighting.

2) Audio: Good

Comments (summary): Starts with a play about building a rail line/subway. Men are discussing the project and labor/political problems in the work shack of the project engineer. After the play, the video cuts to a ceremony naming the director of the Teatro Nacional of Peru, including a question and answer/comment from the audience.

Notes: All in Spanish.

Video #126
“5th Encuentro de Teatro Nacional, Lima—Opening”

Title: “Opening”

Name of group (affiliation): Teatro Nacional, Lima

Place/Year: November 24 and 25th , 1998

Length of play/run time: 01:57:03.087

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good. Some voices during the panel discussion are a bit faint, but still intelligible through increasing the volume.

Comments (summary): The dedication of the National Theater in Lima, Peru, including a short ceremony followed by a panel discussion about the history, role, philosophy and purpose of the National Theater. The end of the video has bits of a performance of a circus type.

Notes: In Spanish.

Video #127
“Tawa la memoria del tiempo”—Creación colectiva
“5TH Encuentro de Teatro Nacional”

Title of play: “Tawa la memoria del tiempo”—Creación colectiva

Name of group (affiliation): “5TH Encuentro de Teatro Nacional”

Place/Year: November 25, 1998

Length of play/run time: 00:49:00.705

Credits: Rodolfo Rodríguez—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good, but dark in parts due to stage lighting effects. Some slight tracking problems.

2) Audio: Good.

Comments (summary): Story of enslavement of Indigenous peoples told through Indigenous dance, costumes music and rhythms. No dialogue.

Video #128
“Juego de muerte”
“5th Encuentro de Teatro Nacional—Creación Colectiva”

Title of play: “Juego de muerte”

Name of group (affiliation): “5th Encuentro de Teatro Nacional—Creación Colectiva”

Place/Year: NA

Length of play/run time: 01:37.989

Credits: Daniel Amiel Cayo—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Slight tracking problems in the beginning

2) Audio: Good. The actors speak a little quickly sometimes and in parts the dialogue is difficult to understand.

Comments (summary): Actors in traditional costumes, makeup and masks. The play deals with religious/spiritual and political themes, including the conflicts between colonial religion and politics and those of the indigenous peoples. The play is comedic in parts and includes some folkloric dance and music.

Notes: In Spanish.

Video #129
“Conferencia por Chaudar Kresten”
Museo de la Nación; Lima

Title of play: “Conferencia por Chaudar Kresten”

Name of group (affiliation):

Place/Year: Museo de la Nación; Lima. 1996

Length of play/run time: 01:03:57.515

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Bad tracking problems.

2) Audio: Good.

Comments (summary): Lecture/ panel discussion about writing for theater.

Notes: In Spanish.

Video #130
“Tres Marías y una rosa” y “Manchego Llactaymanta”
1st Encuentro de Teatro Nacional

Title of play: “Tres Marías y una rosa”
“Manchego Llactaymanta”

Name of group (affiliation): 1st Encuentro de Teatro Nacional

Place/Year: December 2-11, 1995
“Tres Marías y una rosa”—Olmo, Trujillo
“Manchego Llactaymanta”—Huancayo

Length of play/run time: “Tres Marías y una rosa” 01:14:23.953
“Manchego Llactaymanta” 00:45:11.100
Total: 01:59:35.053

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Very slight tracking problems.

2) Audio: Good.

Comments (summary): “Tres Marías y una rosa”—A comedy in which neighbor women discuss their lives as they go about their household chores. The play is abruptly cut off and the next one begins.

“Manchego Llactaymanta”—Drama about the problems of a deformed deaf-mute man as he struggles to be accepted in his rural community and is later transplanted in an urban community, where he also is rejected. The video is edited and snippets of the play are missing.

Notes: In Spanish.

Video #131
Persistencia de la Memoria
Grupo Yuyachkani

Title: Persistencia de la Memoria

Name of Group (affiliation): Grupo Yuyachkani

Place/Year: Lima, Peru; 1996

Length of play/run time: 60:00

Credits: Miguel Rubio, director of Yuyachkani

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments: Documentary about the history of the group Yuyachkani, founded in Lima in 1971.

Video #132
“II Encuentro de Teatro Nacional—Inauguración”

Title: Inauguración/Fiesta

Name of group (affiliation): Teatro Nacional de Perú

Place/Year: Teatro Británico, Lima, Perú
March 27, 1996

Length of play/run time: 01:18:49.832

Credits: None

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Normal. Some tracking problems, sometimes slightly out of focus.

2) Audio: Good.

Comments (summary): Speech and ceremony celebrating world theater day and the inauguration of the national theater. Short dramas/performances with clowns, music, etc. followed by a street dance outside of the theater.

Video #133
“Vuelo del hombre a la luna”
“3rd Festival Peruano—Norteamericano”

Title of play: “Vuelo del hombre a la luna”

Name of group (affiliation): “3rd Festival Peruano—Norteamericano”

Place/Year: 1998

Length of play/run time: 01:03:44.567

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a copy of a NASA video “The Greatest Adventure” about the first flight to the moon. Spanish narrator speaks over the English dialogue. After that, the video is blank for a short period, then resumes with various clips from the NASA video with no sound.

Video #134*
“Hola ahí afuera”
“3rd Festival Peruano—Norteamericano”

Title of play: “Hola ahí afuera”

Name of group (affiliation): “3rd Festival Peruano—Norteamericano”

Place/Year: 10/29/1998

Length of play/run time: 00:41:51

Credits: By William Sorayan, Carlos Diaz—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Drama of a prisoner accused of assaulting a woman and his conversations with the prison’s cleaning lady and the husband of his victim, who comes to the jail to kill him.

Notes: In Spanish. *Duplicate of Video #210.

Video #135
“Encuentro con la dirección del Teatro Nacional:
Problemática de los grupos en sus ciudades”
“Encuentro de Teatro Nacional”

Title of play: “Encuentro con la dirección del Teatro Nacional: Problemática de los grupos en sus ciudades”

Name of group (affiliation): “Encuentro de Teatro Nacional”

Place/Year: Trujillo, Perú

Length of play/run time: 02:02:34.088

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): A panel discussion lead by the director of the national theater of Peru regarding the problems encountered by theater groups from various cities in Peru. Representatives of these groups give reports about the problems and challenges facing their respective theaters, including problems with the physical spaces of the theaters themselves, etc.

Video #136
“Paralelos Secantes”
“Estreno”

Title of play: “Paralelos Secantes”

Name of group (affiliation): “Estreno”

Place/Year: Auditorio Principal Museo de la Nación, 06/05/1999

Length of play/run time: 00:58:57.725

Credits: By Juan Manuel Sánchez

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good, but some minor focusing problems from time to time.

2) Audio: Good, but some dialogue is obscured by background music that occurs between scenes.

Comments (summary): Comedic drama about a boy and a girl who meet and play together as children, and later meet and form a relationship as young adults. The story goes back and forth between the childhood and young adulthood of the characters.

Video #137
“Humano Corazón”

Title of play: “Humano Corazón”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 01:01:39.884

Credits: This free version (of the work “La disputa” by Marivaux) written and directed by Italo Panfichi

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

Visual: Good.

Audio: Good.

Comments (summary): A fantasy drama about the problems and adjustments of four siblings, two male and two female, who were separated at birth and raised separately by the same angel and are reunited after 19 years.

Video #138
“Persistencia de la memoria”
“Documental sobre Grupo Yuyachkani”

Title of play: “Persistencia de la memoria”

Name of group (affiliation): Grupo Yuyachkani

Place/Year: NA

Length of play/run time: 00:41:48.131

Credits: By Andrés Colter

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): The content of the video doesn't match the label. There is no play in the video. The video consists of a lecture by Chaudar Kresten, speaking through an interpreter (interpreter speaking Spanish) about the actor and the theater.

Video #139
“Te juro Juana que tengo ganas”
“Grupo Ilusiones”

Title of play: “Te juro Juana que tengo ganas”

Name of group (affiliation): “Grupo Ilusiones”

Place/Year: 1998

Length of play/run time: 02:01:51:287

Credits: By Emilio Carballido

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This play is a comedy about a young woman author who wants to divorce her student husband to marry a teacher. Her father, husband and others complicate matters. The video ends before the play does.

Video #140
“GOSQEL”
“Manuel Filho”

Title of play: “GOSQEL”

Name of group (affiliation): Manuel Filho

Place/Year: 09/13/1995

Length of play/run time: 01:05:02.729

Credits: Director—Hugo de Villavicenzio

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor. Poor stage lighting causes visual to be a little out of focus. Some tracking problems.

2) Audio: Good, but audience noise obscures some dialogue.

Comments (summary): Comedy about a two friends, a gay man and a woman discussing their lives, past and desires for the future.

Notes: In Portuguese.

Video #141
“Un juguete”— “Pre-estreno”

Title of play: “Un juguete”

Name of group (affiliation): Teatro Nacional de Perú; “Pre-estreno”

Place/Year: NA

Length of play/run time: 00:58:05.032

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor/Regular. Bad tracking problems.

2) Audio: Good.

Comments (summary): The video starts with audience coming into the theater. The play is introduced with a short speech by the president of the National Theater of Peru. Play is a comedy set in the 1800s, about a wealthy family who try to marry off their young daughter to a wealthy old man. The video appears to be edited, as the scenes are cut off and quickly move to different scenes. **This is the same play as on video #118. After 15 minutes, the end of the play is shown, and the audience chatting with each other and some of the actors, then continues with a more complete version of the play.

Notes: In Spanish. At times the videographer takes the camera off of the actors and focuses on the audience and their reactions. Very confusing editing.

Video #142
“4th Encuentro de Teatro Nacional”—“Día Mundial del Teatro 1997”

Title of play: “4th Encuentro de Teatro Nacional—Día Mundial del Teatro 1997”

Name of group (affiliation): Teatro Nacional de Perú

Place/Year: Trujillo, Perú/July, 1997

Length of play/run time: 0:7:23

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Tracking problems at beginning of video cause jerky visuals.

