



Irene Gomez-Bethke Papers.

## **Copyright Notice:**

This material may be protected by copyright law (U.S. Code, Title 17). Researchers are liable for any infringement. For more information, visit [www.mnhs.org/copyright](http://www.mnhs.org/copyright).

# TEATRO LATINO DE MINNESOTA



TEATRO LATINO DE MINNESOTA





Teatro Latino first appeared on the Minneapolis scene in September of 1981. With funds provided by the Metropolitan Council, the theatre mounted a hilarious and satirical collection of one-act plays directed by Rodrigo Duarte-Clark from Teatro de la Esperanza of California.

Since that time, the company has creatively honed its artistic skills, and presented an impressive array of highly entertaining, yet socially relevant and critically acclaimed productions. The company performs both scripted and original works. A typical Teatro show is a bilingual blend of improvisation, poetry, mime, masks, music, farce, satire, and serious social commentary. A core group of members collaborates on all aspects of production.

The Teatro company has a solid background in theatre, writing, production, and visual arts, but it is the ensemble work and creative risks which make this group unique. Based in a Minneapolis community center, Teatro performs in parks, prisons, churches, colleges, and other theatres from Minnesota to Mexico. The company and audiences are diverse, multi-cultural, and bilingual.

Unique in Minnesota, but part of a national teatro movement, Teatro Latino opened the 1988 TENAZ Festival of Chicano/Latino plays in San Antonio, Texas, with its original show, THE MELTING PLOT. Another original production, QUIEN SABE; QUIEN SOY, placed first in the 1987 Minnesota State One Act Play Festival.

Always experimental, Teatro Latino is at the forefront of theatros in the Midwest, and is in the heart of the theatre scene in the Twin Cities.



Teatro Latino apareció en el ambiente teatral de Minneapolis en setiembre de 1981 cuando, patrocinado por el Metropolitan Council, el director y dramaturgo Rodrigo Duarte-Clark del Teatro de la Esperanza de California puso en escena una colección satírica y humorosa de obras de un solo acto.

Desde entonces, la compañía ha perfilado, -con mucha creatividad-, sus habilidades artísticas y ha presentado un conjunto impresionante de producciones muy entretenidas y con contenido social, que han sido aclamadas por la crítica. La compañía presenta obras publicadas y trabajos originales. Una presentación típica de Teatro Latino es una mezcla bilingüe de improvisaciones, poesía, mimo, máscaras, música, farsa, sátira y comentario social serio. Un núcleo de diez miembros colabora en todos los aspectos de la producción.

La compañía tiene sólida experiencia teatral en la escritura de obras, producción y artes visuales; pero es su trabajo de conjunto y los riesgos creativos que toman lo que hace que este grupo sea especial. Radicado en un centro comunitario en Minneapolis, Teatro Latino hace presentaciones en parques, prisiones, iglesias, universidades y otros teatros desde Minnesota hasta México. Los miembros de Teatro Latino y sus audiencias, son diversos, multiculturales y bilingües.

Teatro Latino es único en su género en Minnesota, pero forma parte de un movimiento de teatro nacional. Teatro abrió el Festival TENAZ de Teatro Chicano/Latino en San Antonio, Texas en 1988 con su producción original "THE MELTING PLOT". Otras de sus producciones originales, "QUIEN SABE . . . QUIEN SOY?", ganó en 1987, el primer lugar en el festival de obras de un solo acto del estado de Minnesota.

Siempre experimentando, Teatro Latino está a la vanguardia de los teatros del Medio Oeste de los Estados Unidos y se encuentra en el centro de la diversificada escena teatral de las Twin Cities.

For more information call: Ana María Méndez (612) 331-2257 or write: Pillsbury House, 308 Hennepin Avenue South, Minneapolis, MN 55407

This Brochure has been funded by North West Area Foundation.





TEATRO LATINO DE MINNESOTA  
HISTORY

SEPTEMBER 1981

EL SOLDADO RAZO      THE MERCENARY  
written by Luis Valdez & directed by Rodrigo Duarte-Clark

The satiric character of death mischeviously lures a young Chicano into doing his patriotic duty to fight the war in Viet Nam, while his family looks on, nodding approval.

Performances:  
Pillsbury House      Minneapolis, MN

---

LAS COMADRES      THE GODMOTHERS  
written by Rodrigo Duarte-Clark & directed by Rodrigo Duarte-Clark

A hilarious story of a social climbing godmother faced with the scandal of having to marry off her oh-so-pregnant daughter.

Performances:  
Pillsbury House      Minneapolis, MN  
Our Lady of Guadalupe Church      St. Paul, MN  
Walker Church      Minneapolis, MN

---

ERA LATINA      THE LATIN ERA  
written by Dolores Prida & Victor Fragoso & directed by Rodrigo Duarte-Clark

Two young playwrights struggle to write a hit show. The characters battle their authors and refuse to play thier stereotypes.

Performances:  
Pillsbury House      Minneapolis, MN

---

FEBRUARY 1982

RANCHO HOLLYWOOD  
written by Carlos Morton & directed by Mark Monfils

A wild satire of the Hollywood movie industry versus the real Latino that takes place right on a movie set.

Performances:  
Pillsbury House      Minneapolis, MN  
Our Lady of Guadalupe Church      St. Paul, MN

---

SEPTEMBER 1982

BERNABE  
written by Luis Valdez & directed by Nancy Hamby

NOVEMBER 1983

LA MAESTRA THE SCHOOLTEACHER

written by Enrique Buenaventura & directed by Luis Campana & Virginia McFerran

The themes of personal violence and injustice are explored. The schoolteacher conjures old memories and relives a terrible ordeal whose final result was a conscious determined act of protest. She suffers physically, but she does never acquiesce.

Performances:

Pillsbury House Minneapolis, MN

---

LA TORTURA THE TORTURE

written by Enrique Buenaventura & directed by Luis Campana & Virginia McFerran

It details a dinner conversation between a man who cannot cope with a job he adores and the woman who loves him.

Performances:

Pillsbury House Minneapolis, MN

---

LA AGENCIA DE AVARICIA AVARICE'S AGENCY

written by Teatro Latino de Minnesota & directed by Luis Campana & Virginia McFerran

A farce depicting Avaricia, a businesswoman who runs an "employment agency" of questioning reputation for Latin women. However, when several businesswomen arrive on the scene "to have their quotas filled" her facade is broken- a little too much truth is revealed- and the ensuing comedy leaves everything in an uproar.

Performances:

Pillsbury House Minneapolis, MN

---

MAY 1984

LA VICTIMA THE VICTIM

written by Teatro de la Esperanza & directed by Rodrigo Duarte-Clark

The story chronicles an immigrant family through three generations making their way through history, crossing borders and adapting to different cultures and circumstances. The play follows Amparo, who as a young girl leaves her beloved Mexico for the first time as her family flees the Mexican Revolution of 1910; it follows Amparo as a young mother as her own family is deported back to Mexico during the Depression and in the process loses her oldest son, Samuel.

Performances:

Pillsbury House Minneapolis, MN  
Cooper High School New Hope, MN

---

*Performances:*

Pillsbury House Minneapolis, MN  
University of Minnesota Minneapolis, MN  
Carleton College Northfield, MN

---

JULY 1986-PRESENT (TOURING SHOW)

*QUIEN SABE; QUIEN SOY? WHO KNOWS WHO I AM?*

written by Teatro Latino de Minnesota & directed by Virginia McFerran

The play expresses the views, frustrations and experiences of Latinos living in the United States. During the course of the play, company members examine patterns of discrimination encountered at home, in school, at work and in personal relationships. The difficulty of finding and retaining cultural identity and pride becomes the underlying issue of this original collaboration.

*Performances:*

XIII Festival Internacional de Teatro Chicano Latino Cuernavaca,  
Mexico

Pillsbury House Minneapolis, MN  
Ascension Club Minneapolis, MN  
The First Universalist Church Minneapolis, MN  
Technical Learning Camp Robbinsdale, MN  
Armstrong High School Plymouth, MN  
Cooper High School New Hope, MN  
University of Minnesota Minneapolis, MN  
Iowa State University Ames, Iowa  
MACT Festival Albert Lea, MN

*\*\*First place winners\*\**

Actor's Theatre St. Paul, MN  
Region V AACT/Fest '87 Sioux Falls, SD

*\*\*Second place winners\*\**

Our Lady of Guadalupe St. Paul, MN  
Carleton College Northfield, MN  
University of Iowa Iowa City, Iowa  
Native American Indian Center "International Women's Day"  
Minneapolis, MN  
Indiana University Northwest Gary, Indiana  
Northern Illinois University DeKalb, Illinois  
Albert Lea Technical College Albert Lea, MN  
Nahrow Conference Austin, MN  
University of Minnesota Morris, MN  
University of Minnesota Minneapolis, MN  
Mankato State University Mankato, MN

---

AUGUST 1987

*THE MELTING PLOT*

written by Teatro Latino de Minnesota & directed by Virginia McFerran

It explores the issue of immigration and racism and it is presented in a series of episodes which satirize the inconsistencies of immigration policies and reveal the plight of immigrants seeking jobs or refuge in the United States.

MARCH 1989

*IN THE SHADOW OF LIFE--ARRIBA Y ABAJO*

written & directed by Nicolas Carter

A play set in the world of commercials, a metaphor for the ironic contrast between the dream world of this culture and the actual world.

*Performances:*

Pillsbury House Minneapolis, MN

---

*NOCHE LATINA - A NIGHT OF CELEBRATION*

A variety show featuring an original play, *IN THE SHADOW OF LIFE--ARRIBA Y ABAJO*, Maria Velasco de Barragan (poetry), Angelita Velasco (singer), Nicolas Carter and Henry Vidal (musicians) and Leo and Cathy Lara (singers/musicians).

*Performances:*

Pillsbury House Minneapolis, MN

---

MAY 1989

*ECOS DEL ARCO IRIS ECHOES OF THE RAINBOW*

written & directed by Jose Manuel Galvan

This play provides fresh new insights into the legends, myths and historical events important in Mexican and Mexican-American culture. Within the play are scenes referencing many of the most noted Mexican and Indigenes legends.

*Performances:*

University of Minnesota Minneapolis, MN

Pillsbury House Minneapolis, MN

University of Wisconsin River Falls, WI

Carleton College Northfield, MN

Broadway Theatre Albert Lea, MN

Weyerhaeuser Auditorium, Landmark Center St. Paul, MN

---

NOVEMBER 1989

*ROSARIO'S BARRIO ROSARIO'S NEIGHBORHOOD*

written by Rodrigo Duarte Clark & Teatro Latino and directed by Rodrigo Duarte Clark

This is a light-hearted comedy spoof filled with satire and farce, dance and music. Sharing her cooking recipes, Rosario takes us through the land of make-believe, where amusing and satiric fair tales abound. Familiar tales such as Little Red Riding Hood, Alice in Wonderland, The Wizard of Oz and La Llorona take strange and different Latinized angles. The play also challenges and questions the commercialization of Latino culture by Hollywood and the media.

*Performances:*

Pillsbury House Minneapolis, MN

JUNE 1990

**ROSARIO'S BARRIO ROSARIO'S NEIGHBORHOOD**

written by Rodrigo Duarte Clark & Teatro Latino and directed by Virginia McFerran.

*Performances:*

Mixed Blood Theatre Minneapolis, MN

"TeatroFestival", An International Gathering of Chicano-Latino Theatre, South Bronx, New York

---

NOVEMBER 1990

**PINZONCITA'S GREATEST AVENTURA**

written & directed by Pedro Bayon

A fictionalized account of the Columbus voyage to the Americas. This light-hearted spoof is told from Pinzoncita's perspective, a character who claims that she in reality was the third Pinzon brother and the brains behind the historic expedition.

*Performances:*

Pillsbury House Minneapolis, MN

---

MAY, 1991

**JUAN OSO - THE JOURNEY INTO MANHOOD**

written by Linda Cantu & directed by Pedro Bayon

This work is a theatre adaptation of a Mexican folktale. The story focuses on a young boy (half boy and half bear) so ridiculed by the people of his hometown for being different, that he embarks on a perilous and yet wonderful journey to self-realization.

*Performances:*

Humboldt Secondary Complex St. Paul, MN

Cherokee Elementary St. Paul, MN

Adams Spanish Immersion School St. Paul, MN

---

MAY 1991

**CHILDREN OF THE ANDES**

written and directed by Virginia McFerran

*Children of the Andes is an original Teatro Latino production which sketches the history of Peru in bilingual and broadly satirical strokes. In a quickly paced and sophisticated blend of poetry, prose, music, and movement, the play progresses from ancient to modern times. This highly theatrical piece utilizes masks, symbolic costumes pieces, puppets and props to create images which alternate between the comic and the tragic.*

**Performances:**

Carleton College Northfield, MN

Coffman Theatre Union, University of Minnesota Minneapolis, MN

Mankato State University Mankato, MN

St. Olaf College Northfield, MN

---

OCTOBER 1991

**LA VIDA ES SUENO/LIFE'S A DREAM**

written by Pedro Calderon de la Barca & directed by Vance Holmes

*In this poetic seventeenth century play, Calderon explores the notion that life is an awaking dream vision. The central character, Segismundo, is a prince who, imprisoned by his father at birth, has lived a solitary life chained in an isolated tower. Under orders from the king, Segismundo is drugged by his jailer, unshackled, and brought to the court in an effort to learn if he might be a suitable prince. In the end Segismundo triumphs over his own mistaken idea that free will is the same as liberty. He comes to understand something of the nature of illusion. The beast in the tower is one kind of nightmare, but the prince in the palace is only another kind of vision.*

**Performances:**

Pillsbury House Minneapolis, MN

Coffman Union Theatre, University of Minnesota Minneapolis, MN

---



OCTOBER, 1991

**TITERES DEL SOL - PUPPETS OF THE SUN**

*designed, written and directed by Virginia Burke and Virginia McFerran*

*Titeres del Sol is a new puppet theatre created by Teatro Latino de Minnesota. Three separate one act puppet plays are currently available for touring to schools, community centers, parks and libraries. The plays feature Latin American settings and utilize bilingual dialogue which blends English with familiar and accessible Spanish words and phrases. One play focuses upon cultural diversity, another explores environmental issues, and the third stresses self-esteem.*

*TINTA is based upon a children's story by Maria Garcia. Ridiculed by people for her multi-colored complexion, Tinta runs away from home. Eventually, through the wisdom of a variety of birds and animals, Tinta learns the value and beauty of diversity.*

*The necessity for environmental protection is emphasized through AMAZING ANTEATERS, a charming Brazilian story set in the Amazon region of South America.*

*MARTINA AND PEREZ is an adaptation of a widely known Latin American folk tale. The tiny cockroach Martina, reveals independence and self-esteem as she is courted by several suitors.*

---

NOVEMBER 1992 - MAY 1995

**LA FAMILIA**

*written and directed by Virginia McFerran*

*The play is based upon memories of Guadalupe Rodriguez Senkyr who came to Minnesota during the late 1920's as the small daughter of a Mexican migrant family. It tells of people who survive privation sustained by their love for one another. Their strength of spirit is bolstered by a warm sense of humor and by the richness of their culture. The tone of the play is poignant yet uplifting; the games of the children are heartfelt and traditional; the songs the family sings are sung together.*

**Performances:**

Albert Lea Technical College, Albert Lea, MN

Pillsbury House, Minneapolis, MN

Armstrong High School, Plymouth, MN

University of Minnesota, Duluth, MN

University of Minnesota, Minneapolis, MN

University of Minnesota, Morris, MN

University of Minnesota, St. Cloud, MN

Mankato State University, Mankato, MN

Carleton College, Northfield, MN

St. Olaf College, Northfield, MN

University of Wisconsin, Riverfalls, WI

Humboldt Secondary Complex, St. Paul, MN

MAY 1995

**NOCHE LATINA**

Directed by Dipankar Mukherjee

Teatro Latino de Minnesota presented Noche Latina, two evenings celebrating liberation through Latino/Latina art: poetry, plays, dance, music and visual art. The nights were sculpted by poets, playwrights, visual artists, dancers, and musicians. The artists that brought these nights to life were playwrights Lizz Cruz Petersen, Milagros Llauger, Eva Lopez, and Carolyn Holbrook-Montgomery; poets Renato Lombardi, Jane Rodriguez, Diego Vasquez, Angie Velasco and Carlos Garcia-Velasco; and visual arts from emerging artists, with Renato Lombardi, from CreArte as curator. Director Dipankar Mukherjee guided the artists in captivating the spirit of the night.