2) Audio:

Comments (summary): First 7 minutes of the video are jerky and go back and forth between opening credits and blank screen. There is nothing on this video after that.

Video #143
“5th Encuentro de Teatro Nacional”
“Poeta, la mujer y la maleta”

Title of play: “Poeta, la mujer y la maleta”

Name of group (affiliation): Olmo Teatro

Place/Year: Trujillo, Perú

Length of play/run time: 02:05:13.085

Credits: Author: Cesar de María; Director: Lucy Astudillo

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Slight tracking problems, the visual quality decreases and becomes somewhat blurry toward the end of the play.

2) Audio: Good.

Comments (summary): This play is a comedy/drama about a young, seductive woman, detained in an airport as a suspected smuggler, who talks about her life and dreams to a drunken airport police officer/agent, who dreams of being a poet. The officer tries to seduce her and she rejects him and he becomes violent. After the play there is a panel discussion about the theater, which cuts off as the video ends.

Notes: In Spanish.

Video #144
“Amor de don Perlimplín con Belisa en su jardín”
“Teatro Universitario de San Marcos—Teatro de Camará/Estudios de Actores”

Title of play: “Amor de don Perlimplín con Belisa en su jardín”

Name of group (affiliation):

Place/Year: Lima, Perú, 10/17/1998

Length of play/run time: 01:03:12.627

Credits: Author: Federico García Lorca

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Set in 1800s. Part puppet show, part play, part ballet, with actors in heavy makeup that makes them look like marionette puppets. A rich elderly man marries a much younger woman. The woman marries him for money and is unfaithful to him. He sends her anonymous love letters and she falls in love with her “secret admirer”. When she agrees to meet her secret admirer, the husband meets her in the appointed place and vows to kill her “lover” in a duel. He runs out of the garden, stabs himself, and comes back in to die in her presence. She realizes that she really loves her husband and that he was her secret admirer all along.

Notes: In Spanish.

Video #145
“Mistiblu”—“Teatro de la Luna”

Title of play: “Mistiblu”

Name of group (affiliation): “Teatro de la Luna”

Place/Year: Gunston Arts Center/Theatre II, Arlington, VA, April 11-May 18, 1996

Length of play/run time: 01:35:51.844

Credits: Author: Robert Ramos-Perea

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Play about an impotent old man (Casanova, dressed in 18th century costume) seeking supernatural potion (mistiblu) for eternal youth and sexuality from a younger man (also dressed in 18th century costume), so that he can have sex with a young beautiful woman (dressed as pop star Madonna!) who mocks him. The old man also reminisces about the Puerto Rican revolution from Spain and his past sexual conquests as he begs and bargains with the younger man for the potion that will restore his youth and sexuality.

Notes: In Spanish.

Video #146
“Entre Villa y Una Mujer Desnuda”
“Teatro de la Luna”

Title of play: “Entre Villa y una mujer desnuda”

Name of group (affiliation): Teatro de la Luna

Place/Year: Guniston Arts Center, Arlington, VA, November 21-December 21, 1996

Length of play/run time: 01:15:59:843

Credits: Author: Sabina Berman

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Slight tracking problems.

2) Audio: Good.

Comments (summary): Comedy/drama about a modern upper-middle class divorced woman and her complicated romantic relationship with a man who doesn’t want to commit. Both are interested in the historical figure of Pancho Villa. Interspersed with scenes of Pancho Villa with his lovers and wives.

Video #147
“El día que me quieras”
“Teatro de la Luna”

Title of play: “El día que me quieras”

Name of group (affiliation): Teatro de la Luna

Place/Year: Guniston Arts Center, Arlington, VA; June 11-28, 1997

Length of play/run time: 01:50:03.572

Credits: Author: José I. Cabrujas

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Comedy set in the late 20's or early 30's in Caracas, Venezuela, about the daily home life of a couple with communist leanings and their families and friends, who end up unexpectedly entertaining the world famous Tango singer Carlos Gardel in their home.

Video #148
“La barraca de Federico de Cervantes-Casona-Lorca”
“Teatro de la Luna”

Title of play: “La barraca de Federico de Cervantes-Casona-Lorca”

Name of group (affiliation): Teatro de la Luna

Place/Year: Gunston Arts Center, Arlington, VA; February 1998

Length of play/run time: 01:58:07.720

Credits: Agustín Nuñez—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good.

Comments (summary): Theater piece in two parts, with two vignettes per part, about life in rural Spain in the early part of the 20th century.

Video #149
“El público”
“Teatro de la Luna”

Title of play: “El público”

Name of group (affiliation): Teatro de la Luna

Place/Year: Gunston Arts Center, Arlington, VA, March-April 1998

Length of play/run time: 02:

Credits: Author: Federico García Lorca; Director: Yayo Grassi

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): A fantasy play about man’s love, desires, and torment.

Notes: In Spanish.

Video #150
“La zorra y las uvas”
“Teatro de la Luna”

Title of play: “La zorra y las uvas”

Name of group (affiliation): Teatro de la Luna

Place/Year: Gunston Arts Center, Arlington, VA; February 10-27, 1999

Length of play/run time: 01:40:44.052

Credits: Author: Guilherme Figueiredo; Director: Agustín Nuñez

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Play set in Ancient Greece, with Esopo (Aesop) as the recently purchased disfigured slave of a wealthy man. He charms his master and the people with the fables that he tells. Several times his master promises to free him for his faithfulness and the fact that Esopo rescues him from various financial losses and dangers. The master’s wife frames him for stealing a golden chalice, and the master offers him the choice of continuing his life as a slave, or freedom and prosecution for robbery, which carries a penalty of death. Esopo chooses freedom and death. An ironic parallel of Aesop’s fable of the Fox and the Grapes.

Video #151
“La Nona” “Teatro
de la Luna”

Title of play: “La Nona”

Name of group (affiliation): Teatro de la Luna

Place/Year: October 5-November 4, Season 1995-1996

Length of play/run time: 01:44:49.312

Credits: Agustín Nuñez; Mario Marcel Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual:

2) Audio:

Comments (summary): The play is a comedy about a family with Italian roots who live in Argentina, and the problems that the grandmother (La Nona) causes the family.

Notes: In Spanish.

Video #152
“El principito”
“Teatro de la Luna”

Title of play: “El principito”

Name of group (affiliation): Teatro de la Luna

Place/Year: NA

Length of play/run time: 01:21:38.496

Credits: Augstín Núñez—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Contemporary adaptation of the French story “The Little Prince”, wherein a lost aviator encounters a prince from another planet, who encounters many strange characters.

Notes: In Spanish

Video #153
II Encuentro de Teatro Nacional

Title of play: “Una historia para ser contada—Tramo Troujillo”
“El zorro y el cuy”—Grupo Yatiri, Puno

Name of group: Trama, Trujillo; Group Yatiri, Puno

Place/Year: Teatro nacional de Perú

Length of play/run time: 02:03:10.515

Credits: none

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some tracking problems.

2) Audio: Good.

Comments (summary): Two Comedies performed by actors dressed as clowns.

Video #154
“Qoillor Ritti”
“Group”

Title of play: “Qoillor Ritti”

Name of group (affiliation): Instituto Cultural Teatro Nacional

Place/Year: Unknown

Length of play/run time: 02:02:13.386

Credits: Author: Delfina Paredes; Director: Ruth Escudero

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Historical drama about the Spanish conquest of the Indians of Peru and the resistance movement led by Tupac Amaru.

Notes: In Spanish.

Video #155
“I Encuentro de Teatro Nacional”
“Mesa de críticos”

Title: “I Encuentro de Teatro Nacional”

Name of group (affiliation): NA

Place/Year: Teatro Nacional de Peru

Length of play/run time: 01:45:45.368

Credits: Panel Members: Hugo Salazar, Santiago Soberón, Alfonso la Torre, Luis Paredes, Ruth Escudero

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Panel of critics discussing specific works of theater. Video begins with discussion in progress.

Notes: In Spanish.

Video #156
“Como arponear al tiburón”—“Aviñón Teatro”

Title: “Como arponear al tiburón”

Name of group (affiliation): Trama, Trujillo; Grupo Yatiri, Puno

Place/Year: Aviñón Teatro—Arequipa, Perú

Length of play/run time: 01:49:38.596

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Some slight ghosting on the visuals

2) Audio: Good

Comments (summary): A comedy about a husband and wife who dream of hunting a shark and gaining a place in the oceanographic museum, who are joined in their quest by their needy neighbor. The shark is a character played by a man dressed as an 18th Century gentleman. The shark tries to divide and outwit the three characters.

Video #157
El Apu Inca de Sapallanga

Title: El Apu Inca de Sapallanga

Place: Sapallanga, Perú

Date: Produced by New York University in 1998

Length of play/run time: 25:00

Credits: Directed by Raúl Gallegos

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments: Documentary about the Spanish Conquest of Peru, including at the end a representation of *Play of the death of Atahualpa*, performed in 1998 in the town of Sapallanga, Peru, during the Festival of the Virgin of Cocharcas.

Video #158
“Jugando a la historia”
—Grupo Teatral Ilusiones

Title of play: “Jugando a la historia”

Name of group (affiliation): Grupo Teatral Ilusiones

Place/Year: Arequipa, Perú, 1991

Length of play/run time: 01:03:30.569

Credits: Director: Juan Carlos García Pérez

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular. The dialogue is a bit difficult to distinguish due to theater acoustics.

Comments (summary): Actors dressed as clowns intersperse dramatic dialogues and songs about the history of Peru, the Spanish conquest, Indigenous uprisings, Independence, etc.

Notes: In Spanish.

Video #159
“Demonstración de trabajo”—Teresa Ralli
“Yuyackani”

Title of play:

Name of group (affiliation):

Place/Year: Festival de teatro, Audaces, 1991

Length of play/run time: “Demonstración de trabajo”—00:47:07:22.902
“Yuyackani”—00:18:15.500

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Slight tracking problems.