**Performances:**

Pillsbury House, Minneapolis, MN

---

JULY 1995

**DREAMING WITH EL COQUI**

Written by Lizz Cruz Petersen; directed by Dipankar Mukherjee

This is a humorous drama based on the relationship of a mother, Dolores, and daughter, Carolina. It takes place in 1979, the year President Jimmy Carter pardoned the four Puerto Rican political prisoners that were serving time for bombing the House of Representatives in Washington D.C. in 1954. As the story unfolds, information is revealed to the audience on the plight of the Boriquenos to hold on to not only their land but to their culture and language.

**Performances:**

Pillsbury House, Minneapolis, MN

# MINNEAPOLIS PREMIERE OF TEATRO LATINO'S BASEMENT



# REFUGEES

*A funny and thoughtful story about two eccentrically displaced opposites*

**Where:** Cedar Riverside People's Center  
2000 S 5th Street, Minneapolis

**When:** Friday-Sunday, December 6-15

Thursday-Saturday, December 19-21

All performances: 8:00 PM

except Sunday Matinees: 2:00 PM

Info/Reservations: (612)891-9079

There will be panel discussion on  
refugee issues following each  
Saturday performance.

Participating organizations include:  
Resource Center for the Americas,  
La Raza Student Cultural Center,  
Pastors for Peace, and MN Advocates  
for Human Rights.

Written by:  
Rodrigo Duarte Clark

**Tickets:** \$8.00/adults; \$6.00/kids, students, and Senior Citizens

*Basement Refugees has been made possible by funds from the National Endowment for the Arts Expansion Program, the McKnight Foundation, and the Jerome Foundation.*

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

# TEATRO LATINO

For Immediate Release

Media Contact: Anne Sawyer  
(612) 925-2296

MINNEAPOLIS PREMIERE OF TEATRO LATINO'S

## BASEMENT REFUGEES

With information fair and panel discussion on refugee issues following each Saturday performance. Participating organizations include: Resource Center for the Americas, La Raza Student Cultural Center, Pastors for Peace, and MN Advocates for Human Rights.

**Where:** Cedar Riverside People's Center  
2000 South 5th Street in Minneapolis

**When:** Friday-Sunday, December 6-15  
Thursday-Saturday, December 19-21  
All performances at 8:00 PM except Sundays  
Sunday Matinees: 2:00 PM

**Tickets:** \$8.00/Adults; \$6.00 kids, students, and Senior Citizens

**Information/Reservations:** (612) 432-2314

Meet young Nelson: Marxist, rowdy and rebellious; and meet 72 year old Margarita, religious, set in her ways and with lots of attitude. Throw these two immigrants together as roommates in the basement of a West St. Paul community center and you got yourself a lively Minneapolis premier of El Teatro Latino's Basement Refugees! Written and directed by Rodrigo Duarte Clark, this bilingual play is a funny and thoughtful story about two eccentrically displaced opposites bound by their search for a home - their one common interest.

Margarita talks directly to statues of the saints - "Jesus, Maria y Jose" - demanding guidance in her epic struggle to deliver atheist Nelson from his evil ways: beer women and Che Guevara idolatry. All Nelson really wants is to be saved from the INS and to keep this unwanted, bossy old lady off his back before she drives him crazy. But despite their differing lifestyles and ideologies they must deal with the past, the present and the unpredictable future. Facing eviction, will they get past their constant feuding long enough to help each other? Come see this hilarious, not so peaceful union.

More



# As de bs

## Subterranean Blues: Teatro Latino's "Basement Refugees"

by Jay Miskowlee

Young and old, leftist and rightist, man and woman. Rodrigo Duarte Clark's play "Basement Refugees," now making its Minneapolis debut at the Cedar Riverside People's Center, brings together these competing dichotomies to explore politics and asylum in modern America.

Set in the Good Samaritan Community Center, the play opens with a young man, Nelson, moving his meager possessions around a ramshackle basement apartment. Disco and Latino beat music blares in the background, setting the time period during the early 1980s. As the first scene fades to black, we hear the nostalgic, but ironic, line from "West Side Story": "I want to live in America..."

Margarita, a 72-year-old Nicaraguan woman also being aided by the center, opens the door and looks down into the dark, dank space of the basement. She comes in and immediately begins rearranging and cleaning up, calling out for Nelson. He finally emerges from the obscurity and launches into her invading his place. From this point on, the play is a series of confrontations and simmering conflicts that will force them into finding the mutual ground.

As Margarita begins complaining about the Sandinistas and lamenting her own son who was in the Somoza army, Nelson erupts. His parents, we will learn, were labor organizers in El Salvador killed by the death squads.

### EL SIGNIFICADO ...

Continúa de la página 1

los misterios de la naturaleza. Capricornio recibe impulso que permite mayor consistencia, durabilidad, solidez en las cosas



Director Rodrigo Duarte-Clark

But Duarte Clark isn't arguing Marxism versus capitalism or debating political tenets of one position or another. Rather the personal interaction of individuals is depicted against a historical and cultural background they have little control over. She could have easily been his mother and he could have just as well been her son.

The set is simple and effective--a battered table and folding chair, a ratty little couch and crates of Nelson's belongings. A rickety staircase leads up to a door stage right, and elevated off to the left is the office of Ray, the director of center who finds himself feeling more responsible for other people's lives than he first believed.

Patricia Beckford plays Margarita as both maternal and fiercely controlling (which are perhaps not necessarily contradictions). She portrays

wonderfully the struggle of learning a new language, speaking a kind of highbred combination of Spanish and English that manages to find the best word for the situation.

Alejandro Ortiz as Nelson conveys the sense of nervous tension and anger of someone who has yet to give up hope. Suddenly having to share, more like concede, the space he has had to himself for years, he still maintains the respect for Margarita she is due for both her age and lived experiences.

Ray, played by James Wehn, is caught in the middle of all the opposing forces. Half his dialogue is on the phone to the Frank, the unseen, anonymous person who seems to call all the shots.

This is the seventh work that Duarte Clark has produced for Teatro Latino. Artistic Director of El Teatro de la Esperanza in San Francisco, California, his one-woman show, "Rosita's Jalapeño Kitchen," is currently touring nationally.

After the performance, there was a panel discussion about refugee issues co-sponsored by the Resource Center of the Americas, La Raza Student Cultural Center, Pastors for Peace and Minnesota Advocates for Human Rights.

"Basement Refugees" runs through December 21, at the Cedar Riverside People's Center, 2000 South 5th Street. For information and reservations call (612) 891-9079.

El incienso que lleva uno de ellos anuncia en Cristo la santidad y el misticismo. El oro es el metal noble, el más estable, y el único que refleja el brillo dorado del espíritu por eso es la realeza.

no es otra cosas que el renacer del Ser. Por eso, una vez el almanaque señale la llegada de la Nochebuena es importante recordar el significado de la Navidad: retornar a la infancia y dejar que renazca lo mejor en el fondo de cada corazón.



Published Tuesday, December 10, 1996

## Charming 'Basement' could stand a little rework

Peter Vaughan / Star Tribune

Rodrigo Duarte Clark's "Basement Refugees," at Teatro Latino, is a play with both charms and nagging annoyances.

Set in 1982, it is a somewhat formulaic story of the slow coming together of two very different people: a 72-year-old Nicaraguan refugee and a 20-something escapee from the death squads of El Salvador.

Margarita is a devout Roman Catholic. Nelson is a socialist and atheist. She was a supporter of dictator Anastasio Somoza and enemy of the Sandinistas, which has earned her the right to stay in the United States of Ronald Reagan. Nelson's parents were labor organizers murdered by right-wingers, and he faces expulsion as an illegal alien.

Fate has forced them to share a dirty, cramped basement in a Los Angeles church community center where Nelson works as a janitor. The antipathy between the two is instant, but slowly melts away as each begins to understand the other's pain and loneliness.

Clark's play has a nice arc and a tantalizing central romantic motif in the form of a wedding dress that was never worn in earnest. However, his script is overly laden with lazy monologues substituting for interaction and revelation.

Margarita spends far too much time spilling her thoughts, dreams and fears to herself and her treasured religious icons. Nelson, in contrast, remains a shadowy figure whose encounters with Margarita and the center's cynical director reveal very little about his dreams and feelings.

Under the direction of Clark and Virginia McFerran, "Basement Refugees" is a slow go for much of its 90 minutes.

Star Tribune Online

Variety



"Basement Refugees" is a slow go for much of its 90 minutes. Its closing, however, is a wistful, funny reconciliation that should have you smiling. The production also misses small but vital details in appearance. If you are going to have your characters cook on a Coleman camp stove, it shouldn't take much effort to include the fuel tank essential to its operation.

The acting, like the overall production, is a bit on the raw side, but Alejandro J. Ortiz as Nelson, Patricia Beckford as Margarita and James Wehn as the director find surface charms and energies in their characters.

"Basement Refugees" ultimately charms, but it is a play that would benefit immensely from some reworking and smoothing.



Variety



Star Tribune Online

© Copyright 1996 Star Tribune. All rights reserved.

## CITY LIGHTS

December 4, 1996 CITY PAGES 71

City Lights lists arts, entertainment, and educational events of interest to our readers. Although we try to be complete and accurate, changes do sometimes occur—call to confirm dates and times before heading out for an event.

To be considered for inclusion in City Lights, your press release, notice or flyer should include the event, location, date, time, and a phone number readers may use to get further information. Fax your information to 372-3737, or mail it to City Lights Editor, City Pages, Box 91137, Minneapolis, MN 55491-0137 or bring it to our office in the Designer's Guild building, 421 N. Third St., Minneapolis. Information must arrive no later than Thursday noon to be considered for the next week's edition.

Ad listings are Friday through Sunday except as noted.

## THEATER

## Openings

## BRYANT LAKE BOWL CABARET

**Jack Yer Sex Our Love** When you love, love Alexander. Mr. Alexander has composed a special holiday line-up for that one-night comedy show on Dec. 4, 8 p.m.

**Showing: A Very Merry Cabaret** Holiday Cabaret's A Very Merry Cabaret presents a holiday party beginning with the music of our favorite Broadway-born ballad. Barry Manilow 8:30, 11 p.m. 110 W. Lake St., 623-0929

**RED RIVERSIDE PEOPLE'S CENTER** **Immigrant Refugees** This musical play is a funny and beautiful story about two politically displaced opposites found by their search for a home. A Teatro Latino produc-

tion 36-8, Opens 7 Dec. 4, 8 p.m. 7th-14th St. 2 p.m. through Dec. 21, 2000 S. 7th St., Minneapolis 623-0929

**HENNEPIN UNITED METHODIST CHURCH** **The Nativity** A living pageant of Christmas \$12-12, Opens 7 Dec. 6, 7:30 p.m.; various times through Dec. 21, 1100 Groveland, Minneapolis 623-2075

**HILL MURRAY SCHOOL** **Christmas Carol** Dickens's *A Christmas Carol* Dec. 4, 8 p.m. 8th-14th St. 2 p.m. through Dec. 14, 1625 E. Carpenter Ave., Minneapolis

**HOWARD CONN FINE ARTS CENTER** **The Littlest Angel** The story of a little angel who is transformed from a celestial pest to the toast of Heavenly Host is brought magically to life in this humorous, touching and moving all-inspirational musical 56, Opens 7 Dec. 6, 10 a.m., 12:30 p.m., 7:30 p.m.; various times through Dec. 22, 1900 Nicollet Mall, Minneapolis 623-9090

**JEVISH COMMUNITY CENTER** **The Wise Men of Chelm** A funny holiday musical about accepting change and accepting the path you find yourself on in your journey through life. A Child's Play Theatre Company production \$4-7-8, Opens 8 Dec. 7, 8 p.m.; various times through Dec. 22, 4330 S. Cedar Lake St., Minneapolis 377-8330

**RED EYE** **Works-in-Progress** A spirited two-week showcase of short workshop productions by live performing and provocative area artists. Program One (Dec. 4-8) features Jay Mincey Powell's *Bury* and Dan Tauls's *McMullan's I Am A Home*. Program Two (Dec. 13-15) features Cherie Anderson's *Inheritance*, Ronald Wheeler's *Froggy Bottoms* and Mary Jo Knapstein's *The Adventures of Dick and Jane* 8:30, 11 p.m. 11 W. 14th St., Minneapolis 623-2075

370-0309

**SPACE SPACE** **Dark Ride** A scary but funny play written by Len Jenkins. A Soon To Be Named Theater Company production 15, Opens 7 Dec. 6, 8 p.m. 7-14th St. 2 p.m. through Dec. 22, 624 S. 7th St. 623-0309

## Now Playing

## BRYANT LAKE BOWL CABARET

**Marina & Olive** **Holiday Inferno** Experience the wonderfully inept swizzle stick dancers, their mariny manager Vince, plus videos, sketches and some holiday surprises! 110, 7-9 p.m. 7-14th St. 2 p.m. through Dec. 31, no show Dec. 26

**Also Showing: Who's Afraid of Christmas** A Virginia Woolf's A rollicking and absorbing look at the holiday season by show biz vets Jim Detmar and Kelly Holden 58, 8-11 p.m. through Dec. 30, 817 W. Lake St., Minneapolis 323-4949

**C.A.S.T. THEATRE** **The Two-Character Play** Tennessee Williams' story of a brother and sister who struggle to hold their lives and careers together after being abandoned by their acting company on opening night 36-12, 7-9 p.m. through Dec. 21, 420 N. Fifth St., Minneapolis 338-0063

**CHANNASSEN DINNER THEATRES** **Once Again It's Christmas** \$29-40, W-Sa 6 p.m.; Su 5 p.m.; W & Sa 11 a.m. through Dec. 31

**Also Showing: Educating Rita** \$17-38, Tu-Sa, 9 p.m., Su 4:30 p.m., W, Su 11 a.m.

**Also Showing: Crazy For You** \$21-43, Tu-Sa 8 p.m., Su 5 p.m.; W & Sa 11 a.m. through Jan. 21, 101 W. 73rd St., Channassen, 934-1123

**CHILDREN'S THEATRE** **Cinderella** \$18; various times through Dec. 28, 2400 Third Ave. S., Minneapolis 874-0400



**CINDERELLA** This is one of those old children's stories that's so politically incorrect, one would have to grossly disfigure it to align it with contemporary gender/class ideology. Instead, *The Children's Theatre Company* sticks to the story, with singers trolling yuletide carols between scenes. The sets are delicious storybook confections, a live orchestra performs (and gets in on some of the comic bits), and Gerald Drake (above, center) steals the show as the deadpan stepmother. He's got the voice—and attitude—of a chain-smoking standup comic; you expect him at any moment to break out the Jack Daniels and start telling dirty jokes. The children adore him. (And parents will laugh in spite of themselves.) As always, poor Cinderella can't help but be upstaged constantly by the ugly/whiny/clumsy/farting stepsisters (Wendy Lehr and Angie Drahos, above left and right) and their mother, leading me to wonder if there will ever be a Cinderella who's got some moxy herself. If I had a daughter I'd probably think twice about taking her to Cinderella. And she'd probably make damn well sure that we went anyway. \$13-\$28 Through December 28. *The Children's Theatre Company*, 2400 Third Ave. S., Minneapolis 874-0400. (Sullivan)



# GET STUFFED!

## TRY OUR NEW STUFFED BURGERS

EVERY DAY

Williams Pub and Peanut Bar

2911 HENNEPIN AVE. S., UPTOWN • FOOD TIL' MIDNIGHT

70 different draft beers

300 different bottle beers



## **Staged Readings of New Plays July 20th - 28th**

At Esperanza's New Home in the Red Stone Building  
2940 16th Street (@ Capp Street), 2nd Floor

### **Program Schedule**

Sat. July 20th, 8:30 pm. Latin American Theatre Artists present:  
"Chilean Holiday" by Guillermo Reyes.