2) Audio: Good.

Comments (summary): “Demonstración de trabajo”—A lecture/demonstration by Teresa Ralli regarding how the actor uses her/his body. She demonstrates many acrobatic/dance body movements, songs, character developments, etc.

“Yuyackani”—Drama/dance with indigenous spiritual overtones. Difficult to summarize as the video cuts from scene to scene randomly. Partial nudity.

Notes: In Spanish.

Video #160
“La madre pajota”
Festival Aniversario grupo Audaces

Title of play: “La madre Pajota”

Name of group (affiliation): Audaces

Place/Year: 1993

Length of play/run time: 00:10:06.093 (play)
00:10:21.341 (other performances)

Credits: Director: Fo Oleuka Cepede

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Stage lighting (one spotlight on otherwise completely darkened stage) makes it difficult to make out facial details, etc. There are some tracking problems.

2) Audio: Regular. Sound echoes on the stage make dialogue a bit difficult to work out.

Comments (summary): Comedic one-woman drama wherein a woman tells the story of her life and self through giving her confession to an unseen priest in a Catholic confessional.

After that, the video includes cuts of actors putting on make-up and masks back stage and doing short performance pieces in a courtyard outside and in the street.

Notes: In Spanish. The video cuts unexpectedly from scene to scene, disturbing continuity of the play.

Video #161
“Palabras sin importancia”
Aviñón Teatro

Title of play: “Palabras sin importancia”

Name of group (affiliation): Alianza Francesa

Place/Year: Arequipa, Perú 1993

Length of play/run time: 00:34:05.032

Credits: Carlos Vargas—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good, but with some focusing problems.

2) Audio: Good.

Comments (summary): The play includes several one actor vignettes. In one, a political prisoner talks to an official whose back is to the audience and who is non-responsive. In another, a woman talks to a doll. In a third, a priest addresses God and agonizes about his life.

Notes: In Spanish.

Video #162
“Tierra marcada”
Audaces Teatro

Title of play: “Tierra marcada”

Name of group (affiliation): Audaces Teatro

Place/Year: Arequipa, Perú 1993

Length of play/run time: 00:55:53.555

Credits: Freddy Frisancho—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Lighting is poor

2) Audio: Regular. Voices of the actors are difficult to hear at times.

Comments (summary): The play is a “theater in the round” performance where the audience is seated in chairs around the walls of the room. The actors perform in the middle. The play itself is about a traveler’s journey and includes short dialogues and folkloric dances, rhythms and songs. The journey goes from modern day scenes to scenes about the conquest.

Notes: In Spanish.

Video #163
“Aprender a respirar”

Title of play: “Entre lo normal y el amor”

Name of group (affiliation): NA

Place/Year: NA

Length of play/run time: 01:48:31.005

Credits: Luis Tejeda—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Good.

Comments (summary): Beginning of the video is footage of the company building the set, setting up lights, curtains, etc. After that, there are very quick little cuts of the rehearsal of the play, followed by more footage of the cast preparing for the performance.

The play is a drama about an unhappy couple drinking and arguing about their relationship. The man is threatening to leave, the woman reveals the fact that she is pregnant. The woman hits the man with a pistol and knocks him out, ties him to a chair, threatens to kill him, and tries to get him to apologize for doubting the paternity of her child. She unties him and their drinking and arguing continues. Nothing is resolved. Throughout the entire drama, another woman sits on the opposite side of a mirror, like a reflection. After the drama, there are more informal interviews with the cast and crew. At the end of the video is another performance of the same drama with different actors and a different set. Second drama has a time code of October 1997.

Notes: In Spanish. THE POSTER THAT APPEARS IN THE BEGINNING OF THE VIDEO AND SOME OF THE OPENING COMMENTS BY THE CAST RELATE TO A PLAY CALLED “Entre lo normal y el amor”. The video may be mislabeled.

Video #164
“Cosas y cositas de la educación”
Escuela de Bellas Artes

Title of play: “Cosas y cositas de la educación”

Name of group (affiliation): Escuela de Bellas Artes

Place/Year: 1995

Length of play/run time: 01:03:35.121

Credits: Pepe Tello—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Tracking problems cause shaky images throughout the video.

2) Audio: Poor. The acoustics of the room used as a theater cause the dialogue to be unintelligible at certain points. There is also interference from audience members chatting during the performance, and from extreme construction and traffic noise from outside.

Comments (summary): The comedy is presented in a theater in the round style in a room rather than in a traditional theater. The audience is seated in chairs around the perimeter of the room. The play is set in a Catholic high school, in a class run by a nun in full habit. Various teachers come in to teach various subjects. When the teachers and nuns leave the room, the students engage in the usual teenager flirting and horseplay. There is a scene that represents parent’s night, and one that represents a teacher’s meeting. Between scenes Pink Floyd’s “Another Brick in the Wall” is played. The comedy highlights the problems and politics that are common to a high school.

Notes: In Spanish.

Video #165
“La boda”
Grupo Aviñon—Alianza Francesa

Title of play: “La boda”

Name of group (affiliation): Grupo Aviñon—Alianza Francesa

Place/Year: Aviñon Teatro, 1995

Length of play/run time: 01:09:44.731

Credits: Bertolt Brecht, Author; Carlos Vargas, Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a comedy about a wedding feast for a very pregnant bride in white and a weak, whiny, cuckold groom. The other characters include the mother, who only appears to serve food; the father who tells long, boring, inappropriate jokes, and is mocked by a rude friend of the groom; a married couple who fight incessantly; the lascivious sister of the bride; another young male guest who is interested in the sister and makes a long dramatic toast about the “virginal” bride, followed by an operatic song. There is a running joke that groom has made all of the furniture they are using, which keeps falling apart. The party ends with everyone fighting and storming out, leaving the bride and groom arguing alone. They end up getting drunk and going happily off to bed.

Notes: In Spanish.

Video #166
“Un corazón suburbano”
TEUNSA

Title of play: “Un corazón suburbano”

Name of group (affiliation): TEUNSA

Place/Year: Arequipa, Perú 1995

Length of play/run time: 01:32:46.993

Credits: Naum Alvez—Author; Luis Álvarez—Director

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This comedic drama is the story of a young woman who naively marries a man who is secretly gay. When his lover comes to stay with them, her two friends suspect the relationship and the wife angrily confronts him. After they split, she throws herself into fundamentalist religion and the arms of the church pastor with the same naïveté with which she embraced her marriage. Soon after, her pastor husband begins an affair with one of her two friends, and she walks in on them in the act. After the wife divorces the pastor, she reconciles with her friend, seduces her boyfriend for revenge and then marries him. The third husband dies, and the friends reconcile once again. Finally the woman finds a man through a lonely hearts radio program.

Notes: In Spanish. There are some cuts in the video that seems perhaps intermissions were cut out.

Video #167
“El público”
Ilusiones Teatro

Title of play: “El público”

Name of group (affiliation): Ilusiones Teatro

Place/Year: Arequipa, Perú 1996

Length of play/run time: 1:23:02.584

Credits: Federico García Lorca—Author; Lilia Rodríguez—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Normal. The lighting and the distance of the camera from the stage make facial details blurry and difficult to make out.

2) Audio: Good. Some of the dialogue is difficult to make out due to acoustics of the theater.

Comments (summary): Highly symbolic/surrealistic drama concerning themes of love, sexuality, repression, identity, masks, censorship, religion, the theater, academia, and politics.

Notes: In Spanish.

Video #168
“Pasión y muerte”
Grupo: Cono Norte

Title of play: “Pasión y muerte”

Name of group (affiliation): Cono Norte

Place/Year: Arequipa, Perú; 1996

Length of play/run time: 00:53:25.202

Credits: Fredy Frisancho—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good. Some problems exist due to the fact that the drama is performed and filmed outdoors. As such, there are some problems with sound system echo and occasional feedback.

Comments (summary): This drama depicts the last days of Jesus Christ, from his triumphal entry into Jerusalem to his crucifixion.

Notes: In Spanish. Filmed outdoors. Video cuts off before play ends.

Video #169
“Vladimir” Grupo:
Alianza Francesa

Title of play: “Vladimir”

Name of group (affiliation): Alianza Francesa

Place/Year: Aviñón Teatro, Arequipa, Perú; 1996

Length of play/run time: 01:33:07.198

Credits: Carlos Vargas- Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. However in some scenes the actors are backlit on the stage and therefore they appear only as silhouettes.

2) Audio: Good.

Comments (summary): A young man and his friend ponder their lives and discuss issues of poverty, politics and class. In other scenes the young man and his mother, formerly an idealistic Marxist and now a materialist, argue heatedly about similar themes while packing to move. At times they hold imaginary dialogues with Che Guevara and the mother has flashbacks of her early marriage to the boy's father, also a Marxist.

Notes: In Spanish.

Video # 170
“Cómo arponear al tiburón”
Grupo: ICPA

Title of play: “Cómo arponear al tiburón”

Name of group (affiliation): ICPA

Place/Year: Aviñón Teatro, Arequipa, Perú / 1997

Length of play/run time: 01:49:08.079

Credits: Carlos Vargas—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. In some parts the camera goes out of focus momentarily.

2) Audio: Good.

Comments (summary): This is a comedy about a husband and wife who dream of hunting a shark and gaining a place in the oceanographic museum, who are joined in their quest by their needy neighbor. The shark is a character played by a man dressed as an 18th Century gentleman. The shark tries to divide and outwit the three characters. After the neighbor and the husband go overboard and are eaten by the shark, the wife gives birth to a son, who grows up on the boat and also is obsessed with and eaten by the shark.

Notes: Video cuts off before the play ends.