A family is caught up in revolution, coup, and the long years of the Pinochet dictatorship. Guillermo is the author of MAN ON THE VERGE OF HISPANIC BREAKDOWN and DEPORTING THE DIVAS.

Sun. July 21st, 7:00 pm. Teatro Latino de Minnesota presents:  
"Dreaming with El Coqui" by Lizz Cruz Peterson.

When a Puerto Rican nationalist is released from federal prison, his wife and daughter must face a forgotten past and a more uncertain future.

Thu. July 25, 8:30 pm. Teatro Sabor and L.O.C.O.S. Comedy Troupe present:  
"Calentura" ("Fever") by Geri "Cat" Callejas.

A latina rock icon steps off her pedestal to find the only thing that fame can't buy: her soul. A mystical exploration of shattered cultural identity.

#### **Actos by L.O.C.O.S.**

Popular on the campus circuit, L.O.C.O.S. (Latinos OR Chicanos OR Something) play with "Boyz Who Wish They Could" and "Beverly Hills 902 WhiteHo's".

Fri. July 26th, 8:30 pm. Latina Theatre Lab presents  
"Domino" by Andrea Cristina Thome.

A group of domino players eagerly await the arrival of a legendary champion from the Island, while the children struggle to reconcile that nostalgic world with the reality of the United States. With music by Carlos Aralza.

Sat. July 27th, 8:30 pm. El Teatro de la Esperanza presents:  
"Who Killed My Wife?" by Rodrigo Duarte Clark.

After his wife's death from AIDS, a man searches for the lover he suspects infected her. Rodrigo's ROSITA'S JALAPENO KITCHEN and BASEMENT REFUGEES have been read at past festivals.

Sun. July 28th, 7:00 pm. "Freeway Dreams" by Roy Conboy.

The author of WHEN EL CUCUI WALKS and CAMINO CONFUSION presents this story of two women on the run, with no place to go, and a past approaching in the rear view mirror.

**For More Information Call 255-2320**



John Carroll Lynch and Suzi Goolic in Joyce Carol Oates

## Guthrie T series of on Guthri

By Peter Vaughan

# 'El Coqui' unable to overcome weak writing

By Peter Vaughan  
Star Tribune Staff Writer

Midway through Lizz Cruz Petersen's "Dreaming with El Coqui," one of her two characters remarks on the unbelievable events that have taken place in their lives: "This is beginning to sound like a soap opera."

It's the most fitting thing said or done in this short but weak play about a Puerto Rican mother and daughter living in New York City in the 1970s, being given its premiere by Teatro Latino de Minnesota.

Petersen is a novice playwright whose inexperience shows in virtually every aspect of "Dreaming With El Coqui." Her plot is contrived, lacks depth and at times defies belief. The underdrawn characters lack the background and psychology to sustain their inconsistent actions and words.

Director Dipankar Mukherjee does little more than put the play on stage and display its flaws. In one scene, Dolores, the mother, suddenly becomes a twitchy, suspicious woman pulling down shades and drawing curtains to prevent government agents from

## Theater review

### Dreaming With El Coqui

- **Who:** Teatro de Latino de Minnesota. Written by Lizz Cruz Petersen.
- **Where:** Pillsbury House Theatre, 3501 Chicago Av. S., Minneapolis.
- **When:** Thursdays through Saturdays, through July 29.
- **Tickets:** \$6 and \$8. 891-6308
- **Review:** This play about a Puerto Rican mother and daughter living in New York is weakly constructed, often unbelievable and filled with inconsistencies of plot and character.

spying on her. As it turns out later, she may have some justification for her actions, but they make little sense when for the remainder of the play she is more than happy to leave her curtains open to the outside world.

What Petersen seems to have in mind is a homage to Puerto Rico. Dolores says she yearns to return while Consuelo, her 20-



Photo by Charis sa Uemura

Nan Langevin (left) and Patricia Beckford star in "Dreaming of El Coqui."

year-old law-student daughter, is content to forge her future in the Great 48.

However, when Consuelo learns that she is the daughter of a jailed supporter of Puerto Rican independence, she does the quickest about face in the history of theater and seems ready to

erect the barricades of revolution.

Actresses Patricia Beckford and Nan Langevin have the thankless jobs of bringing these cardboard characters to life. It is all in vain: Most soap opera is far more believable than this play.

# 'Tar-zhay' managed to be chic, homey on the runway

By Kristin Tillotson  
Star Tribune Staff Writer

It was a real dog-and-pony show.

professional stylists, Target's layers of hot-pink fleece, quilted anoraks and black leggings worn with "jetpacks" (mini-backpacks) looked like the counterpoint of

fashion meter, some segments were a stretch: Even plain old sweatpants look stunning on paragons of physical perfection.

on the runway to show off their Target denims, exchange a couple of smooches and then disappear. The audience was left wondering what that was all about.



# Thank You



from Moorhead State University

Dear members of

April 17, 1995

Teatro Latino de Minnesota,

Thank you all so much for your morning  
workshop and wonderful evening performance.

We appreciate your availability and quality of  
your troop for the work shop.

Without you our conference would not have  
been a success.

Thank you for making our first Annual Unity  
Conference a reality.

Sincerely,

Alover Arauza,

The Office of Hispanic Programs  
and Organizacion Latina Americana

# La Prens

Weekly

de Minn

The Hispanic Newspaper for News, Business

## Moorhead State Hosts First Cesar Chavez Annual Unity Conference

## Cesar Chavez Honor H

by Hilary Perez

About 142 people registered for Moorhead State's First Annual Unity Conference held on March 31 and April 1. The Office of Hispanic Programs along with Organizacion Latina Americana organized the two day conference. "I give most if not all of the credit to the students who worked with me," said Abner Arauza, Director of the Office of Hispanic Programs. "Without their dedication, time and ideas, the conference wouldn't have happened," he added.

The Unity Conference featured various workshops on topics concerning the Latino family and community issues. Some topic titles included, "Las Mujeres: Yesterday's Voice and Today's Vision," "Exercising Latino/Hispanic Political Power", "Latino Cultures: Similarities and Differences", "Developing Latino/Hispanic Economic Strength", and "Challenges, Choices, and Changes: Shaping a Vision for the Education of Hispanic Youth".

On Friday night, March 31, the conference organizers hosted a community dance with music by Stephanie Lynn and High Energy, an up and coming Tejano group from San Antonio, Texas. The group has released two CD's, the latest being Solo Ojos Para Ti."

This year's Tejano Music Awards the group was nominated for Most Promising Band and Stephanie Lynn was nominated as Female Vocalist of the year. They were nominated for a total of seven categories this year. In 1994 Stephanie Lynn was the recipient



Nita Gonzales

Rick. They are a reasonably new group, but have taken the Tejano music industry by storm. About 550 community members attended Friday night's dance.

During intermission Folklore Latino, a local dance group directed by Francisca Peterson and Susana De Llano, made their debut presentation. The group consist of youth ranging in ages from six to seventeen, who have an interest in Latino folk dancing. The conference also presented awards to community members and students for their devotion to the Latino community.

Some of the workshop presenters included Juan Andrade, Jr. President of the Midwest-northeast Voter Registration Education Project, Inc. in Chicago. He is responsible for

workshops, seminars, conferences, lectures, and public speaking.

Nita Gonzales presented the "Las Mujeres" workshop. Nita is President and Administrator of Escuela Tlatelolco Centro de Estudios in Denver, CO. The school is a 25 year old Chicano alternative school founded by her father and Civil Rights activist, Rodolfo "Corky" Gonzales. She lectures from twenty years of knowledge as a community activist and as an educator. She has walked along side her father with Dr. Martin Luther King and Cesar Chavez. She has worked for Jesse Jackson's Rainbow Coalition and Denver's Mayor Frederico Pena.

Dr. Luis Gonzales also presented a workshop. He is the founder and director of a highly specialized team of trainers for school based prevention and intervention programs. He is a nationally known expert who recommends practical and effective strategies for violence prevention. He has trained over 5000 educators, law enforcement staff, and A.O.D. prevention specialists nationally.

The conference ended with a bilingual presentation by Teatro Latino of the play "La Familia". 180 people were in attendance for the performance. Teatro Latino is a bilingual-multicultural theater company established for the purpose of developing and nourishing social and cultural awareness within the Latino community.

Considering that Organizacion Latina Americana and the Office of Hispanic Programs organized the conference in about only three months, they hosted a

BY JAY MISKOWIEC

Metropolitan State University hosted on March 31 the Cesar Chavez Memorial Celebration at its St. Paul campus. In addition to honoring the legacy of this civil rights leader, it also recognized two local Hispanic leaders Joanne Cardenas Enos and Mario Duarte, for their dedication to working in the community.

Cardenas has worked with the Casa de Esperanza, the Spanish-Speaking Affairs Council, the St. Paul Human Rights Commission and DFL's the State Central Committee. She is currently a full-time student in Chicano Studies and Human Resource Development at the University of Minnesota.

Founder and President of La Prensa de Minnesota, Duarte is co-founder of the MN Minority Media Coalition and a board member of the Instituto de Arte y Cultura, and KFAI Radio. He also belongs to the National Association of Hispanic Journalists and the Minnesota Newspaper Association and is currently treasurer of the program "Building our Future Together".

A who's who of Minnesota Democratic politicians participated in the ceremony. Mayor Norm Coleman, St. Paul, Congressman Bruce Vento of the 4th Congressional District, State Representative Carlos Mariani, and Marcia Keller, spokesperson for Senator Paul Wellstone all offered remarks or





Children working on craft.



Lizz Cruz Petersen Leading workshop.

# Variety

Despite  
faults,  
'Missing'  
shows  
promise / 3E



Star Tribune

## Art imitates life in play 'Dancing

By Peter Vaughan/Staff Writer

Playwright Roy Conboy has come up with an imaginative means of dramatizing the violence that sometimes follows refugees from South and Central America to the United States.

His "Dancing With The Missing," being given its area premiere by Teatro Latino de Minnesota, turns to the film noir style of the 1930s and 40s. This occasionally involving mystery concerns a group of Central American women trying to find

### Theater review

the kidnapped offspring of political activists. The women have fled their homeland and gone to the Los Angeles area, where they are sought by faceless agents of death.

Also pursuing them is Nino, a female private detective in the Kinsey Milhone mode, who is hired by a woman purporting to be the mother of one of the children.

Nino is supposed to embody all the emotionless detachment of a Sam Spade or Philip Marlowe as she strays from her usual debt collection business to take a stab at this missing person brief.

As is often the case in these voyages into the bowels of society, things are not what they seem; corruption and greed are rife and the detective discovers too late that she is being duped in the investigation.

This novel combination of a con-

Star Tribune/Tuesday/May 17/1994

3E

## With The Missing'

temporary concern with a gritty narrative style produces a play that is only fitfully intriguing. The plot is riddled with holes and unanswered questions and director Rodrigo Duarte Clark doesn't find the riveting pace and consuming mystery and danger that drive the best of film noir. While there is the appropriate style in Alain Galet's stark, economical set, there is little in Clark's staging.

Nor does Jay Chavarria capture the restless curiosity and sense of justice that drive a Marlowe or a

Spade. Her performance is flat and lacks confidence. The best work comes from Bob Otto as a mysterious, wealthy emigré and Lizz Cruz Petersen as one of the distraught mothers.

But for all its faults, "Dancing With The Missing" is an inventive and entertaining means of illuminating an issue that plagues some refugee communities. Conboy reveals himself a promising and concerned playwright.

### Dancing With The Missing

**Who:** Teatro Latino de Minnesota. Directed by Rodrigo Duarte Clark

**Where:** Pillsbury House, 3501 Chicago Av. S., Minneapolis

**When:** Through May 28

**Tickets:** \$5 and \$7. 432-2314

**Review:** Roy Conboy's play is an imaginative attempt to use the film noir style to dramatize the legacy of violence that sometimes follows South and Central American refugees to the United States. The production does not fulfill all of the play's promise.

Published by Centro Cultural Chicano, Inc. ~ Minneapolis, Minnesota

# VISIONES

D E L A R A Z A

November/December 1992 ~ VOL. 17 <sup>00</sup> No. 10 ==



VISION

## Teatro Latino presents "La Familia"

Teatro Latino presents *La Familia*, an original script by playwright/director Virginia McFerran. The play is based upon interviews with people who came to Minnesota in the 1920's as migrant workers from Mexico and Texas.

An impoverished immigrant family is seen through the eyes of the narrator Camila. She recalls images of her life as a child in 1929, when her family came to work in the sugar beet fields near Chaska and eventually decided to settle in Minneapolis. Camila relives and reflects upon experiences which are both humorous and harsh. The hardships which she and her older sister Evelina endure are interspersed with childhood games, traditional songs, and stories told by loving parents and an indomitable grandmother.

*La Familia* tells of people who survive privations sustained by their love for one another. Their strength of spirit is bolstered by a warm sense of humor and by the richness of their culture. The tone of the play is poignant yet uplifting; the games of the children are heartfelt and traditional; the songs the family sings are sung together.

Performance dates are December 3,4,5,6,10,11,12,13,17,18,19 at the Pillsbury Cultural Center, 3501 Chicago Avenue South in Minneapolis. Thursday, Friday and Saturday performances are at 8:00 p.m. Sunday performances at 2:00 p.m. Tickets are \$8 on Thursday and Sunday; \$10 Friday and Saturday. Senior and student tickets are \$2 less. Group rates are available. Call 922-5551 for further information.

Teatro Latino de Minnesota is an affiliated member of the united arts sponsored by cultural arts and heritage of the Pillsbury Neighborhood Services, Inc.



Pictured left to right (top) are Lizz Marie Petersen, Ana Maria Mendez, (second row) Linda Cantu, Joy Chavarria (seated in front) Angelita Velasco and Jose Alfredo Panuz



# Variety

Bringing  
you the  
holidays/2E

Y

Star Tribune

Star Tribune/Saturday/December 5, 1992

5E

## One migrant family's tale a reflection of many others

"La Familia," being performed by Teatro Latino de Minnesota, is the story of the arduous journey of one migrant farm worker's family from Mexico to Minnesota.

It begins in prerevolutionary Mexico and continues in 1929 as a mother, her daughter and son-in-law cross the border and head for Minnesota to work in the fields of the Jolly Green Giant. From there, it recounts a winter of hardship and death and finally an improvement in conditions and the arrival of a comfortable and prosperous life.

"La Familia," which is creditably acted, is written and directed by Virginia McFerran and based on the experiences of one Mexican-American family. While occasionally moving and often informative, it is missing strong dramatic elements such as conflict, character development and focus. It is a straight-ahead narrative, told in flashback by one character.

The narrator, charmingly played by Joy Chavarria, is the daughter of the migrant couple. She spends much of her time listening to the stories of her father and grandmother, which remind her of her Mexican heritage. Some of the stories are engaging, but some are not. All would benefit from such theatrical elements as music, dance or sound.