Video # 171
“Domingo siete” Grupo:
Segunda Juventud

Title of play: “Domingo siete”

Name of group (affiliation): Segunda Juventud

Place/Year: Arequipa, Perú; 1997

Length of play/run time: 00:55:17.174

Credits: L. Yerovi, Author; Fredy Frisancho, Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is comedy about a late middle-aged upper middle class man in a quarrelling marriage. His life is complicated by his stuffy, controlling mother-in-law, his nosy maid, a senile uncle, a love-starved married neighbor woman who imagines that she is having an affair with him, and her loutish jealous husband who is threatening to kill him. The play is followed by a speech by one of the actors, interviews with other actors, and a musical presentation.

Notes: In Spanish.

Video # 172
“Esperando a Godot”
Grupo: Ilusiones Teatro

Title of play: “Esperando a Godot”

Name of group (affiliation): Ilusiones Teatro

Place/Year: Arequipa, Perú; 1997

Length of play/run time: 01:49:05.765

Credits: S. Beckett, Author; Lilia Rodríguez, Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Presentation of the Samuel Beckett play “Waiting for Godot”, in which two men wait at a crossroads for Godot, a character who does not appear, and although they both claim him as a friend, both admit they wouldn’t recognize him if they saw him. While they wait they argue, discuss religion, life, futility and other issues. As they wait, they also encounter other characters, including a cruel man (whom they at first mistake for Godot) and his abused slave.

Notes: In Spanish.

Video # 173

“A ver un aplauso”

VI Taller de Formación Actoral, 3er nivel—Muestra final

Title of play: “A ver un aplauso”

Name of group (affiliation): VI Taller de Formación Actoral, 3er nivel—Muestra final

Place/Year: Lima, Perú 1997

Length of play/run time: 00:58:51.113

Credits: Author: César de María

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Some tracking problems, frequent focusing problems.

2) Audio: Regular. Acoustical problems in the theater make hearing some of the dialogue difficult.

Comments (summary): Comedy in which the actors alternately portray clowns, adults and little children, reliving the happenings of childhood. Themes of death, violence, gender, sexuality, etc. and how children and adults deal with those themes.

Notes: In Spanish.

Video # 174
“Carmina Burana”
Escuela de Artes UNSA

Title of play: “Carmina Burana”

Name of group (affiliation): Escuela de Artes, UNSA

Place/Year: Arequipa, Perú, November 1998

Length of play/run time: 01:21:50.441

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Some slight tracking problems.

2) Audio: Good.

Comments (summary): A drama without dialogue set to choral/operatic music. Characters include 3 maidens and young men in peasant clothes, a harlequin, a robed character on stilts in a death mask, etc. The “dialogue” is sung by a choir behind the actors.

Notes: In Spanish. At the end of the video, the performance is abruptly cut off/edited out and the video cuts to a presentation honoring the director, etc.

Video # 175
“Pinocho”
Aviñon Teatro

Title of play: “Pinocho”

Name of group (affiliation): Aviñon Teatro

Place/Year: Arequipa, Perú, 1998

Length of play/run time: 00:37:31.427

Credits: Author: Sara Joffré; Director: Carlos Vargas

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

- 1) Visual:** Regular. Some tracking and lighting problems make the visual shaky and the actors facial features difficult to see.
- 2) Audio:** Poor. The actors’ words are not picked up well by the microphones. Also, the audience is made up largely of small children with whom the actors interact. As such, there is a lot of background noise, talking, babies crying, etc.

Comments (summary): A re-telling of the story of Pinnochio with musical and dance numbers.

Notes: In Spanish. Video stops before the performance ends.

Video # 176
“Abraham y Samuel”
Aviñon Teatro

Title of play: “Abraham y Samuel”

Name of group (affiliation): Aviñon Teatro

Place/Year: Arequipa, Perú, 1999

Length of play/run time: 01:07:56.762

Credits: Director: Carlos Vargas

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular/Poor.

Comments (summary): A comedy about a poor young man who tries to outwit/negotiate for his life with an older man (dressed as a judge) who is intent on killing him with a sword, believing it to be God’s will. In the end, the judge/swordsman is frozen, presumably by God, in the act of raising his sword to kill the man. The end of the video has a short interview with the director about the play, and then video of paintings.

Notes: In Spanish. Dialogue is difficult to make out due to poor acoustics on the stage and actors that speak very fast.

Video # 177
“Estampas Huancaneñas”
Grupo-

Title of play:

Name of group (affiliation): VII Festival de Recuerdo Huancaneño

Place/Year: Arequipa, September 1999

Length of play/run time: 00:36:45.562

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular.

2) Audio: Regular.

Comments (summary): The video begins with costumed characters dancing to regional music, followed by costumed characters acting out/making recitals of the indigenous religious beliefs.

Notes: In Spanish.

Video # 178
“Soñar si cuesta mucho”
Grupo: Teatrín de la Municipalidad

Title of play:

Name of group (affiliation):

Place/Year: Teatrín de la Municipalidad, Arequipa, Perú, March 2000

Length of play/run time: 00:39:01.892

Credits: César Vega—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Excellent.

Comments (summary): A young, middle-class couple discusses their pasts and their dreams for the future, as a couple and as individuals.

Notes: In Spanish.

Video # 179
The State of Iberoamerican Studies Series—Part I
Perú-Argentina: A Tribute to Yadi Collazos
“Views from the XVII Muestra Nacional de Teatro en Comas”

Title: “Views from the XVII Muestra Nacional de Teatro en Comas”

Name of group (affiliation): Latin American Theater Voices at Minnesota

Place/Year: University of Minnesota, November, 1999

Length of play/run time: 00:45:47

Credits: Professor Luis A. Ramos-García, Presenter

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Professor Ramos-García presents his paper on “La Muestra Nacional” of Latin America; its relevance, theory, practice, social, economic and cultural aspects. The lecture includes subjects such as marginalized artists and audiences and the influences of modernization and life under oppressive regimes.

Notes: Part in Spanish, part in English

Video # 180
The State of Iberoamerican Studies Series—Part II
Latin American Theater Voices at Minnesota Peru-Argentina: A Tribute to Yadi Collazos
“Women in Theater”—Eduardo Cabrera, Presenter
“Theater Written and Performed by Women in Peru”—Ruth Escudero, Presenter

Title: “Women in Theater”—Eduardo Cabrera, Presenter
“Theater Written and Performed by Women in Peru”—Ruth Escudero, Presenter

Name of group (affiliation): Latin American Theater Voices at Minnesota

Place/Year: University of Minnesota, November, 1999

Length of play/run time: 01:44:28

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Lectures regarding women playwrights and directors in Argentina and Peru.

Notes: In Spanish

Video # 181
“Un juguete”
Teatro Nacional

Title: “Un juguete”

Name of group (affiliation): Teatro Nacional

Place/Year: Perú. Date not specified

Length of play/run time:

Credits: Ruth Escudero, Director 1997-1999

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Duplicate of Video #118 and 141. According to the costumes, the play is a comedy set in the 19th century about a wealthy family with a daughter who wants to marry, but whose parents disagree with her choice. Instead, they try to marry her off to an elderly aristocrat.

Notes: In Spanish. The play is not recorded in its entirety, rather in little bits randomly recorded.

Video # 182
“Matatangos” and “Monte Calvo”
Teatro Expresión—Chile

Title: “Matatangos” and “Monte Calvo”

Name of group (affiliation): Teatro Expresión—Chile

Place/Year: Chile. Date not specified

Length of play/run time: 01:15:33 (Matatagos)
00:47:10 (Monte Calvo)

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Tracking problems in the beginning.

2) Audio: Excellent.

Comments (summary): “Matatangos”—In this comedy set in the 1930s, three tango guitarists talk about and in a game, re-enact the life and murder of the famous tango singer Carlos Gardel.

“Monte Calvo”—Comedy/Drama about two homeless men living near the railroad tracks, who are talked into joining a military organization and one is killed.

Notes: In Spanish.

Video # 183
“La nona”
Grupo: ETS

Title of play: “La nona”

Name of group (affiliation): ETS

Place/Year: June 16, 1999

Length of play/run time: 1:40:05

Credits: Eduardo Cabrera—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Good. Sometimes out of focus

2) Audio: Good. Dialogue sometimes hard to hear due to acoustics on stage.

Comments (summary): This is a comedy about an extended middle class family living together with a meddling and troublesome grandmother.

Video # 184
“Lila, La Mariposa”
Grupo: Teatro Avante

Title of play: “Lila, la mariposa”

Name of group (affiliation): Teatro Avante

Place/Year: Coral Gables, Florida

Length of play/run time: 1:21:46

Credits: Rolando Ferrer, Playwright;

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good. Sound cuts out momentarily about 1 hour into the video.

Comments (summary): Set in a dressmaker’s shop in the late 40’s or 50’s, this comedy/drama is about the lives of the workers and clientele of an upscale shop and their spoiled children, especially that of Lila, the beautiful and emotionally unstable upper-class shop owner and her son Marino. Includes some cabaret-style song and dance numbers.

Notes: In Spanish.

Video # 185
“El sainete, Tía Norica”
Grupo: Teatro en la Bahía de Cádiz

Title of play: “El sainete, Tía Norica”

Name of group (affiliation): Muestra 2000 Teatro en la Bahía de Cádiz

Place/Year: Spain, May, 2000

Length of play/run time: 1:09:22

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Poor. Sometimes slightly out of focus, poor lighting, some tracking problems.

2) Audio: Good.

Comments (summary): This is a comedy using marionette puppets. It includes traditional Spanish guitar music and songs. The story is set in a rural town of old Spain.

Notes: In Spanish. The dialogue is difficult to understand at times because the actors who do the voices of the puppets are using falsetto and comical voices.

Video # 186
“El sainete, Tía Norica, Part II*”
Grupo: Teatro en la Bahía de Cádiz

Title of play: “El sainete, Tía Norica, Part II*”

Name of group (affiliation): Muestra 2000 Teatro en la Bahía de Cádiz

Place/Year: Spain, May, 2000

Length of play/run time: 1:09:22

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Poor. Sometimes slightly out of focus, poor lighting, some tracking problems.

2) Audio: Good.

Comments (summary): *This video is marked part II of the play which is on Video #185, however it is actually an identical copy of what is found on Video #185. A comedy using marionette puppets. It includes traditional Spanish guitar music and songs. The story is set in a rural town of old Spain.

Notes: In Spanish. The dialogue is difficult to understand at times because the actors who do the voices of the puppets are using falsetto and comical voices.

Video #187
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time:

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual:

2) Audio:

Comments (summary): ORIGINAL TAPE OF VIDEO IS MANGLED IN BOX. UNABLE TO PLAY.

Video #188
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 02:0316

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Poor/Intolerable.

Comments (summary): Appears to be individuals presenting scholarly papers. Audio is so quiet in most parts, it is almost impossible to get a sense of what is being said. Increasing the volume only increases white noise, does nothing to improve ability to hear the person speaking. The recording becomes audible at about 1:50:00, during an introduction given by Jim Grabowski (?) which is full of anecdotes about Professor Antonio Zahareas and Ronald Sousa. Mr. Sousa’s lecture is also audible. His lecture is about a 16th century Portuguese play about Inés de Castro, and how it is similar to a Greek Tragedy.

Notes: The video starts in mid-presentation and also cuts off in mid-presentation. This is possibly the second part of Video #187, which is damaged and unplayable. Some in English, some in Spanish.

Video #189
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 2:03:05

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Poor/intolerable.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” It includes various people presenting lectures which, based on the bits that are audible, are about Spanish and Portuguese literary/drama works. One work discussed is “Castro”, a 16th century Portuguese drama. Another is Rigoberta Menchu’s Book. This video has the same audio problems as Video #188. Audio is so quiet that it is almost impossible to make out what the speakers are saying. Stops in mid q&a of Dr. Beverly regarding Menchu’s book.

Notes: This is a continuation of the conference on Videos #187 and 188, and the first hour of the video is a duplicate of the last 40 minutes of Video #188. Some in English, some in Spanish.

Video #190
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time:

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” It includes various people presenting lectures on topics of Iberoamerican literature/drama and tributes to Prof. Zahareas. Includes a speech by Prof. Zahareas himself.

Notes: Parts in Spanish, parts in English. Begins where Video #189 left off, with the Q&A following Professor Beverly’s lecture on Rigoberta Mechu’s book and its critics.

Video #191
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 1:41:44

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” It includes various people presenting lectures on topics of Literature of Spanish Exile. Includes a presentation on the Greek exiles and the Chilean exiles.

Notes: Parts in Spanish, parts in English.

Video #192
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 1:36:43

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular. The audio goes quieter for some short moments throughout the video, but speaker is still audible.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” Continuation of Video #191. Various people presenting lectures on topics of Literature of Spanish Exile. Miguel Ugarte speaks on a Basque poet exile. Alda Blanco speaks on gender and exile, specifically the life and work of María Martínez Sierra.

Notes: Parts in Spanish, parts in English.

Video #193
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 1:46:02

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” Includes an overview of how the symposium came about, followed by Rodolfo Cardona speaking on the literary work of the Spanish Exiles, including books of essays by Spanish Exiles living in Mexico, the United States, and South America. Also includes a presentation by Horacio Machín on Argentine exiles and the Tango.

Notes: Parts in Spanish, parts in English.

Video #194
“Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”
The State of Iberoamerican Studies Series

Title: “Aesthetic Solutions to Historical Problems and Exile as Reality and Metaphor”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: April, 2000

Length of play/run time: 0:47:54

Credits: Presenters: John Beverly, Alda Blanco, Rodolfo Cardona, Tom Conley, Russell Hamilton, Horacio Machín, Lousie Mirrer, Luis A. Ramos-García, Ronald Sousa, Miguel Ugarte, and Hernán Vidal.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video itself is marked “Homage to Prof. A. Zahareas.” Includes a panel presentation by Prof. Ramos-García, Rodolfo Cardona, and Prof. Zahareas regarding the academic life of Prof. Zahareas.

Notes: Mostly in English.

Video #195
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 2:03:16

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kisten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 1st video of the series includes an overview of the entire conference by Prof. Ramos-García. Mario Delgado presents a lecture about Peruvian theater and theater as biological being/function of the human race. Delgado's presentation is followed by short performance pieces by various actors, including Nicolás Buenaventura. This is followed by the beginning of the 2nd day of the conference, starting with a lecture by Juan Villegas regarding historical theatre as a visual construction.

Notes: In Spanish

Video #196
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 2:02:47

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kisten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 2nd video of the series begins with the rest of Prof. Villegas’ lecture (which began on Video #195). The video also includes a lecture by Beatriz Rizk regarding immigration and exile from Latin America; a lecture by Mario Delgado about teaching and learning theater, and theater in Peru.

Notes: In Spanish

Video #197
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 1:27:01

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 3rd video of the series includes introduction by Tamara Underiner, lecture by Adam Verseny regarding nation-building and the Latin American theater, lecture by Kirsten Nigro regarding on memory plays from Mexico,

Notes: *First few minutes blank/static. Part in English, part in Spanish

Video #198
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 1:09:21

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 4th video of the series includes a lecture by Diana Taylor regarding “The DNA Performance” trauma, memory and performance protest in Argentina.

Notes: In English

Video #199
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 2:08:34

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 5th video of the series includes short performance pieces by María Teresa Zúñiga, Nicolás Buenaventura, Fernando Ramos, each one followed by a question and answer period.

Notes: In Spanish.

Video #200
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 1:33:30

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 6th video of the series includes a lecture by María Teresa Zúñiga, during which she discusses issues of identity, gender, cultural inheritance, and politics and how they operate and are represented in Latin American theater in general, and in the Peruvian theater specifically. She presents her paper entitled: “Navegando contra el naufragio: memoria y herencia”. Teresa Marrero presents her paper about indigenous (contemporary Mayan ethnic) memory, how memory functions biologically, and about the Zapatista political performance in Chiapas.

Notes: In Spanish and in English.

Video #201
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 0:49:31

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 7th video of the series includes an introduction by Prof. Ramos-García summarizing the works that have been presented thus far in the conference, followed by his lecture about the recovery of memory and identity in Peru. Also includes a short video presentation about a women’s political demonstration/theatrical performance in Lima.

Notes: In Spanish.

Video #202
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota April 19-21, 2001

Length of play/run time: 2:06:16

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 8th video of the series includes a presentation by Prof. Hernán Vidal of his paper “Memoria historica y verdad”, regarding historical memory from the perspective of the international movement in defense of human rights. Also included is a presentation by Rosalina Perales of her paper “Fracturas de memoria” regarding cultural history of Puerto Rico and paternalism and colonialism in the literature of Puerto Rico; and a presentation by Kenya Dworkin y Méndez regarding crossing cultural, artistic, and linguistic borders. Final presentation is by Fernando Ramos regarding his practical experience in recovery of collective memory as an actor in the theater in Lima.

Notes: In Spanish.

Video #203
“The Recovery of Cultural Memory in Latin American Theatrical Discourse”
The State of Iberoamerican Studies Series

Title: “The Recovery of Cultural Memory in Latin American Theatrical Discourse”

Name of group (affiliation): The State of Iberoamerican Studies Series

Place/Year: University of Minnesota, April 19-21, 2001

Length of play/run time: 1:14:09

Credits: Participants: Nicolás Buenaventura, Mario Delgado, Kenya Dworkin y Méndez, Teresa Marrero, Kirsten Nigro, Rosalina Perales, Fernando Ramos, Luis A. Ramos-García, Beatriz Rizk, Diana Taylor, Tamara Underiner, Adam Verseny, Hernán Vidal, Juan Villegas, María Teresa Zúñiga.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Series of lectures about Latin American theater. This 9th video of the series includes a roundtable discussion (Mesa Redonda) with all participants and various attendees, regarding the themes presented during the conference; particularly the recovery of cultural memory.

Notes: In Spanish.

Video #204
“Taller Teatro Niños y Comunidad”
Grupo Cultural Yuyackani

Title: “Taller Teatro Niños y Comunidad”

Name of group (affiliation): Grupo Cultural Yuyackani

Place/Year: January-February 14, 2000 and January, 1996; Magdalena, Lima, and El Guayabo, Perú

Length of play/run time: 0:35:38

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): **January/February 2000:** The first part of the video is set to music, with no dialogue, and documents a project wherein children learn about theater, dance, their culture, and the environment. The video includes subtitles in Spanish which introduce each section of the video and summarize the theater pieces which the children present in the streets of the city and in various auditoriums.

January, 1996: The second part of the video, also set to music with no dialogue, documents a similar project with older children/teenagers. These children construct masks, apply face and body paint and take part in what appears to be a ceremonial dance with long rods, similar to spears. These performances have themes about the history of slavery in Peru and celebrate African heritage. The performance is outdoors and includes some costumed, masked characters on stilts.

Notes: In Spanish.

Video #205
“Taller Teatro Mujer y Comunidad”
Grupo Cultural Yuyackani

Title: “Taller Teatro Mujer y Comunidad”

Name of group (affiliation): Grupo Cultural Yuyackani

Place/Year: NA

Length of play/run time: 0:25:33

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): The video begins with a street performance/demonstration in front of the Palace of Justice in Lima, primarily by women, against the dictatorship and in favor of democracy. The women march and dance with flags. There are short sound bites of interviews with the women. They are speaking out for freedom of expression, social justice, and workers’ rights. There is a performance by “Las Manos Blancos”, wherein the participants carry large cut-outs of white hands, signifying the purity of the actions/intentions of the performers/protestors. There is also a portion in which the women dance with white cut-outs of people, which represent political prisoners. A small part of this video was played as part of the conference which is the subject of Video #201.