### A review

#### La Familia

**Who:** Teatro Latino de Minnesota

**Where:** Pillsbury House Theatre, 3501 Chicago Av. S., Minneapolis

**When:** Through Dec. 19

**Tickets:** \$8-\$10. 922-5551

**Review:** This is an undramatic, narrative telling of one Mexican-American family's journey from its homeland to life in Minnesota in the 1920s. It's informative, earnestly written and well-performed.

The main strength of this 75-minute piece is its respect for and validation of the experiences of a migrant people. "La Familia" is one family's story, but it mirrors the experiences of countless poor families of many races and nationalities who left their homelands to test the truth of the American dream.

The cast also includes Ana Maria Mendez, Angelita Velasco, Jose Alfredo Panelli, Liz Peterson and Linda Cantu.

— Reviewed by Peter Vaughan.

Dec. 10<sup>th</sup> 1992

Dear Virginia,

I recently saw your play La Familia at the Pillsbury House in Mpls. I just wanted to write and tell you that I really enjoyed it, I was very touched. The play was very good and I applaud the performances given by the actors. It brought back so many memories of the stories that my mother shared with me when I was younger.

Thank you very much for giving me the opportunity to visualize my mother's stories.

Sincerely,

Alycia Sinkov Shen

LA FAMILIA (Original Cast)



ABOVE: Lizz Cruz-Petersen, Joy Chavarria

BELOW: Standing: Lizz Cruz-Petersen, Linda Cantu, Ana Maria Mendez, Joy Chavarria  
Sitting: Angie Velasco, Jose Alfredo Paneli





# **CULTURAL MUSIC, DANCE, AND STORYTELLING**

July 16, 17, 18

**Teatro Latino, Amazing Anteaters puppet show**

July 30, 31, August 1

**Leo and Kathy Lara, music of Ecuador**

August 13, 14, 15

**Teatro Latino, Amazing Anteaters puppet show**



Performances at 12:15 and 2:15 p.m.

Free with exhibit hall admission

*In conjunction with*

*Tropical  
Rainforests*

EXHIBIT

(612) 221-9488



**SCIENCE MUSEUM OF MINNESOTA**

## MUSEUM NEWS

A Publication of the Science Museum of Minnesota

### Volunteers Needed for Tropical Rainforest

► The volunteer department at the Science Museum seeks youths ages 13–18 to work weekdays in the exhibit *Tropical Rainforests: A Disappearing Treasure* from June 21 through September 6. Youths will work in both the exhibit and the Rain Forest Action Station. Volunteers are asked to commit to work one four-hour shift a week throughout the summer. Training will be provided by the museum at no cost.

At the Rain Forest Action Station, volunteers will help visitors write postcards to decision makers and action groups about rain-forest issues. In the exhibit, volunteers will help visitors with such activities as placing cut-outs of birds, insects, and animals in their proper places on a forest canopy.

Potential volunteers must submit an application and attend an information/interview session prior to being accepted as a museum volunteer. Information/interview sessions will be held 7 p.m. on Monday, May 10, and Wednesday, May 12. Training will take place 10 a.m.–2 p.m. on June 14, 15, 16, and 17. Youth volunteers will be scheduled to begin work in the exhibit the week of June 21. Adults also will work in the exhibit as interpretive volunteers. A required information/interview

### Rain Forests On Stage

► See music, theater, and dance performances in conjunction with the exhibit *Tropical Rainforests: A Disappearing Treasure*, which runs May 29–September 6. Performances include puppet shows on the value of rain-forest plant and animal diversity by Teatro Latino de Minnesota; storyteller and actor Jim Stowell, who lived in the Amazonian rain forest; Douglas Ewart performing music of various rain-forest regions; Leo and Kathy Lara performing music of South America; Milagros Llauger performing music and dance of the Caribbean; Cambodian and Lao dance groups; African-American storyteller Jeweleen Jackson; and D.R.U.M.P.A.C. (Diverse Rhythms of Universal Musicians Percussion Arts Collective), a

view session for adult volunteers (age 18 and older) will be held May 11 at 7 p.m. Training for adults will be held May 18, 20, 25, and 27, 6:30–9:30 p.m. For more information and an application, call the volunteer office at (612) 221-4703.

### Mid-May Mud Mayhem

► Children ages 4 to 12 can join with others in their



Puppets join dancers, musicians, and storytellers to explain the importance of rain-forest diversity.

drum and vocal ensemble that creates rhythms passed on from West Africa to Cuba and the Caribbean into the United States. For more details, call (612) 221-9488 and press 2 for exhibit hall program details. Performances will be 12:15 and 2:15 p.m. on Fridays, Saturdays, and Sundays

throughout the summer. From 11 a.m. to 3 p.m. daily in Anthropology Hall, guest presenters from rain-forest countries or local people who have studied tropical rain forests will share information on the tropical forests. These guests will offer their presentations throughout the exhibit's run. ■

age group to play in the mud while learning biology and geology during the Mid-May Mud Mayhem held at the Science Museum on Saturday, May 15, 9 a.m.–noon. Kids will build a mud city, which will be destroyed later by a "volcano"; participate in courses on earth science; and see creatures that live in the mud. Cost is \$14 member, \$16 nonmember. Preregistration is encouraged. For more information, call (612) 221-4742.

### Sharks, Dinosaurs in Explore Stores

► The Science Museum's Explore Stores feature T-shirts designed by the museum's graphics department and other dinosaur and shark merchandise. New items will be added to an assortment of stuffed dinosaurs, wooden

#### Museum News

continued on page 6

Published by Centro Cultural Chicano, Inc. ~ Minneapolis, Minnesota

# VISIONES

D E L A R A Z A

November/December 1992 ~ VOL. 17 <sup>00</sup> No. 10



VISIONI

## Los Títeres del Sol (Puppets of the Sun) of Teatro Latino de Minnesota Presents "Tinta"

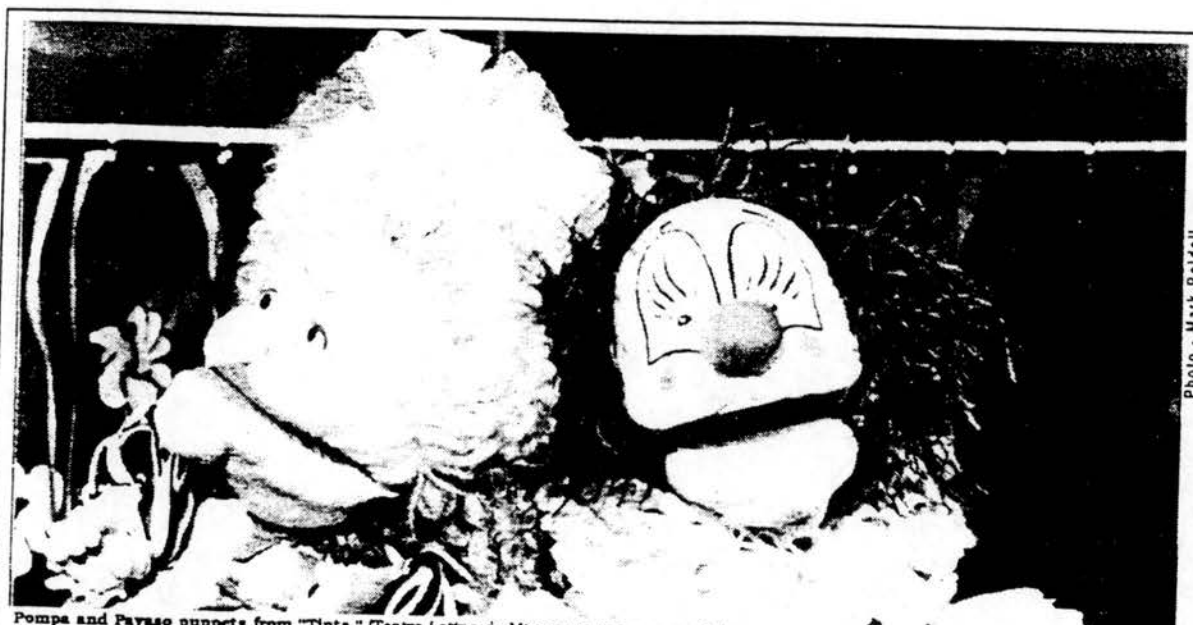
On December 20 Los Títeres del Sol (Puppets of the Sun) will present the puppet show "Tinta" at the Chicano/Latino Community Christmas Party to be held at Holy Rosary Church. The show, a production of Teatro Latino de Minnesota will start at 1:45 pm.

Los Títeres del Sol or Puppets of the Sun is a new puppet theatre created by Teatro Latino de Minnesota. Three separate one act puppet plays are currently available for touring to schools, community centers, parks and libraries. The plays feature Latin American settings and utilize bilingual dialogue which blends English with familiar and accessible Spanish words and phrases. One play focuses upon cultural diversity, another explores environmental issues and the third stresses self-esteem.

The story *Tinta* is based upon a children's story by Maria Garcia. Ridiculed by people for her multi-colored complexion, Tinta runs away from home. Eventually, through the wisdom of a variety of birds and animals, Tinta learns the value and beauty of diversity.

The necessity for environmental protection is emphasized through *Amazing Anteaters*, a charming Brazilian story set in the Amazon region of South America. Don Oliveira, an enthusiastic farmer, decides to clear the land and in turn threatens a lovable Anteater family. The conclusion shows that endangered animals and their habitats must be protected in order to maintain a healthy and happy atmosphere for everyone.

Martina and Pérez is an adaptation of a widely



Pompa and Payaso puppets from "Tinta." (Teatro Latino de Minnesota is a non-profit theatre company currently celebrating its tenth year. These performances are guaranteed fun for "Kids" of all ages. For more information, call Ana Maria Méndez at 331-2257 or Gina Burke at 724-5685.)

Photo - Mark Reidell

known Latin American folk tale. The tiny cockroach, Martina, reveals independence and self-esteem as she is courted by several suitors. Her cleverness and resourcefulness make it possible for her to outwit a cat in favor of Pérez, the mouse.

Each play may be booked separately or in combination for a negotiable fee. The individual plays run from twenty to forty minutes. They may be accompanied by an explanation of how puppets are made and operated, a discussion of the themes and significance of the stories, or a question and answer period.

The plays will appeal to all and are adaptable to a variety of age groups and multiple areas of study. The puppets have been designed and constructed by visual artists and the puppeteers are experienced Teatro actors. The visual and verbal elements of Los Títeres del Sol communicate important global messages in an imaginative format which entertains as it instructs.



# TEATRO LATINO de MINNESOTA

PRESENTS:



TÍTERES DEL SOL  
PUPPET THEATRE



COMPAS

Funds for this activity are provided by the COMPAS Community Art Fund through grants from the McKnight Foundation, International Multifoods and the Cities of Minneapolis and St. Paul. COMPAS is a member of United Arts.



TEATRO LATINO DE MINNESOTA  
Pillsbury House  
3501 Chicago Avenue South  
Minneapolis, MN 55407

---

---

PRESS RELEASE

---

---

PERU LIBRE is an original Teatro Latino de Minnesota production which sketches the history of Peru in bilingual and broadly satirical strokes. In a quickly paced and sophisticated blend of poetry, prose, music, and movement, the play progresses from ancient to modern times. This highly theatrical piece utilizes masks, symbolic costumes pieces, puppets and props to create images which alternate between the comic and the tragic.

Company actors Ana Maria Mendez, Joy Chavarria and Pedro R. Bayon portray the multiple roles with high energy and playfulness. They represent natives and invaders, generals and teachers, clergy and crooks, tourists and scientists, devils and saints.

Written and directed by teatro member, Virginia McFerran, the play exposes the outrageous exploitation of the people and the lands of Latin America. The rapid juxtaposition of images underscores the contradictory and sometimes surreal events which have helped to shape modern Peru.

For more information, please call Ana Maria Mendez after 3:00 p.m. at (612) 331-2257.

TEATRO LATINO DE MINNESOTA

PRESENTS

PERU LIBRE

Written and Directed by Virginia McFerran



PERFORMANCE AT ST. OLAF COLLEGE \_ NORTHFIELD, MN. MAY 7th, 1991

"AGAIN, TEATRO LATINO HAS IMPRESSED AND MADE A MARK ON THE ST. OLAF COMMUNITY.  
WE WISH YOU THE BEST OF LUCK AND LOOK FORWARD TO SEEING YOU AGAIN".

Elizabeth Mena, St. Olaf Community Program Organizer

UNITED WAY'S SUCCESS BY 6®

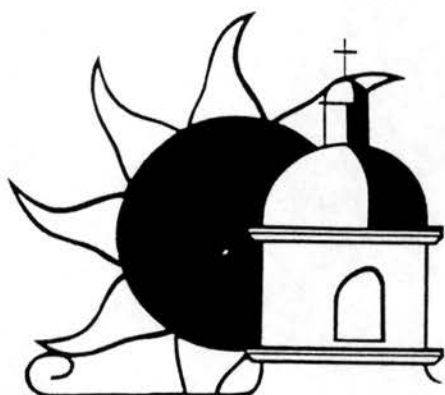
# HISPANIC

## ***Cultural Diversity Workshop***

### ***1991***



#### A G E N D A



This workshop features locally recognized Hispanic community members. The goals are to present an overview of Hispanic cultures focusing on trends, issues and cultural values affecting children and families and to enhance linkages among community cultural groups.

Thursday, October 10, 1991

International Institute's  
Hall of Nations

1694 Como Avenue, St. Paul

- 
- |                  |  |
|------------------|--|
| 8:00-8:30        | Registration (coffee and rolls)  |
| 8:30-8:45        | Welcome and Introductions<br><b>Hector Garcia</b> , Chair<br>Success by 6® Cultural Diversity Committee  |
| <u>8:45-9:25</u> | <u>Teatro Latino presents "Títeres del Sol"</u><br><u>"Puppets of the Sun"</u>   |
| 9:25-10:45       | Panel: Focus on the Family<br><b>Hector Garcia</b> —Moderator<br><b>Eduardo Wolle</b> —Demographics<br><b>Alfredo Gonzales</b> —Education<br><b>Maureen Acosta</b> —Intergenerational Issues<br><b>Amaya Maura</b> —Social Services<br><b>Ricardo Robles</b> —Business |
| 10:45-11:00      | Break  |
| 11:00-11:45      | Discussions on Family Issues<br>Questions to Panel Members   |
| 11:45-12:00      | Closing Remarks<br><b>Hector Garcia</b>  |
| 12:00-1:00       | Cultural Lunch<br><b>Angelita Velasco</b> —Poet  |

This agenda may be modified before the workshop.

*The workshop is one of four, half-day events on cultural diversity with an emphasis on families and children sponsored by United Way's Success by 6. For more information, call 340-7597.*

MINNEAPOLIS STAR & TRIBUNE

OCT. 1991

## Latino play is fascinating introduction to Calderón

By Peter Vaughan/Staff Writer

"Life's a Dream," staged by Teatro Latino de Minnesota, is a fascinating introduction to the humanistic, well-ordered playwriting of 17th-century Spaniard Pedro Calderón de La Barca.

The parable is a morality play on the theme that within each of us lies the capacity for tyranny and the capacity for benevolence. In director Vance Holmes' often imaginative, sometimes obscure staging, the central theme is clearly presented in an opening scene in which two young men duel with wooden staffs.

The victor, instead of slaying his adversary, offers his hand and aids the loser to his feet.

The play centers on Segismundo, a young man who has been chained since his birth because his father, the king, heeds prophecies that the son will topple him. As he nears death, the king decides to test Segismundo by freeing him and allowing him to exercise power. If he wields it wisely, he will become the ruler. If he abuses it, he will be returned to his dungeon, thinking the experience was but a dream.

A subplot involves a young woman who comes to the court seeking vengeance on a suitor who has spurned her. She, too, is offered two choices: revenge or forgiveness.