The second part of the video is the Taller Teatro Mujer. This portion is set to music, with no dialogue, and includes still photos and short video clips of women taking part in a workshop, learning theater/dance. Later, they perform in the streets. This taller (workshop) is similar to that in which children participated in Video #204. The theme of the performances is the rights of women. This portion also includes short statements by the women (and some men) taking the workshop.

Notes: In Spanish.

Video #206
“Ilusos: 3 obras de Chejov, Ortega y Fornes”
2nd Festival Peruano-Norteamericano

Title: “Ilusos: 3 obras de Chejov, Ortega y Fornes”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: 1:10:08

Credits: Jorge Castro—Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): The first work (by Anton Chekov) is set in the nineteenth century and is about a young couple, a stuffy Professor of Latin and an silly, flighty young woman, engaged to be married, discussing their upcoming wedding and their future.

The second play, set in modern times is about a young woman and man who meet on a bus stop in the springtime and discuss/debate the proposition of starting a relationship.

The third play is about two young, poor, men, one who is extremely naïve and possibly intellectually challenged, discussing a newspaper that they find in a café. The more worldly/educated of the two explains the items in the paper to the other. They are joined by a third man, who is well-dressed but says nothing. The naïve man appears to be ill, and the second man appears to be guiltily turning him over to the third man.

Notes: In Spanish. *Duplicate of Video #113

Video #207
“Busca un Nombre en el Silencio” “Con Nervios de Toro”
2nd Festival Peruano-Norteamericano

Title: “Buscan un nombre en el silencio” and “Con nervios de toro”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: NA

Length of play/run time: 2:03:32

Credits: “Busca un nombre en el silencio”, By Roberto Sánchez Piérola, Roberto Sánchez Piérola—Director
“Con nervios de Toro”-By Javier Maraví; Javier Maraví- Director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Lighting quality makes the second play a little hard to see clearly.

2) Audio: Good.

Comments (summary): In the first play, one woman and five men discuss (in different combinations) discuss themes of love, death, religion, life after death, time and the search for meaning/identity.

The second play is about a religious festival takes place in an indigenous village. The goddess Lucero comes to life and interacts with the villagers/worshippers. She desires the worship/dance of the villager Jacinto, who rejects her because of his love for his wife, Florita. The goddess promises the mayor prosperity for the village if he can get Jacinto to dance with her. Jacinto refuses. Lucero takes the form of a bull and kills Florita. Jacinto then takes the form of a bull and is killed by a bull/spirit controlled by Lucero.

Notes: In Spanish. *Duplicate of Videos #115 and 114

Video #208
“Extraños”
2nd Festival Peruano-Norteamericano

Title: “Extraños”

Name of group (affiliation): 2nd Festival Peruano-Norteamericano

Place/Year: 1997

Length of play/run time: 1:22:03

Credits: By Daniel Dillon; Daniel Dillon—Directore

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Lighting dark.

2) Audio: Good. Cuts out briefly in second vignette.

Comments (summary): Five unrelated two-person vignettes interspersed with modern interpretive dance and music with a woman singing/chanting. Between vignettes, the actors change costumes and simple scenery on the mostly darkened stage, followed by a period of dance and music. The first vignette is of a man seducing a young girl through seemingly innocent play. The second is of a couple walking and talking in the park. The third is of a couple at home. The is trying to leave the relationship, they fight, she leaves. The fourth vignette is a separated couple having a picnic and arguing about their relationship and their son. The woman poisons the man. In the fifth vignette, a woman is having coffee at a restaurant, reading magazines and talking to herself about her life, as a man stands waiting, trying to get the courage to talk to her. She leaves, then he leaves.

Notes: In Spanish. *Duplicate of Video #112

Video #209
“Huérfanos”
3rd Festival Peruano-Norteamericano

Title: “Huérfanos”

Name of group (affiliation): 3rd Festival Peruano-Norteamericano

Place/Year: 1998

Length of play/run time: 2:01:43 (Video ends abruptly before end of play)

Credits: By Lyle Kessler; Ana Pfeifer—Director.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Goes out of focus briefly in several places.

2) Audio: Good.

Comments (summary): Two brothers, one mentally disabled, live together. The non-disabled older brother supports them through petty crimes while the other hides at home watching old movies on television and looking at pictures in old magazines. The older brother bullies and abuses the younger one. The older brother lures a drunken business man to their home and they hold him for ransom. He escapes, but because he is an orphan himself, takes pity on the brothers and begins living with them. A power struggle for the affection and control of the younger brother develops between the business man and the older brother.

Notes: In Spanish. *Duplicate of Video #117

Video #210*
“Hola ahí afuera”
3rd Festival Peruano-Norteamericano

Title: “Hola ahí afuera”

Name of group (affiliation): 3rd Festival Peruano-Norteamericano

Place/Year: 1998

Length of play/run time: 0:41:32

Credits: By William Saroyan; Juan Carlos Díaz—Director.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Drama of a prisoner accused of assaulting a woman and his conversations with the prison’s cleaning lady and the husband of his victim, who comes to the jail to kill him.

Notes: In Spanish. *Duplicate of Video #134

Video #211
Sr. Nubes / La agonía de los animales

Title: “Sr. Nubes”; “La agonía de los animales”

Place: NA

Date: 1998

Length of play/run time: “Sr. Nubes” 1:33; “La agonía” 49:13

Credits: “Sr. Nubes” directed by David Carrillo; “La agonía” directed by César Bravo

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular.

2) Audio: Regular.

Comments: This video includes two plays: “Sr. Nubes,” by Javier Fuentes León, and “La agonía de los animales,” by Santiago Weskler. “Sr. Nubes” is a comedy about a ballonist who crashes on the house of a woman. “La agonía de los animales” is a drama about a self-destructive woman and her lovers. The same plays are recorded in Video #116 of this collection.

Video #212

This videocassette was missing when the Hugo Salazar and Edda de los Ríos Video Theater Collection was donated to the University of Minnesota Libraries. This record has been placed to indicate the fact that this video was never accessed, and therefore it was not lost at the University of Minnesota Libraries.

Rafael E. Tarragó
Librarian for Iberian, Ibero-American & Chicano Studies
Minneapolis, October 2011

Video #213
“El Bombero” and “Orquídea del Paraíso”
4th Festival Peruano-Norteamericano

Title: “El Bombero” and “Orquídea del Paraíso”

Name of group (affiliation): 4th Festival Peruano-Norteamericano

Place/Year: October/ November 1999

Length of play/run time: 2:03:17

Credits: “El Bombero”: By Ray Bradbury, adapted by Carlos Cordero; Sandra Bellido, Director.

“Orquídea del Paraíso”: By Enrique Planas; Patricia Altuna Moreno, Director.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): “El Bombero”—An adaptation of Bradbury’s “Fahrenheit 451”, this play is set in a futuristic world where books are illegal. The main character is a fireman, whose job it is to burn books. He becomes disillusioned and begins questioning the rules of society which prohibit books, after a brief friendship with an independent young woman. He secretly begins reading books and befriending intellectuals and underground writers. His Captain finds out and tries to explain why books have been banned as harmful to society. He is later arrested by his Captain for refusing to burn books.

“Orquídea del Paraíso”—Begins with clips of the actors putting on their stage make-up, costumes and practicing lines. The play is set in the 19th century and begins in a brothel, with a young man who has been brought there by his father to have his first sexual experience. A sudden political overthrow traps him in the brothel. The madam refuses to hide him there unless he agrees to become a prostitute. The video ends before this play is finished.

Notes: In Spanish.

Video #214
“Kathie y el Hipopotamo” and “Función Velorio”
Grupo-

Title of play: “Kathie y el Hipopotamo” and “Función Velorio”

Name of group (affiliation):

Place/Year: 2000

Length of play/run time: 2:03:44

Credits: “Kathie y el Hipopotamo”- By Mario Vargas Llosa; María Alicia Pacheco, Director.
“Función Velorio”- By Aldo Miyashiro; Aldo Miyashiro and Kathleen O’Brien, Directors.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Poor. Tracking problems; the picture is a jerky and snowy.

2) Audio: Regular/Poor. The dialogue is a bit difficult to make out due to poor stage microphones.

Comments (summary): “Kathie y el Hipopotamo”—The story appears to be about circus performers and the romantic entanglements of Kathie, the main character.

“Función Velorio”—A struggling playwright argues about his script with his pregnant wife, with a drunken has-been actor, with a female director/producer, and others as he tries to get his play produced. The video ends before the play ends.

Notes: In Spanish

Video #215
“Asuntos de Tres” and “Casualmente de Negro”
Festival Teatro Peruano-Norteamericano 2000

Title of play: “Asuntos de Tres” and “Casualmente de Negro”

Name of group (affiliation): Festival Teatro Peruano-Norteamericano 2000

Place/Year: 2000

Length of play/run time: 1:49:14

Credits: “Asuntos de Tres”—By Gonzalo Rodríguez-Risco; Diego La Hoy, Director.
“Casualmente de Negro”—By Maritzza Kirchhausen; Bernardo Feldman, Director.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Poor. Tracking problems cause snowy and jerky visual.

2) Audio: Regular/Poor. Difficult to make out some of the dialogue due to poor stage microphones and echoing. When actors are not directly facing the camera/microphone, their words are barely intelligible.

Comments (summary): “Asuntos de Tres”—A series of monologues and vignettes about love and relationships. The first is a man and woman arguing about their relationship. The second is a monologue by a young man about his experiences in internet chat rooms. The third is two men discussing being single, dating, marriage and commitment. The fourth is a monologue by a young man talking about love. The fifth is two young men and a young woman experimenting with a three way sexual relationship.

“Casualmente de Negro”—A bitter man on his deathbed is surrounded by his adult children, one who waits on him like a servant and others who confront/accuse him about things in the past.

Notes: In Spanish.

Video #216
“Disco Club” Rock
and Roll in Perú

Title of play: “Disco Club”

Name of group (affiliation):

Place/Year: 2001

Length of play/run time: 0:56:34

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular/Good. Reddish tint, slightly blurry picture quality, depending on the age of the video being presented.