Not only is Calderón an economical

### A review

#### Life's a Dream

**Who:** By Pedro Calderón de la Barca. Presented by Teatro Latino de Minnesota.

**Where:** Pillsbury House, 3501 Chicago Av. S., Minneapolis.

**When:** 8 p.m. today, Thursday, Friday, and next Saturday.

**Tickets:** Tickets \$8. Call 331-2257.

**Review:** A fascinating introduction to the humanistic, well-ordered writing of 17th-century dramatist Calderón.

playwright who lets little get in the way of his story, he is also a considerable poet. Even as translated into English, his words yield a sonority and richness of thought.

Holmes' staging speeds the complex story with the aid of eclectic musical accompaniment and an emphasis on movement.

He isn't able to clarify all the avenues in the convoluted plot, but it's a good effort that shows the play in a strong and sympathetic light.

An acting company of varying abilities is led by Virginia Burke's commanding and alluring portrait of Rosaura, the spurned woman.

Pedro Bayon is a forceful and physically compelling Segismundo.

Strong support also comes from Alfredo Chiclana and Daniel Wicklander.

The production is enhanced by Mary Hansmeyer's simple but very evocative costumes and Pamela Kildahl's finely focused lighting.



# LAPR

LA PRENSA  
OCT. 91

De Minn

Weekly Hispanic Newspaper for Bu

## ¡ FELIZ CUMPLEAÑOS,

por Franklin Curbelo

Cuando hablamos de Teatro Latino es muy posible que una sonrisa aflore a los labios recordando las divertidas escenas de algunos de las muchas obras representadas a través de los últimos diez años no solamente en Minnesota sino también en teatros alrededor de este país desde los estados del Medio Oeste, California, Texas, New York e inclusive en Cuernavaca, México.

Teatro Latino cumple años este mes y desde esta columna les enviamos nuestro saludos mas afectuosos y con orgullo les decimos "gracias, por un trabajo bien hecho".

Desde sus comienzos en 1981 cuando el director dramaturgo Rodrigo Duarte-Clark del Teatro La Esperanza de California fue contratado para poner en escena una colección satírica y humoresca de obras de un solo acto, a saber: El soldado raso, Las comadres y la Era latina, el Teatro Latino ha utilizado una diversidad de estilos para poder interpretar y transmitir la vivencia de los latinoamericanos en los Estados Unidos.

El uso de comedia como vehículo para transmitir comentario de una realidad social ha sido para Teatro Latino una forma muy efectiva de hacer llegar a audiencias la riqueza y diversidad de la presencia y el efecto que la población latinoamericana tiene en este inmenso país.

En conversaciones con Ana María Mendez, una de las primeras personas que se inició y continua aún activamente vinculada a Teatro Latino, expresó que éste padecía de muchos problemas, falta de experiencia teatral, carencia de un director artístico, en fin, una gama de problemas que comunmente plagan a teatros independientes. No fue hasta dos años después cuando Tomás Vallejos, profesor del departamento de Estudios Chicanos de la Universidad de Minnesota tomó un activo interés en la labor de Teatro Latino y pudo atraer nuevos talentos al grupo, entre ellos Virginia McFarren, quién en estos momentos es la directora artística del grupo. Como estudiante graduada en teatro en la Universidad de Minnesota, Virginia estaba a la búsqueda de un tema para su disertación. Su conocimiento de los clásicos del teatro español se limitaban a García Lorca y Lope de Vega y conocía muy poco o nada del teatro latinoamericano. Así que tuvo que educarse a sí misma e ir en búsqueda de esa riqueza cultural que ella sabía que existía pero no había encontrado todavía. Una educación que aún continúa después de ocho años y medio y que según sus palabras "he aprendido más de lo que he enseñado en mi trabajo con Teatro Latino". Desde el principio ella

supo que Teatro Latino era algo diferente desde el estilo de dirigir las obras en forma colectiva, es decir los actores intervenían directamente en la dirección, hasta el "casting" que simplemente consistía en que cada uno de ellos elegía un rol de acuerdo a sus deseos o preferencias. Debido al caracter bicultural y bilingüe de los integrantes fue un poco difícil encontrar material adecuado para representar y es entonces que se comienzan a crear obras escritas especialmente para Teatro Latino que incorporaba esos elementos de biculturalismo y bilingüismo con temas que trataban de romper con estereotipos e interpretar una vivencia latinoamericana para audiencias en los Estados Unidos. Minnesota es muy afortunada de tener en su medio a este grupo teatral de individuos dedicados, llenos de entusiasmo y con un amor profundo por hacer teatro para difundir una interpretación de la realidad latinoamericana con una universalidad que llegue a todos, independiente de su origen étnico o racial.

Es irónico que a pesar del arduo trabajo de esos diez años en Minnesota, Teatro Latino es más conocido fuera del estado en lugares como Texas, Nueva York, California e incluso Cuernavaca, Mexico. Esto debido a su participación en los

# Feliz Cumpleanos

From p.1



El elenco de Teatro Latino

Gina y Pedro Bayón, los creadores de Títeres del Sol, han visto como también los adultos disfrutaban enormemente las peripecias de los personajes.

Los miembros de Teatro Latino están muy orgullosos del trabajo realizado en estos últimos diez años y piensan continuar explorando nuevos temas para sus producciones, temas que interpreten una realidad actual de la vida del individuo latinoamericano en los Estados Unidos. Bajo la estupenda dirección de Virginia McFarren con su fértil imaginación y dinamismo, y con el esfuerzo y talentos combinados de todos los integrantes de Teatro Latino ha de asegurar que las audiencias en Minnesota sigan deleitándose con sus presentaciones futuras. Muchas son las dificultades que tendrán que enfrentar pero tienen confianza que a pesar que existe una crisis en el teatro en general, ellos podrán seguir creciendo contando con el apoyo moral y material de todos aquellos amigos que han seguido de cerca la trayectoria de Teatro Latino.

Merece la pena mencionar antes de terminar los nombres de algunos de los integrantes de Teatro Latino que contribuyeron a hacer lo que es hoy, una fuerza teatral vibrante, relevante en el ámbito teatral a nivel nacional. Gracias a Rodrigo Duarte-Clark, Joy Chavarría, Angie Velazco, Linda Cantu, Leo Gutierrez, Lizz Cruz, Bill Langfield, Nancy Hamby y muchos otros que han participado en el pasado o continúan vinculados al Teatro Latino.

**! FELICIDADES , TEATRO LATINO DE MINNESOTA!**

# ELNSA

resota

sinness, Arts and Community News

## TEATRO LATINO !

festivales internacionales en algunos de los cuáles Teatro Latino ha sido galardonado con honores por sus presentaciones. Fue en 1988 que el Teatro abrió el Festival Tenaz de Teatro Chicano/Latino en San Antonio, Texas, con su producción "The Melting Plot" incluso en Minnesota su labor fue reconocida con el primer lugar por la asociación de teatros comunitarios, con su producción ¿Quién Sabe.... Quién Soy?

Hacer teatro con temas latinoamericanos presenta muchos desafíos para Virginia McFarren, quien cree que es lo que intimida un poco a las audiencias debido a que el mensaje que se proyecta es un poco inquietante y con cierto comentario político. Teatro Latino está siempre tratando experimentar con nuevos temas, nuevos géneros y estilos. No quieren limitarse solamente a una cultura en especial, tratan de abordar experiencias que sean representativas de la diversidad cultural que ofrece América Latina. Como parte de las celebraciones de su décimo aniversario, Teatro Latino presentará en octubre la producción La Vida es Sueño de Pedro Calderón de la Barca. En este clásico del siglo XVII se exploran los diferentes niveles de ilusión y realidad recibiendo un tratamiento nuevo por su director Vance Holmes y un



Principales Actores en la obra "La Vida es un Sueño"

elenco de doce actores. Es una obra innovadora que tipifica la labor artística de Teatro Latino en estos diez años de producción artística. dado que se está acercando el 500 aniversario del llamado descubrimiento de América, este año Teatro Latino ha creado una producción llamada Perú Libre, cuya acción toma lugar en los Andes y se enfoca en el punto de vista del indio peruano en lo relacionado a la conquista y su explotación. Esta producción, como muchas anteriores, utiliza máscaras, poesía títeres, música y pantomima. Es

satírica y seria al mismo tiempo. En su continuo afán de explorar nuevos estilos ha llevado a Teatro Latino a formar los Títeres del Sol, un teatro de títeres que presenta tres obras cortas a saber: Tinta, Amazing Anteaters y Martina and Perez. A través de personajes como Mick Jaguar, el jaguar, Martina la cucaracha o Tinta, que era ridiculizada por su cara multicolor, se exploran temas de diversidad cultural, ecología y auto estima. Cuando se piensa en títeres se cree que es solamente para niños, pero

OCT, 1991

## Teatro Latino presents Spanish classic

by Mark Hendrix

*La Vida Es Sueño*  
Pillsbury House Theater  
November 1, 2; 7, 8, 9.

The English translation of *La Vida Es Sueño* is "Life is a dream," and Teatro Latino De Minnesota has brought this play out of its 17th century slumber at the Pillsbury House Theater.

Written in 1635 by Pedro Calderón de la Baraca during Spain's golden age, this play fuses the ancient idea that the fates and the stars controlled one's destiny and the modern idea that people are the masters of their wills.

### Contemporary of Shakespeare

Calderón, for those who are not completely familiar with his work, was a contemporary of Shakespeare and is held in similar regard throughout the Spanish speaking world even today. This play deals with the classic issues of its age: love, duty, honor, virtue, and fate. Characters here deal with forces of passion. It was a time when a woman's honor was worth dying for and when the position of the stars at the birth of a prince would point to the goodness or evil of his rule. Akin to Shakespearean *Midsummer-Night's Dream*, Calderón needs no naughty Puck to push his characters into a web of love and duty, and with a distinctly modern twist he questions the nature of morality and reality.

The plot roughly rotates around King Basilio's (J. Alfredo Panelli) decision to place his son, Segismundo (Pedro R. Bayon), in a high tower at birth because of his reading of the stars which told him that the prince would tear the land apart with civil war. The boy is raised under guard and taught by a wise old man, but never told his true identity as a prince. An older Basilio decides that his judgement has been harsh and wants to give the prince, now a young man, an opportunity to overcome his fate. He cooks up a scheme to have Segismundo think he is dreaming that he is ruler of the realm.

Another plot that runs along side of the Basilio/Segismundo story, is that of Rosaura and Astolpho. It seems that Rosaura (Virginia S. Burke) is of noble birth but she has no father so she cannot prove this. Astolpho (Alfredo Chiclana), the nephew of King Basilio, falls for her beauty and promises to marry her, but since he thinks she is common, he pledges his troth to Estrella (Angelita Velasco), who is of noble birth. Rosaura swears to defend her honor by killing Astolpho. Rosaura also has a sidekick named Clarina (Adlyn Carreras) who steals the funniest lines and truly spices this performance. If this sounds confusing, it is, but you will need to see the play to hear the end of this tale.

### Theater celebrates 10th anniversary

Teatro Latino De Minnesota celebrates its tenth anniversary with this production which mixes Spanish and English throughout the performance. I cannot speak for Spanish speakers, but for the average English speaker should have no trouble understanding the action. Directed by Vance Holmes and produced by Virginia McFerren and Ana María Mendez the play bursts with life, enlarging the intimate Pillsbury House Theater and surrounds the audience. At times, the music which serves to intensify the drama, overpowers the action on stage, but the lighting always seems to build the action and coordinate with the drama. This is a wonderful way to spend an evening and support the community. For ticket information call 824-0708, play runs November 1, 2; 7, 8, 9.



OCT. 1991



Jose Alfredo Panelli, Virginia Burke, Pedro Bayon, Adlyn Carreras, Alfredo Chiclana, David DeBlieck, M.D. Levon, Javier Nieves, David Otto Simanek, Angelita Velasco, Daniel Wicklander. (PHOTO by Celob Treviño)

### Teatro Latino de Minnesota Presents

## *La Vida es Sueño*

Teatro Latino de Minnesota, the Twin Cities only bilingual Spanish and English theatre, proudly celebrates its tenth anniversary with a production of *La Vida es Sueño/Life's A Dream* by Pedro Calderon de la Barca.

In this poetic seventeenth century play, Calderon explores the notion that life is an awaking dream vision. The central character, Segismundo, is a prince who, imprisoned by his father at birth, has lived a solitary life chained in an isolated tower. Under orders from the king, Segismundo is drugged by his jailer, unshackled, and brought to the court in an effort to learn if he might be a suitable prince. His brutality is quickly unleashed in a series of comic, shocking, and violent episodes. Because of his savage behavior, Segismundo is again drugged and brought back to the tower. Finally, he is freed in a revolution led by the courageous.

In the end Segismundo triumphs over his own mistaken idea that free will is the same as liberty. He comes to understand something of the nature of illusion. The beast in the tower is one kind of nightmare, but the prince in the palace is only another kind of vision.

Director Vance Holmes forges a tightly knit ensemble of energetic actors in a swiftly-paced prismatic production of this amazing play. In quickly shifting scenes Holmes juxtaposes contemporary images with the classical resonances of the Golden Age of Spanish theatre.

A press night preview will be held October 23 at 8:00 pm at the Pillsbury House. The three week run opens October 23, followed by performances on October 25, 26, 31 and November 1, 2, 7, 8 and 9. All performances begin at 8:00 pm in the Pillsbury House, 3501 Chicago Avenue South in Minneapolis.

# Teatro Latino De Minnesota

*(Latin Theatre of Minnesota) Teatro Latino de Minnesota is a bilingual - multicultural and nourishing social and cultural awareness within the Latino community as well as the community at large.*

Teatro Latino first appeared on the Minneapolis scene in September of 1981. With funds provided by the Metropolitan Council, the theatre mounted a hilarious and satirical collection of one-act plays directed by Rodrigo Duarte-Clark from Teatro de la Esperanza of California.

Since that time, the company has creatively honed its artistic skills, and presented an impressive array of highly entertaining, yet socially relevant and critically acclaimed productions. The company performs both scripted and original works. A typical Teatro show is a bilingual blend of improvisation, poetry, mime, masks, music, farce, satire and serious social commentary. A core group of members collaborates on all aspects of production.

The Teatro company has a solid background in theatre, writing, production and visual arts, but it is the ensemble work and creative risks which make this group unique. Based

in a Minneapolis community center, Teatro performs in parks, prisons, churches, colleges and other theatres from Minnesota to Mexico. The company and audiences are diverse, multi-cultural and bilingual.

Unique in Minnesota, but part of a national teatro movement, Teatro Latino opened the 1988 TENAZ Festival of Chicano/Latino plays in San Antonio, Texas, with its original show, THE MELTING POT. Another original production, QUIEN SABE; QUIEN SOY, placed first in the 1987 Minnesota State One Act Play Festival.

Teatro Latino De Minnesota is now celebrating their 10th Anniversary. The 1991-92 season opens with "La Vida Es Sueno/Life's a Dream" written by Pedro Calderon de la Barca. This seventeenth century classic explores levels of illusion and reality and is receiving a fresh and fast-paced treatment by director Vance Holmes and his twelve member company of actors. It is an extremely innovative production which climaxes ten years of experimental and original theatre produced by Teatro Latino. "La Vida Es Sueno" is playing at the Pillsbury Center, 3501 Pillsbury Avenue, Minneapolis. Opening October 24 through November 9th.



Always experimental, Teatro Latino is at the forefront of theatros in the Midwest, and is in the heart of the theatre scene in the Twin Cities.

For touring information call: Ana Maria Mendez (612) 331-2257.

**CAST: La Vida Es Sueno/Life's a Dream**  
 BACK ROW: L-R Javier Nieves, J. Alfredo Panelli, Virginia S. Burke, Pedro R. Bayon, Daniel Wicklande. MIDDLE ROW: L-R Alfredo Chiclana, Adlyn Carreras, M.D. Levon. FRONT ROW: L-R David Otto Simanek, Angelita Velasco, David Deblieck

# TEATRO LATINO DE MINNESOTA

PRESENTS

## **LA VIDA ES SUEÑO LIFE'S A DREAM**

BY PEDRO CALDERÓN DE LA BARCA  
DIRECTED BY VANCE HOLMES

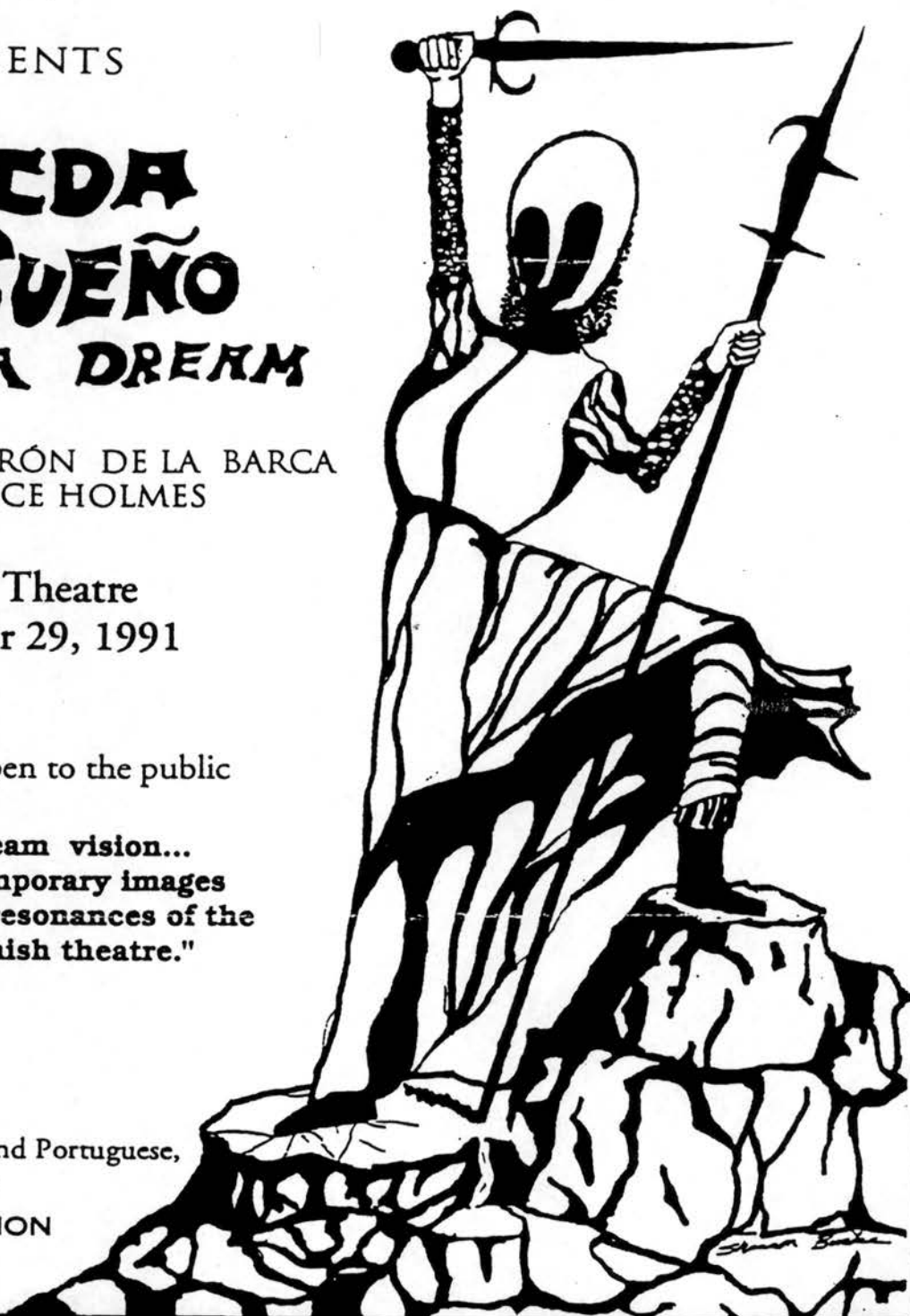
Coffman Union Theatre  
Tuesday, October 29, 1991  
7:30 pm

Event is free and open to the public

"An awakening dream vision...  
juxtaposing contemporary images  
with the classical resonances of the  
Golden Age of Spanish theatre."

Sponsored by:

Department of Spanish and Portuguese,  
University of Minnesota;  
MINNEAPOLIS UNION



**CELEBRATING OUR 10TH ANNIVERSARY**

# CHILDREN OF THE HANDS



PRESENTS



# TEATRO LATINO DE MINNEAPOLIS



JUNE, 1990

**A review****'Rosario' is mildly spiced skewering of Latino culture**

By Tim Claussen

Teatro Latino de Minnesota's return engagement of "Rosario's Barrio" at Mixed Blood Theatre has the same problems and payoffs as an uneven episode of TV's "Saturday Night Live." Loony characters and inspired comic moments pop out of a tired sketch structure just often enough to hold interest, but not full attention.

A supposedly well intentioned, but witless television producer played by Laura Respass has decided to do a Latino knock-off of "Mr. Rogers' Neighborhood" in hopes of "teaching Hispanic children to be good Americans." Although she protests that she's not "making a fast buck off the Hispanic fad," she admonishes lead actor Rosario to make the show a wholesome shade of "light brown."

Unfortunately, this foil character is so stupid, exasperating and unenlightened that one can dismiss her brand of racism as unbelievable. Good satire doesn't let an audience do that. The greater challenge would be to satirize the new, more insidious fashion of quiet racism with its coded talk. Sure, real producers make insensitive and insulting requests, but they're usually more subtly couched in obtuse words and disapproving expressions. By making this producer an oversexed buffoon, the play robs its audience of the cut-to-the-quick danger of self-recognition.

Since I don't speak Spanish, some of the language subtleties of this occasionally bilingual production escaped me. I laughed hysterically at a Minnesota farm wife — one of many wide-eyed weirdos played with abandon by Virginia Burke —

**MIXED BLOOD Continued on 2E**

about going to the gay beach ("Speedo Lido"), about kissing a man for the first time, about a lesbian German teacher who taught Miller "the irregular forms of the verb to be" and a great deal about positive self-identity.

"That all created a lot of attention," he said. "Now I was the wild child from Los Angeles. In 1980 I curated the first gay performance festival at

**Mixed Blood**

Continued from page 1E

and her hot-dish recipes, which all have the same basic ingredients except for a variable dollop of Velveeta, sour cream, ketchup or soy sauce. But I missed the repeated references to *menudo*, the tripe soup that's a popular Latino hang-over cure, until a more cosmopolitan friend explained it to me.

"Rosario's Barrio's" creators have a keen sense for the theatrical sensibilities of many Minnesotans. The show not only fulfills Teatro Latino's mission to develop and nourish social and cultural awareness, but it good-heartedly skewers its home state and, less so, Latinos. Anyone looking for a comedy in the "Cosby Show" good-ethnic-role-model vein should stay away from this show. It plays straight into insulting stereotypes that no group — other than a group making fun of itself — could get by with. The closest thing to an upwardly mobile Latino is the daughter of a drug lord from Medellin, Colombia, who's been sent for her safety to live with her grandmother in Minnesota.

Still, like ethnic food that has been made milder for Minnesota tastes, this satire is not very strong. It doesn't burn going down. On the other hand, when the farce gets broad enough, it has a nice kick to it. In performance antics reminiscent of Steve Martin and Chevy Chase, Jose Alfredo Panelli does a smarmy samba as the barrio "sick-a-trist" Dr. Loco and pratfalls as the "university macho" Tony.

John Mentzos and Pedro R. Bayon provide the voices for two nasty soft-sculpture puppets named Skelly the Skin and Norman the Nazi. One can imagine these two abominations becoming the next Mr. Sluggo duo on "Saturday Night Live." While Andrew Dice Clay's

The work remains witty as well as angry. Miller connects AIDS to other personal issues like the death of his father, the leveling of his hometown by an earthquake, the making of art in the era of Sen. Jesse Helms.

"It's not unlike the antiwar movement of the '70s," he said. "As an artist you begin placing your work

**Rosario's Barrio**

**Who:** Produced by Teatro Latino de Minnesota.

**Where:** Mixed Blood Theatre, 1501 S. 4th St., Minneapolis.

**When:** 8 p.m. today, 7 p.m. Sunday, 8 p.m. Thursday through June 30.

**Tickets:** \$6 on Sunday and Thursday, \$8 on Friday and Saturday, available at the door.

**Review:** This is an uneven evening of sketch comedy in the "Saturday Night Live" and Dudley Riggs tradition. The potentially promising premise of a Latino "Mr. Rogers" battling a nitwit white producer for artistic integrity gets short shrift amid the sketches. Some inspired bits and characters keep the short, 90-minute play from going too slowly.

material is boycotted, these two puppets could probably spew the same nonsense and get by with it.

Joe Minjares as the producer's nemesis, Rosario, tries to hold the play together dramatically, but the role has been so one-dimensionally conceived that he isn't very interesting. Thankfully, Minjares gets several funny moments in sketches, playing a Latin Rodney Dangerfield and a Breshnev look-alike in "Comrade Radovich's Neighborhood." Far-flung barrio, huh?

"Rosario's Barrio" will represent the Midwest at an International Gathering of Chicano Latino Theatre in New York City in July. Maybe New York, which appears to be burning with racial hatred, could use some of Teatro Latino's mildly flavored Minnesota comedy. Or maybe Minnesota needs more chilies.

**Tim Claussen is a Minneapolis free-lance writer.**

# puerto

## Teatro Latino to Perform in New York City!

VISIONES  
DE LA  
RAZA.

JUNE, 1990



The cast of Rosario's Barrio, from left to right, top row: Jose Alfredo Panelli, Lizz Marie, Joe Minjares, Joy Chavarria, John Mentzos. Bottom row: Nancy Hamby, Pedro Bayon, Gina Burke.

By Linda Cantu

**T**eatro Latino is proud to announce that it has been selected to perform in New York City at TeatroFestival!

The festival, a gathering of professional Latino teatros, promises to showcase an exciting diversity of Hispanic talent from the United States and Latin America. Ana Maria Mendez, a member of Teatro Latino and project coordinator of this spring production said, "We (teatro) knew that we had a good chance of being chosen, but when we got the news, we were very excited and honored to represent the Midwest in New York."

TeatroFestival! is being hosted by Pregones, the first Puerto Rican Theater in the South Bronx. Latin theater groups from California, Texas, Colorado, New York, Puerto Rico, and Mexico will be participating in this theater fest scheduled to occur July 5 through the 15th. It will include ten days of performances and workshops.

Teatro Latino de Minnesota was selected in competition with professional Latino theater groups across the United States. Earlier this year, Pregones invited Teatro Latino to submit a work to TeatroFestival to be

considered for the festival. Submitted was an original Teatro Latino play, Rosario's Barrio, which premiered in Minneapolis last fall.

Ten Latino theater groups were chosen for the festival. The selection committee included members from the Commission of Latin American Theaters, the Association of Scholars and Investigators of the New Theater (ATINT) and Teatros Nacionales de Aztlan (TENAZ).

Teatro Latino will perform Rosario's Barrio twice on July 11, at the Pregones Theater at St. Ann's in the Bronx. The actors involved in these performances will include Pedro Bayon, Joe Minjares, Jose Alfredo Panelli, John Mentzos, Liz Marie (formerly known as Lizz Cruz),

Joy Chavarria, Gina Burke, and Nancy Hamby. Also going to New York with the acting group will be the project coordinator, Ana Marie Mendez, director Virginia McFerran and stage manager, Bill Langfield. Many of Teatro Latino's other members and actors will also be in New York to lend their support to Minnesota's only Hispanic theater group.

# THE Stage

BY ROBERT  
COLLINS

-----  
ROSARIO'S BARRIO  
PARODIES STEREOTYPES

## Land of Make Believe

-----

ROSARIO'S BARRIO IS A COLLECTION OF SATIRIC skits poking fun at stereotyped notions of Latino culture and life in the barrio. The skits are held together by a sketchy dramatic premise: An empty-headed TV producer, putting together a Latino version of *Mr. Rogers's Neighborhood* that glosses over the harsher realities of being brown in white America, is frustrated at every turn by Rosario, the show's host, who insists on portraying life as it actually is. The producer, for example, rushes onto the set demanding some lightweight fairy tales, and Rosario responds with a skit in which Little Red Riding Hood gets involved with drug smugglers, customs agents, and immigration officials. The producer protests again, and Rosario offers another skit about child abuse, or skinhead racists, or forged green cards, or greedy landlords. "Can you say eviction notice, boys and girls?" And on it goes.

As a play, *Rosario's Barrio* may be no work of art, but its simplistic satire has a rough-edged vitality to it that is disarmingly appealing. This is street theater of the sort practiced by companies like the San Francisco Mime Troupe. Gray areas of doubt and uncertainty do not exist in theater like this. If you want sophisticated satire that gives equal weight to both sides of an issue, you've come to the wrong place. Some might argue that this is merely preaching to the converted, but that's all right, too. People come together in places like theaters for a variety of legitimate reasons, and one of those is to have their beliefs affirmed.

Though *Rosario's Barrio* can be simplistic and silly, it's a fair amount of fun nonetheless. Part of this has to do with the show's total lack of pretension. This is not slick entertainment, and doesn't pretend to be. And part of it has to do with a talented cast of performers, headed by Joe Minjares as Rosario. Minjares gets to do any number of quick cartoon caricatures, ranging from a Las Vegas-style stand-up comic to a Russian Mr. Rogers ("the central committee is very happy to have you as a neighbor, boys and girls"). And the rest of the cast members show themselves to be equally adept at this fast sketch style.

Director Virginia McFerran pushes the

play's farcical elements to the edge without letting things get completely out of control. Though *Rosario's Barrio* tends to wander from theme to theme, it's never out of touch with its audience. ■

TEATRO LATINO DE  
MINNESOTA'S PRODUCTION  
OF ROSARIO'S BARRIO  
CONTINUES THROUGH JUNE  
30 AT MIXED BLOOD THEATRE.



## Theater

Peter Vaughan

# Teatro Latino plans 'Rosario's Barrio' tu

Teatro Latino de Minnesota will have two weeks of tuneups before taking "Rosario's Barrio" to New York City for two performances at Teatro Festival, a 10-day gathering of Latino theaters from the United States and Mexico in July.

Teatro Latino, which is based in Minneapolis, is one of 10 theaters chosen for the biennial festival hosted by Pregones, a Puerto Ri-

can theater in the Bronx. To get ready for the New York performances, Teatro Latino will present seven performances of "Rosario's Barrio," a spoof of TV's "Mr. Rogers' Neighborhood," Thursday through June 30 at Mixed Blood Theatre, 1501 S. 4th St., Minneapolis.

The nine-year-old theater has presented a variety of plays, using

both English- and Spanish-speaking performers, in several locales in the Twin Cities. Its greatest success came in 1987 when it won the Minnesota Association of Community Theatres biennial one-act play competition for its original piece, "Quién Sabe . . . Quién Soy?"

**"FASTEN YOUR SEATBELTS"**

## neups before visit to N.Y.

"Rosario's Barrio," written by Mexican playwright Rodrigo Duarte-Clarke in collaboration with the acting company, premiered at Teatro Latino in November. Virginia McFerran, the theater's artistic director, calls it a wide-ranging spoof.