2) Audio: Good.

Comments (summary): Television show consisting of videos of various Peruvian rock bands from the 1980s and 90s, with a presenter talking about the bands/introducing the videos.

Notes: In Spanish.

Video #217
“Cena de Gala Congreso—Homanaje a López Baralt”

Title of play: “Cena de Gala Congreso—Homanaje a López Baralt”

Name of group (affiliation):

Place/Year: Arecibo, Puerto Rico, 19-21 of November, 1998

Length of play/run time: 1:39:01

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Begins with footage of a formal cocktail reception, followed with footage of a formal banquet presentation with various speakers giving speeches celebrating the academic accomplishments of Prof. Luce López Baralt in the field of the mystical literature of Spain. The speakers are followed by costumed dances performing traditional dances.

Notes: In Spanish.

Video #218
“Cuentos pequeños”
Teatro Hugo e Inés

Title of play: “Cuentos pequeños”

Name of group (affiliation): Teatro Hugo e Inés

Place/Year: 08/18/1997

Length of play/run time: 1:05:51

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a live performance for children of mime and puppet presentations, some set to music.

Notes: In Spanish.

Video #219
“The State of Iberoamerican Studies”
University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: October 11, 2002

Length of play/run time: 2:15:20

Credits: Prof. Ramos-García; Prof. Ulises Juan Zevallos-Aguilar of Villanova University;
Director Bruno Ortiz; Artistic Director of Teatro del Pueblo, Alberto Justiano;

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a symposium regarding the recovery of cultural memory and theatrical discourse in Latin American, with connections between New York, Miami, Texas, Peru, Bolivia and Minnesota. Prof. Zevallos-Aguilar makes a presentation about the recovery of Andean cultural memory. Bruno Ortiz gives a presentation on marginalization and the new theater of Peru. Alberto Justiano gives a presentation about the mission of Teatro del Pueblo, and political theater of Minnesota.

Notes: In Spanish.

Video #220
“The State of Iberoamerican Studies—Percy Ensinas”
University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies—Percy Ensinas”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: 04/15/2005

Length of play/run time: 1:08:08

Credits: Prof. Ramos-García; Percy Ensinas.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a lecture by Prof. Percy Ensinas, regarding how the human condition and especially the human condition in Peru are represented in the Peruvian theater.

Notes: In Spanish.

Video #221
“The State of Iberoamerican Studies—Political Theater”
University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies—Political Theater”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: February 24-March 6, 2005

Length of play/run time: 2:10:39

Credits: Prof. Ramos-García; Alberto Justiano; Beatriz Risk; Ruth Escudero; Amelia Morimoto; (¿) .

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a symposium about Latin American Theater. Beatriz Risk gives a presentation about neoliberalism and its effect on the Latin American playwright. Ruth Escudero gives a presentation about the history, tradition and ritual of Peruvian theater. Amelia Morimoto gives a presentation about the experiences of Japanese immigrants and Peruvians of Japanese descent in Peru during WWII. The final speaker (unknown, as her introduction was cut off on the video) gives a presentation about politics, theater and community performance.

Notes: In Spanish.

Video #222
“The State of Iberoamerican Studies—Political Theater”
University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies—Political Theater”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: February 24-March 6, 2005

Length of play/run time: 1:57:12

Credits: Prof. Ramos García; Pedro Monjerfus (sp); Hernán Vidal;

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is the second video of a symposium about Latin American Theater. The video picks up in the middle of the presentation given by the unidentified speaker from Video #221. The second speaker, Pedro Monjerfus (spelling?) is originally from Cuba, is the editor of a magazine dedicated to Hispanic Theater in the United States, and also a playwright. He presents about exiled playwrights from Cuba. Hernán Vidal speaks about the inertia of the theater, the relation between the political and the theater, the theater as a form of resistance, and national identity in Latin America. After the presentations, there is a Q&A and open discussion.

Notes: In Spanish.

Video #223

“The State of Iberoamerican Studies—2006: Human Rights in and the Woman in Latin America”

University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies—2006: Human Rights and the Woman in Latin America.”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: February 24, 2006

Length of play/run time: 2:23:49

Credits: Presenters: Beatriz Risk; Professor Joanna O’Connell; Bruce Campbell; Patricia Ariza

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a symposium about human rights and women in Latin America. First, Beatriz Risk presents about Columbian women and their historical role and representation in the theater. Professor Joanna O’Connell presents on “Body, Desire and Virtual Performance.” Bruce Campbell presents (in English) on the public image of women and political power in Mexico. Patricia Ariza presents about “The eruption of women in Columbian Theater” and also about the social, political, and economic issues facing women in Columbia.

Notes: In Spanish and English.

Video #224
“The State of Iberoamerican Studies—2006: Human Rights in and the Woman in Latin America (Part II)”
University of Minnesota Department of Spanish and Portuguese

Title of play: “The State of Iberoamerican Studies—2006: Human Rights and the Woman in Latin America (Part II).”

Name of group (affiliation): University of Minnesota Department of Spanish and Portuguese

Place/Year: February 24, 2006

Length of play/run time: 2:43:13

Credits: Presenters: Pilar Restrepo; Ana Paula Freira; third presenter; Carlos Vargas Delgado.

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is the second part of a symposium about human rights and women in Latin America. First, Pilar Restrepo presents on the subject of the significance of the mask and metaphor with regard to the participation and representation of women in Columbian theater and the daily lives of women in Columbia. Ana Paula Freira presents (in English) on themes of feminism and nationalism in Portuguese literature. The third presenter presents on the works of Colombian artists Doris Salcedo and Rosemberg Sandoval. Carlos Vargas Delgado presents about women in the Peruvian theater. At the end of the video there is a group discussion regarding the presentations.

Notes: In Spanish and English.

Video #225
“Arturo Ui”
Cuatrotablas

Title of play: “Arturo Ui”

Name of group (affiliation): Cuatrotablas

Place/Year: NA

Length of play/run time: 2:01:55

Credits:

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular. Focus problems in the beginning.

2) Audio: Good.

Comments (summary): A comedy about a gangster and the people he controls. The play includes various song and dance numbers. By the costumes, appears to be set in the 1930's or 1940's.

Notes: In Spanish. Video begins with a performance already in progress. Video ends before performance ends.

Video #226
“El pueblo que no podía dormir”
Cuatrotablas

Title of play: “El pueblo que no podía dormir”

Name of group (affiliation): Cuatrotablas

Place/Year: NA

Length of play/run time: 1:30:36

Credits: Augusto Casafranca, Julián Vargas, Oswaldo Cattone
Carlos Gassols, miguel angel rivera, Jaime Quino, Ruth Escudero, Fernando Zevallas,

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good. Stage lighting causes some problems with seeing the actors clearly.

2) Audio: Poor. In places it is very difficult to hear the actor’s voices and make out what they are saying.

Comments (summary): The play is set in the late 1800’s or early 1900s’. The characters are upper-middle class children in their playroom. They dress up and act out various scenarios of colonialism, religion, and war.

Notes: In Spanish.

Video #227
“Bodega” Teatro
del Pueblo

Title of play: “Bodega”

Name of group (affiliation): Teatro del Pueblo

Place/Year: April 28, 1993

Length of play/run time: 1:21:12

Credits: Eva Lopez, director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video begins with the crew preparing the set for the play. The play is about the problems of a Latino couple and their teenaged daughter who own a small bodega (store) in the South Bronx, and have dreams of growing their business and improving their lives.

Notes: In English with some Spanish.

Video #228
“Bodega” Teatro
del Pueblo

Title of play: “Bodega”

Name of group (affiliation): Teatro del Pueblo

Place/Year: April 28, 1993

Length of play/run time: 1:21:12

Credits: Eva Lopez, director

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video begins with the crew preparing the set for the play. The play is about the problems of a Latino couple and their teenaged daughter who own a small bodega (store) in the South Bronx, and have dreams of growing their business and improving their lives.

Notes: In English with some Spanish. *Duplicate of Video #227

Video #229
“Stories for the Theater” and “We’re Afraid”
Teatro del Pueblo

Title of play: “Stories for the Theater” and “We’re Afraid”

Name of group (affiliation): Teatro del Pueblo

Place/Year: NA

Length of play/run time: 0:57:06

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): The first performance is four actors acting out three stories. The first is a comedic story about a man who claims to have started the Bubonic Plague in South Africa by providing tainted meat through the distribution company for which he works. The second is about a street vendor in Buenos Aires who gets an abscessed tooth which adversely affects his ability to work. The third is about an unemployed man who thinks he is turning into a dog after trying to get a job as a watchman and the only opening is for a watchdog.

The second performance starts in mid-performance. It is about a North American human rights worker and a man who has been arrested by an army/paramilitary group in Colombia. The man is being tortured and the woman is trying to keep him safe and obtain his release. They argue with the soldier holding the man, who points out that they have been trained and funded by the U.S. C.I.A. This partial performance is shown in its entirety on Video #230 but with a wider camera angle.

Notes: In English with some Spanish (very little).

Video #230
“The Teacher”, “Myth of Metamorphosis” and “Residency Burroughs”
Teatro del Pueblo

Title of play: “The Teacher”, “Myth of Metamorphosis”, “Residency Burroughs”

Name of group (affiliation): Teatro del Pueblo

Place/Year: NA

Length of play/run time: 1:02:21

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): The first performance is about a North American human rights worker and a man who has been arrested by an army/paramilitary group in Colombia. The man is being tortured and the woman is trying to keep him safe and obtain his release. They argue with the soldier holding the man, who points out that they have been trained and funded by the U.S. C.I.A. This performance is shown partially on Video #229 at a closer camera angle.

The second performance is about a woman who tells the story of her life and death as her body is laid to rest. Her father, twice a magistrate, was executed by a sergeant and a group of soldiers who then raped her. She stopped eating and drinking and lost her will to live.

The last video is set in the Puerto Rican countryside where kids act as creatures big and small. A bird appears one day and challenges all the creatures to a race. There is to be one representative per creature and in the end the cricket wins and thus begins the daily ritual of crickets singing at sundown.

Notes: In English with some Spanish (very little)

Video #231
“May Day Parade and Festival” and “Out of the Mud”
Heart of the Beast Puppet and Mask Theatre

Title of play: “May Day Parade and Festival” and “Out of the Mud”

Name of group (affiliation): Heart of the Beast Puppet and Mask Theatre

Place/Year: Powderhorn Park in Minneapolis, MN; 1999

Length of play/run time: 15:57 (first video) + 1:05:21 (second video)

Credits: Blue Moon Productions

Director & Editor: Will Hommeyer

Interview Production: Danielle Barr, Will Hommeyer, John Dehn, Jeff Sylvestre

Video Footage Courtesy of: KTCA, Will Hommeyer, Minnesota Historical Society, Jeremy De Fiebre, and Kikka Pohjavare

Special Thanks: Ken Meter, Barbara Weiner, Sandy Spieler, Blue Moon Productions

Credits (2nd video): Blue Moon Productions

Director: Will Hommeyer

Video Footage Courtesy of: Doug Cain, Gail Glaser, Daniel Reiva, Toure Cousin, and Dan Darling

Photographs Courtesy of: John Franzen, Mordecai Spector, and Steve Sandberg

Interview Production: Danielle Barr, Will Hommeyer, John Dehn, and Jeff Sylvestre

Graphics: John Dehn

Special Thanks: Paul Eide, Sandy Spieler, Blue Moon Productions, Performers & Musicians

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): The first video is about the May Day Parade and Festival, an annual celebration held at Powderhorn Park in Minneapolis. The theme for the 1999 parade, featured in this video, is music; the common vibration in all things. The parade and festival revolves around the theatrical component of puppetry. The video brings the viewer behind the scenes as they prep for the parade and tells about the history of the parade which started in 1975.

The second video, created to augment a major retrospective exhibition of the work of the Heart of the Beast Puppet and Mask Theatre, profiles more than a dozen original productions and includes interview segments with some of the principal artists who have been part of the Theatre's history.

Notes: In English

Video #232
“Alma Viva: para que florezca la memoria”
Yuyachkani

Title of play: “Alma Viva: para que florezca la memoria”

Name of group (affiliation): Yuyachkani

Place/Year: 2002

Length of play/run time: 0:14:42

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): This is a celebration/commemoration of the April 2002 Public hearings of the Commission of Truth and Reconciliation in Lima, Peru, where witnesses and victims of the political violence that took place in Peru between the years 1980 and 2000 were able to seek justice and testify and tell their stories to the world. The video includes portions of interviews with the victims and witnesses along with music, dances, performance art, candlelight vigils, and public demonstrations connected with these hearings.

Notes: In Spanish.

Video #233
“Tres Vidas (Three Lives)”

Title of play: “Tres Vidas (Three Lives)”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 0:13:13

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Three one-woman plays: the first is the story of Frida Kahlo, her relationship with Diego Riviera, her accident and subsequent physical problems and her art. The Second is the story of Rufina Amaya, the sole survivor of the massacre at El Mozote during the civil war in El Salvador. The third is of Alfonsina Storni, an Argentine poet and feminist. Each includes both dialogue and songs.

Notes: In English and Spanish.

Video #234
“Cadiz Theatre Festival”

Title of play: Cadiz Theatre Festival

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 59:58

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Regular.

2) Audio: Regular.

Comments (summary): Documentary history of the Marionette Theater, Tía Norica, in Cadiz, Spain.

Notes: In Spanish.

Video #235
“Art View: Chris Carnes”

Title of play: Art View: Chris Carnes

Name of group (affiliation):

Place/Year: 1989

Length of play/run time: 25:30

Credits:

Host: Bob Avery

Guest: Chris Carnes

Executive Producer: Deborah Fischbach

Switcher/Grip: James Nankervis

Camera Operator Lighting: Frank Carroll

Camera Operator Set Design: Barbara Morrisette

Sound/Editing: Lou Hailey

Opening Video: Barbara Morrisette

Technical Consultants: Oleg Char & Neil Blackfield

Background Music: Diego Del Gastor

Theme Music Performed By: Eric and Susie Thompson & Frannie Leopold

Thanks to: Mendocino County Office of Education & Mendocino Regional
Occupation Program Video Department

Sponsors: Building Rossi's Materials & The Institute of Traditional Studies

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

Visual: Good.

Audio: Good.

Comments (summary): Art View's host, Bob Avery, interviews flamenco guitarist, Chris Carnes. Carnes discusses his music and the rich tradition of flamenco music as well as his role in helping to preserve this musical style. In addition to the interview, Carnes performs some songs.

Notes: In English

Video #236

“Lecture: Before Race: Casta, Estado and Limpieza in Viceregal Spanish America”

Title of lecture: “Before Race: Casta, Estado and Limpieza in Viceregal Spanish America”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 1:02:23

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Excellent.

2) Audio: Excellent.

Comments (summary): Lecture on the concept of caste as it developed in the Americas under the Spanish Crown between the 16th and 18th centuries, read at the Department of Spanish and Portuguese of the University of Minnesota by Prof. Ruth Hill.

Notes: In Spanish and English

Video #237

“Lecture: National Allegory in Julia Alvarez’s In The Time of the Butterflies by Ignacio Lopez-Calvo”

Title of lecture: “National Allegory in Julia Alvarez’s In The Time of the Butterflies”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 1:26:00

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular.

Comments (summary): This lecture focuses on the Mirabal sisters and their role within the novel, *In the Time of the Butterflies*, as well as the role of women in a cultural and historical context.

Notes: In English.

Video #238

“Lecture: Bodily Matters: Bondage and the Politics of Representation in Cuba by Agnes Lugo-Ortiz”

Title of lecture: “Bondage Matters: Bondage and the Politics of Representation in Cuba”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 1:23:00

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular.

Comments (summary): In this lecture, Agnes Lugo-Ortiz discusses Cuba’s Maundy Thursday of 1789, and how the dynamics of power, body, and representation are suggested in the rendering of Tomás Gutiérrez’ film, *The Last Supper*, which recounts this historic event.

Notes: In English.

Video #239

“Lecture: Cervantes y Numancia: Ética de la tragedia. (Presencias contemporáneas) by Jesús Maestro”

Title of lecture: “Cervantes y Numancia: Ética de la tragedia. (Presencias contemporáneas)”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 1:02:14

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Regular.

Comments (summary): Lecture about the play “Numancia,” by Miguel de Cervantes, read by Professor Jesús Maestro in The Department of Spanish and Portuguese at the University of Minnesota. This lecture begins several minutes after the start of the video.

Notes: In Spanish. Ending is cut off.

Video #240

“Lecture: Modernity from Within and Without: Observing Andean Social Movements with Both Eyes” by Javier Sanjines”

Title of lecture: “Modernity from Within and Without: Observing Andean Social Movements with Both Eyes”

Name of group (affiliation):

Place/Year: NA

Length of play/run time: 1:02:26

Credits: NA

Quality: [Scale: Excellent, Good, Regular, Poor, Intolerable]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Javier Sanjines discusses the process of cultural, ethnic, and racial mixing of Spanish and indigenous peoples which has been central to the creation of modern national identity in Bolivia.

Notes: In English. Ending cut off.

Video #241
“President’s Faculty Multicultural: Luis Alfaro’s—Cuerpo Politicado—Chicanismo”

Title of play: Luis Alfaro’s—Cuerpo Politicado—Chicanismo

Name of group (affiliation):

Place/Year: 2001

Length of play/run time: 4:52

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Video is of a video shown to a classroom, cuts off after about 5 minutes.

Notes: In English.

Video #242

“Lecture: Race, Class, and the Tolerance of Same-Sex Desires in Early Modern Spain”

Title of play: “Race, Class, and the Tolerance of Same-Sex Desires in Early Modern Spain” by Sherry Velasco

Name of group (affiliation): NA

Place/Year: 2003

Length of play/run time: 1:02:25

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Good.

2) Audio: Good.

Comments (summary): Sherry Velasco speaks about female homoeroticism in early modern Spain and how under certain conditions female same-sex desires were tolerated and in some cases even condoned. She speaks of specific examples which show the parameters within which same-sex attractions could be sanctioned, the cultural construction of gender and anatomical identity, and the fear of inter-racial desire in early modern society.

Notes: In English, some Spanish. Ending cut off.

Video #243

“Professor Tey Diana Rebolledo: University of New Mexico Vision Presentation”

Title of presentation: Professor Tey Diana Rebolledo: University of New Mexico Vision Presentation

Name of group (affiliation): NA

Place/Year: 01/28/04

Length of play/run time: 43:17

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: regular

2) Audio: regular

Comments (summary): Visiting Professor Rebolledo discusses her recommendations for the Department of Spanish and Portuguese at the University of Minnesota. She bases her visions for the department largely on what has worked in her own department at the University of New Mexico.

Notes: In English.

Video #244
“Professor Tey Diana Rebolledo: Scholarly Presentation”

Title of presentation: Professor Tey Diana Rebolledo: Scholarly Presentation

Name of group (affiliation): NA

Place/Year: 01/29/04

Length of play/run time: 1:07:31

Credits: NA

Quality: [Scale: *Excellent, Good, Regular, Poor, Intolerable*]

1) Visual: Poor (bad tracking).

2) Audio: Good.

Comments (summary): Tey Diana Rebolledo interviewed two Chicano artists and two Chicano writers to see if they could articulate the creative moment. Rebolledo is intrigued by clairvoyance and artists ability to see through, between, and ahead of what’s happening in the real world and through these interviews she sought to gain a better understanding of what moves Chicano artists and writers. Rebolledo uses examples of the artists’ works and readings to supplement her findings from the interviews.

Notes: In English.