"The idea is that minorities are sometimes exploited by the media. Television wants a minority to fill a quota or to make a show seem Hispanic. If you say these things

Vaughan continued on page 11E

## Vaughan

Continued from page 10E

too directly or attack too much, it won't go over, so the producer in the play wants a nice Hispanic version of Mister Rogers and everybody is happy. You don't bring up the terrible sides of reality, you just show a fairy tale," she said.

Duarte-Clarke turns to familiar fairy tales such as "Alice in Wonderland" and "Little Red Riding Hood" to make his satiric points. The play was well received in its run at the Pillsbury House theater last fall, selling out its six performances.

Leading the cast is Joe Minjares, owner of Pepito's restaurants, who starred in Mixed Blood Theatre's "I Don't Have to Show You No Stinking Badges" earlier this year. The proceeds from the Twin Cities performances will go to defray expenses for the 13 theater members going to New York. For reservations, call 222-1308.

**T BELTS AND HOLD ONTO YOUR HATS...**





MARINA CONTRERAS y RODRIGO DUARTE CLARKE

Por Alberto Ferrey

Es sabido que, no precisamente con el nacimiento del cine en las postrimerías del Siglo pasado, pero sí al avance de sus mejoras, surgieron los vaticinios adversos al que hasta entonces era considerado el arte rey, el teatro...

El cine, octava maravilla, parecía llamado a borrar una de las artes más antiguas. Hollywood destronaría a la legendaria Grecia.

Pero fue avanzando el celuloide a su perfeccionamiento; surgió entonces la radio, y finalmente la televisión asombrando al mundo. Mas, ninguno de tan maravillosos inventos echó por tierra al teatro. Y así vemos cómo en las grandes urbes las obras teatrales se mantienen en exhibición meses, años, y en el mundo entero el teatro continúa siendo suceso.

Espectar teatro y escribir sobre él constituye nuestro deleite, particularmente cuando se trata de uno de los más renombrados conjuntos teatrales en nuestras Ciudades Gemelas: TEATRO LATINO. De ese elenco joven hemos seguido sus actuaciones en los últimos tres años y hemos aplaudido sus éxitos, los que son superados en cada nueva obra teatral por ellos montada.

Recientemente hemos tenido la oportunidad de entrevistar a un nuevo elemento adquirido por Teatro Latino. Se trata del joven comediógrafo, actor y director, Rodrigo Duarte Clarke. Original del Estado de Sonora, México, llegó a los Estados Unidos muy niño y se dedicó al estudio del teatro, graduándose luego en la Universidad de Santa Bárbara, para el Teatro de la Esperanza en San Francisco.

Una de las últimas obras de la cosecha de Rodrigo, la que está actualmente dirigiendo para Teatro Latino, es "Rosario's Barrio," graciosísima sátira que entretiene la danza y la música con una serie de situaciones difíciles vividas en los Estados Unidos por nuestras gentes Hispánas, de especialidad los indocumentados. Por los ensayos en la preparación de la obra podemos

asegurar que el autor ha logrado entrelazar hábilmente la sátira y el buen humor parodiando argumentos de obras tan populares como "La Caperucita Roja", "Alicia en el País de las Maravillas", "Mr. Rogers Neighborhood", "El Mago de Oz", "La Llorona", y ótras, en forma lo más ingeniosa.

Al fino sentido de humor del autor le sumamos la brillante actuación de todos y cada uno de los actores y actrices que conforman Teatro Latino, y nos da por resultado un éxito más de los alcanzados por este grupo de meritorios valores, quienes no se conforman con sus brillantes actuaciones individuales, sino que aportan sus intelectos enriqueciendo el argumento de la obra de Rodrigo Duarte con sus propios ingenios.

"No quieres ser mi vecino?" pregunta Rosario, la protagonista de la obra, segura de que usted no querrá serlo.

"Rosario's Barrio" será la tercera obra que Rodrigo Duarte-Clarke dirige para Teatro Latino, y especialmente en ésta el escritor Duarte mezcla su originalidad con las de los mismos actores.

Para las representaciones de "Rosario's Barrio" se están fijando fechas y lugares, partiendo del 9, 10, y 11 de Noviembre (Jueves, Viernes & Sábado), y 27 y 28 del mismo mes, (Viernes y Sábado. Todas estas presentaciones tendrán lugar en Pillsbury House, en 3501 Chicago Ave. Sur, a las 8 de la noche.

Los boletos podrán adquirirse en la puerta de entrada al precio de \$5.00. Cualquier información puede obtenerse con Marina Contreras, al 822-9554.

Desde ya nos proponemos situarnos en primeras filas a presenciar el estreno de tan esperada obra y premiar con nuestros aplausos los verdaderos valores artísticos de cada uno de los componentes de Teatro Latino, de su directora Virginia McFarlan y del comediógrafo, actor y director de "Rosario's Barrio", Rodrigo Duarte Clarke.

Una vez más auguramos el éxito. Y porque se lo merecen, se los deseamos.

The *Wednesday* Albert Lea

# Tribune

Vol. 92, No. 111

Albert Lea, Minnesota, Wednesday, May 10, 1989

ALBERT LEA TRIBUNE WEDNESDAY, May 10, 1989—PAGE 7A

## Teatro Latino performing Saturday

ALBERT LEA — Teatro Latino will perform its new production, "Ecos Del Arco Iris" (Echoes of the Rainbow), at Albert Lea Civic Theater at 4 p.m. Saturday. Ecos Del Arco Iris provides fresh insights into the legends, myths and historical events important in Mexican and Mexican-American culture.

Teatro Latino is a bilingual, multicultural theater group that has been in existence in the Twin Cities since 1981. The company performs both scripted and original works which are contemporary, issue-oriented with a *comedia dell'arte* flavor.

Starting with the fall of the Aztec empire, predicted by Papant-

zin, sister to Moctezuma and accomplished by the Independence of Mexico, to the historical events leading to the Independence of Mexico, the play follows the progression of the Mexican immigrant to his eventual settlement in Minnesota. Within the play are scenes referencing many of the most noted Mexican and Indigenous legends. The Llorona, one of the most popular and well-known, is many women wrapped into one myth. She is the grieving widow of a tragic love affair, the horrible mother who caused her children's death. She is the infamous Malinche, friend and guide to the Spaniards and thus, betrayer to the Aztecs.

Echoes of the Rainbow was written and directed by Jose Manuel Galvan. He is currently guest director for Teatro Latino de Minnesota. Originally from Mexico City, Galvan is using his 18 years of theater experience by sharing his ideas and direction with Hispanic/Latino theater groups in the United States.

The purpose of Teatro Latino is developing and nourishing social and cultural awareness within the Latin community as well as the community-at-large. A typical Teatro show is a bilingual blend of improvisation, poetry, mime, masks, music, farce, satire and serious commentary. A core group of 10 members collaborates on all aspects of production.

# 'Echoes' ruefully traces tale of Mexican history

By Peter Vaughan/Staff Writer

Teatro Latino de Minnesota's "Echoes of the Rainbow," despite its colorful appearance, is more a rueful lamentation than a celebration as it imaginatively traces the history of Mexican culture from its Indian origins to the present.

The 80-minute play, written and directed by Jose Manuel Galvan, uses both Spanish and English as well as an imaginative mix of music and dance to tell the story of a proud people whose culture is continually in danger of being consumed by the dominant white values of the United States.

A nine-member ensemble opens the play with a lament from the many Mexicans who have migrated across their northern border to a land "where the most beautiful flowers are destroyed."

Backed by a rich guitar and harp accompaniment by Nicolas Carter, the troupe then begins a kaleidoscopic trip through the history of Mexican culture.

The coming of the Spanish explorers in the 16th century, the fight for independence from the Spanish and French in the 19th century, the dictatorship of Porfirio Diaz and the coming of the revolution in 1910 are all related in fragmentary fashion. Later sections detail the ambiguous relationship between Mexico and the United States and the plight of Mexicans seeking a new life in this country.

Galvan has done an exceptional job of creating a play that is probably as accessible for Spanish-speaking audiences as English-speaking ones. There is very little translation of text from one language to the other as he prefers to create sections in each language and let the visual impact take the audience in

## A review

### Echoes of the Rainbow

**Who:** Teatro de Latino de Minnesota. Written and directed by Jose Manuel Galvan.

**Where:** Various locations.

**When:** Through June 3.

**Tickets:** For information, call 331-2257 after 3 p.m.

**Review:** Using dance, music and poetry, this play provides an imaginative glance over the history of Mexican culture from its origins to the present. It should be accessible to both English- and Spanish-speaking audiences.

the desired direction. Most of the song and poetry is in Spanish, most of the dialogue in English.

The predominant feel to the production is one of ritual; it is as though we are watching a story that has been played out many times for previous generations and will continue to be enacted for future ones. A timelessness and fatalism in Galvan's view of his people's history comes through very strongly.

The production's weakest point is its often awkward choreography. The actors are clearly not trained in theatrical movement; scenes and moments that could be electric with imaginative choreography are marred by hesitations and lack of unity. A choreographer schooled in working with nondancers could do a great deal for "Echoes."

Musically, the show is first-rate. Carter is a fine musician who doubles as an actor and Angelita Velasco does a fine job in the lead vocals.

## A review

# 'Echoes' tells rueful tale of Mexico's cultural history

By Peter Vaughan/Staff Writer

Teatro Latino de Minnesota's "Echoes of the Rainbow," despite its colorful appearance, is more a rueful lamentation than a celebration as it imaginatively traces the history of Mexican culture from its Indian origins to the present.

The 80-minute play, written and directed by Jose Manuel Galvan, uses both Spanish and English as well as an imaginative mix of music and dance to tell the story of a proud people whose culture is continually in danger of being consumed by the dominant white values of the United States.

A nine-member ensemble opens the play with a lament from the many Mexicans who have migrated across their northern border to a land "where the most beautiful flowers are destroyed."

Backed by a rich guitar and harp accompaniment by Nicolas Carter, the troupe then begins a kaleidoscopic trip through the history of Mexican culture. Each actor is clad in black shirt, shoes and trousers. Occasionally masks are used but the most prevalent props are brightly colored swatches of cloth that serve a variety of purposes from shawls to walls and even guns. They are the omnipresent reminders of the spirit that underlies the Mexicans' troubled history.

The coming of the Spanish explorers in the 16th century, the fight for independence from the Spanish and French in the 19th century, the dictatorship of Porfirio Diaz and the coming of the revolution in 1910 are all related in fragmentary fashion. Later sections detail the ambiguous relationship between Mexico and the United States and the plight of Mexicans seeking a new life in this country.



Award winners - from rock  
Twin Cities theater bats 100  
Sommerfest to salute 'Frien

Ann, Abby/GE  
TV, Radio/22E  
Comic  
Cross

Star Tribune  
Friday/May 12/1989

17Ee

## A review

### 'Echoes' tells rueful tale of Mexico's cultural history

By Peter Vaughan/Staff Writer

Teatro Latino de Minnesota's "Echoes of the Rainbow," despite its colorful appearance, is more a rueful lamentation than a celebration as it imaginatively traces the history of Mexican culture from its Indian origins to the present.

The 80-minute play, written and directed by Jose Manuel Galvan, uses both Spanish and English as well as an imaginative mix of music and dance to tell the story of a proud people whose culture is continually in danger of being consumed by the dominant white values of the United States.

A nine-member ensemble opens the play with a lament from the many Mexicans who have migrated across their northern border to a land "where the most beautiful flowers are destroyed."

Backed by a rich guitar and harp accompaniment by Nicolas Carter, the troupe then begins a kaleidoscopic trip through the history of Mexican culture. Each actor is clad in black shirt, shoes and trousers. Occasionally masks are used but the most prevalent props are brightly colored swatches of cloth that serve a variety of purposes from shawls to walls and even guns. They are the omnipresent reminders of the spirit that underlies the Mexicans' troubled history.

The coming of the Spanish explorers in the 16th century, the fight for independence from the Spanish and French in the 19th century, the dictatorship of Porfirio Diaz and the coming of the revolution in 1910 are all related in fragmentary fashion. Later sections detail the ambiguous relationship between Mexico and the United States and the plight of Mexicans seeking a new life in this country.

Galvan has done an exceptional job of creating a play that is probably as accessible for Spanish-speaking audiences as English-speaking ones. There is very little translation of text from one language to the other as he prefers to create sections in each language and let the visual impact take the audience in the desired direction. Most of the song and poetry is in Spanish, most of the dialogue in English.

The predominant feel to the production is one of ritual; it is as though we are watching a story that has been played out many times for previous generations and will continue to be enacted for future ones. A timelessness and fatalism in Galvan's view of his people's history comes through very strongly.

The production's weakest point is its often awkward choreography. The actors are clearly not trained in theatrical movement; scenes and moments that could be electric with imaginative choreography are marred by hesitations and lack of unity. A choreographer schooled in working with nondancers could do a great deal for "Echoes."

Musically, the show is first-rate. Carter is a fine musician who doubles as an actor and Angelita Velasco does well in the lead vocals.

### Echoes of the Rainbow

**Who:** Teatro de Latino de Minnesota. Written and directed by Jose Manuel Galvan.

**Where:** Various locations.

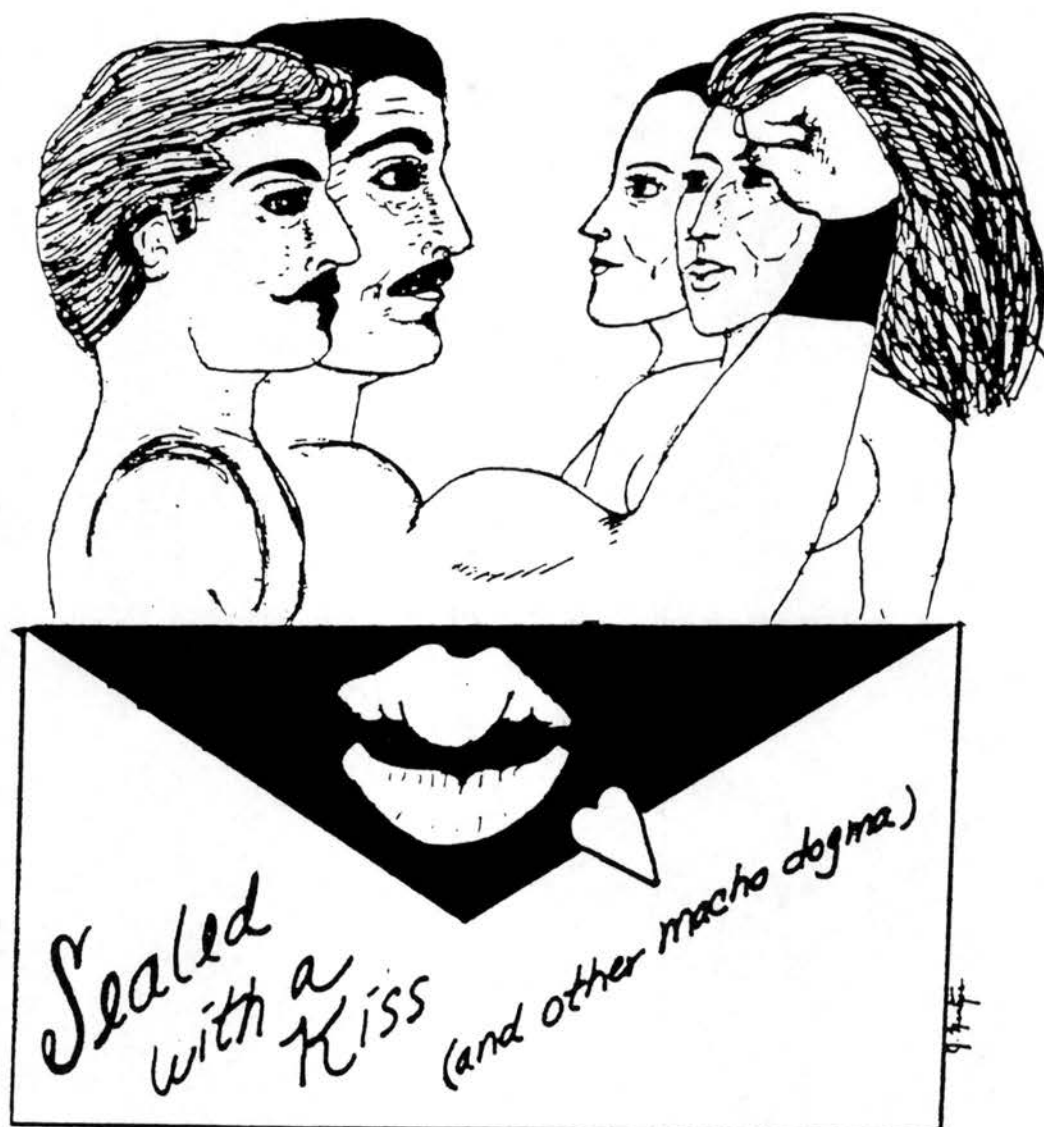
**When:** Through June 3.

**Tickets:** For information, call 331-2257 after 3 p.m.

**Review:** Using dance, music and poetry, this play provides an imaginative glance over the history of Mexican culture from its origins to the present. It should be accessible to both English- and Spanish-speaking audiences.



# Teatro Latino de Minnesota presents



Also featuring a one-act play directed  
by Pedro R. Bayón

A special performance of these works in progress  
will be: February 18, 19 & 20, 1988

Pillsbury House ~ 3501 Chicago St. ~ Mpls.

For further info. Call Bill at 870-8123 or Angie 224-3882  
residency sponsored by Pillsbury United Neighborhood Services ☐

Teatro Latino de Minnesota

Presents

COFFEE AND BEANS  
AND  
CANALS &



PEPE'S  
SHOP ROCKET

Two Original Workshops

SEPT. 8, 9, 10, 22, 23 — 8 P.M.

PILLSBURY HOUSE

3501 CHICAGO AVE. S.

MINNEAPOLIS, MN 55407

830-1196

SPONSORED BY: CULTURAL ARTS AND  
HERITAGE OF PILLSBURY UNITED NEIGHBORHOOD SERVICES, INC.



AUGUST, 1987

# VISIONES DE LA RAZA

Chicano Latino Monthly News  
Minneapolis, MN

V

## The Melting Plot: A New Bilingual Play



Lower left to right: Ana Maria Mendez, Lester Purry, Bill Langfield, Darcey Engen, Angelita Velasco. Upper left to right: Joy Chavarria, Jose Alfredo Panelli, Guillermo Málaga, Veronica Mendez, Laura Respass, Pedro Bayón.

Teatro Latino de Minnesota has originated THE MELTING PLOT, a bilingual English and Spanish play, which will premiere this summer at the Pillsbury House in Minneapolis.

THE MELTING PLOT explores the issues of immigration and racism. The play opens with the surprising disappearance of the Statue of Liberty. It is soon revealed that the statue has mysteriously come to life in order to search for the "huddled masses" of today. A clairvoyant communicates with the missing statue and learns that she is visiting migrants, Cuban prisoners, and refugees seeking sanctuary. Her quest leads to a series of episodes which satirize the inconsistencies of immigration policies, and which

reveal the plight of immigrants seeking jobs or refuge in the U.S.

A collaborative script, THE MELTING PLOT blends comedy and satire with tragedy and serious commentary. It is a highly theatrical mixture of real and surreal, prose and poetry, music, masks and mime.

Performance dates are August 14, 15, 16; 21, 22, 23; 28, 29, 30, at the Pillsbury House, 3501 Chicago Avenue S. in Minneapolis. Friday and Saturday performances are at 8:00 P.M.; Sunday performances are at 3:00 P.M. Call 681-9222 for ticket information.

Residency for Teatro Latino de Minnesota is made possible by Pillsbury United Neighborhood Services, Inc. a United Way Agency.

# TEATRO LATINO DE MINNESOTA

PRESENTS



PILLSBURY HOUSE  
3501 CHICAGO AVE. SOUTH  
MINNEAPOLIS, MN

AUGUST 14-15; 21-22; 28-29 - 8:00 PM  
AUGUST 16, 23, 30 - 3:00 PM  
FOR TICKET INFORMATION CALL: 681-9222

RESIDENCY FOR TEATRO LATINO DE MINNESOTA IS MADE POSSIBLE BY PILLSBURY UNITED NEIGHBORHOOD SERVICES, INC., A UNITED WAY AGENCY



# 'Melting Plot' collection hampered by its anger

By Randall Findlay

The problems facing the immigrant in the United States often seem insurmountable when exacerbated by racism and prejudice. Bureaucratic red tape, the threat of deportation and the seeming injustice of refusing refuge to those fleeing oppression might lead one to believe that there's a plot against them in a country that once took pride in how many of the downtrodden let through its gates. "The Melting Plot" does.

A bilingual company-created script by Teatro Latino de Minnesota, "The Melting Plot" is a loosely strung-together collection of skits, songs and stories, comic and tragic, almost all dealing with the problems of immigrants. It is a work of frustration, anger and sadness, of a community crying out against injustice. The same anger that can give people life, though, also can stifle it. Watching "The Melting Plot" is a little like viewing a nativity scene through a dirty window. What's behind the glass is certainly something created with faith, but the vision is obscured.

It's not the production that holds this play back. That many of the cast members are untrained, that many of the singing voices are thin, that the action takes place on a mostly barren, dark set, add to, rather than detract from, the energy of the play. It's through when look and style enhance the sincerity of what's being

## A review

### The Melting Plot

**Who:** Teatro Latino de Minnesota; directed by Virginia McFerran

**Where:** Pillsbury House, 3601 Chicago Av. S., Minneapolis

**When:** Friday, Saturday (8 p.m.), Sunday (3 p.m.) through Aug. 30

**Tickets:** Based on your income. Call 681-9222

**Review:** A loosely strung-together series of skits, stories and songs about problems that face immigrants in the United States. Some of the satire brings hearty laughs, but not all the ideas behind the play are well-supported.

said.

What restrains this play is that the script is not always strong enough to bear the weight of the ideas. Teatro Latino frames the play with mystery. The Statue of Liberty has disappeared, left its rock in New York Harbor and set off in search of the "huddled masses" because "immigrants don't seem to be getting much of a welcome around here." A powerful statement, but the image only recurs sporadically before the end of the play (the company focuses instead on satirizing President Reagan's attempts to

find the statue), and its advantage as a unifying device are lost. It becomes just another skit.

"The Melting Plot" also directs its attention to the controversial subject of illegal immigrants, casting them entirely as victims — people who came to the United States to avoid Salvadoran "government-sponsored death squads," to seek freedom, to have a better life. Those people, the play argues, are unfairly turned away. Their arguments, however, sidestep any of the issues usually raised in response to their position. The country already has an unemployment problem and an increased work force couldn't be accommodated; immigrants often end up on welfare; there's poverty, crime, crowding. Lack of attention to those accusations leaves the issue hanging.

The play's best feature is its sharp satire. Two scenes deal with the ineptitude of customs officials who allow cocaine smugglers and gun runners through while frisking nuns and tearing up children's teddy bears in search of dope. Sharpest of all is a spoof of "The Newlywed Game" in which couples are tested for their compatibility to see if they really married for love or just for a Green Card. The losing couple gets a trip back to Mexico.

"The Melting Plot" is obviously a production with a message, however garbled. And while the company never really reaches beyond a sym-

pathetic audience, the message is an impassioned one. With refinement and editing, it could reveal a lot more of the anger and frustration of a community battered by injustice.

Randall Findlay is a Twin Cities free-lance theater reviewer.

AUGUST 17, 1987

# ST. PAUL PIONEER DISPATCH

© 1987 St. Paul Pioneer Press Dispatch (Northwest Publications, Inc.)

MINNESOTA'S FIRST NEWSPAPER

## 'Melting Plot' short on artistry, long on anger, political ideology

By David Hawley  
Staff Writer

"The Melting Plot," a bilingual collection of original sketches by Teatro Latino de Minnesota, is deficient in both writing and performance. But there are reasons to recommend it, if only to those who want to see a living descendant of agitprop theater.

Agitprop, which stands for "agitation and propaganda," originated

### REVIEW

in the Soviet Union and Germany during the politically turbulent 1920s. Powered more by ideology than artistry, this type of blaringly political theater exerted a strong influence on directors like Meyerhold, Piscator and, especially, Brecht.

Intentional or not, "The Melting Plot" neatly fits the agitprop format.

The show is a furious denunciation of the immigration and political sanctuary policies of the United States. Though aiming at satire, it's often preachy and self-righteous. The writing is unpolished, even crude, and the theatrical elements — which borrow from cabaret and Brechtian shows like "Evita" — are unrelentingly clumsy.

This is, however, a show with something to say. And forget about understatement or fairness.

In one sketch, for example, a U.S. Customs agent warmly welcomes two contra cocaine smug-

glers, passing them across the border. When members of an adoption mill arrive with a suitcase of babies that died in transit from South America, the agent obligingly dumps the doll-sized corpses in a waste basket. But when a nun arrives, presumably from El Salvador, she is strip-searched and humiliated.

The anger in the rest of the show is no less extravagant, but sometimes more ironic. One of the funniest — in concept, not in execu-

tion — is a takeoff on television's "Newlywed Game." In this case, however, it's called the "Newly Wet Game" and its purpose, according to a smarmy emcee, is to discover "who married for love, who married for green cards." The latter win a free trip to Mexico.

It's a powerfully felt show, to say the least. Granted, the actors need experience and the company needs to acquire some literary expertise. But there's nothing boring about this show.

### "THE MELTING PLOT"

- By: Teatro Latino de Minnesota
- Director: Virginia McFerran
- Original Music: Jim Griedle, lyrics by members of the company
- Sets: Jesse Lillgren
- Costumes: Lizz Cruz and Angelita Velasco
- Lights and Sound: Larry Gochberg
- When: 8 p.m. Fridays and Saturdays, 3 p.m. Sundays, closing Aug. 30.
- Where: Teatro Latino de Minnesota  
Pillsbury House Theater, 3501 Chicago Ave. S.  
Minneapolis
- Tickets: Sliding scale based on income
- Phone: 681-9222

# TWIN CITIES Reader

## THEATER

**Chanhasen Dinner Theatres**, Main Dinner Theatre: FIDDLER ON THE ROOF; Dinner Playhouse: I DO! I DO!; Courtyard Dinner Theatre: YOU AND THE NIGHT AND THE MUSIC; Fireside Dinner Theatre: BEYOND THERAPY. FFI 934-1525

**Chimera Theatre Company** (Auditorium Theatre, Arts & Science Center, 30 East 10th, St. Paul), IN CELEBRATION ... OUR SONG. FFI 293-1043

**Lake Harriet's Rock Garden, Outcasta Theatre Company** presents NINETY-FIVE DEGREES NORTHWEST, a one-act play by Michael H. King, at 7 p.m.

**Loring Park**, the Minnesota Shakespeare Company's production of THE WINTER'S TALE at 7 p.m.

**Lourdes Square Family Theatre** (Riverplace), ANDROCLES AND THE LION. FFI 378-9556

**Masquers Theatre Company** (Lake Forest High School, Hwy 97 & 61, Lake Forest), present GUYS AND DOLLS AT 7:30 p.m. FFI 464-5823

**Minnesota Musical Theatre Workshop** (at the Little Theatre in the Hennepin Center for the Arts, 6th & Hennepin, Mpls), the world premiere of FAMILY STYLE, a new American musical at 8 p.m. FFI 338-7602

**Mounds View Community Theatre** (2425 Long Lake Road, New Brighton), present the Broadway musical MAME. FFI 784-3500 or 372-4414

**Park Square Theatre** (at Minnesota Museum of Art, St. Paul), Park Square Theatre Company presents the premiere of Thomas Pooles THE WOLF WOMAN OF WASHINGTON SQUARE SOUTH. FFI 291-7005

**Pentimento Theatre Company** (at Hennepin Center for the Arts-lower level, 6th & Hennepin, Mpls), Pentimento Theatre Company presents Pepe Hernandez's new cabaret show: EL GRANDE DE COCA-COLA. FFI 377-6027

**Pillsbury House** (3501 Chicago Ave S., Mpls), Teatro Latino de Minnesota presents THE MELTING PLOT, a bilingual English and Spanish play. FFI 681-9222 or 546-1962

**Plymouth Dinner Playhouse** (Quality Inn, Plymouth), The musical comedy PUMP BOYS AND DINETTES. FFI 553-1155

**Riverplace Paddlewheel Summer Theater** (Riverplace), the Paddlewheel Players present CHICAGO. FFI 378-9556

**Stoll Thurst Theater** (Rarig Center, West Bank Campus, University of Minnesota, Mpls), Midwest PlayLabs presents staged readings of the plays THE FIRST LIGHT HOME, SHOOTING SHIVA and WHAT JO-JO WANTS. FFI 332-7481

**Theatre in the Round Players** (245 Cedar Ave, Mpls), TRP presents Lucille Fletcher's NIGHT WATCH. FFI 333-3010

**University of Minnesota Centennial Showboat**, Mary Roberts Rinehart and Avery Woodard's THE BAT. FFI 625-4001



*The Melting Plot, at Pillsbury House starting August 14.*



# Corner House Echo

The literary magazine

September 1987



MIKE PATRICK

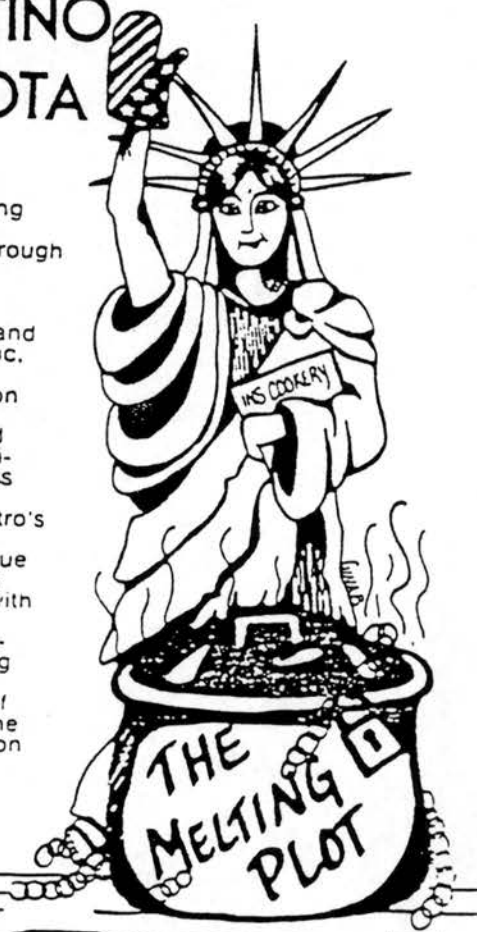
## TEATRO LATINO DE MINNESOTA

### THE MELTING POT

Teatro Latino's "Melting Pot" explored issues of immigration and racism through the blending of comedy, satire, tragedy and serious commentary in its highly theatrical mix of the real and surreal, prose, poetry, music, masks and mime.

The Aug. 14 production raised questions about the arts in a social setting and its impact on racism, discrimination, cultural awareness and appreciation.

It may have been Teatro's most ambitious project to date. In the play, the Statue of Liberty disappears and a clairvoyant communicates with her, learning that she is visiting migrants, Cuban prisoners and refugees seeking sanctuary. Her quest led to a series of episodes which satirized the inconsistencies of immigration policies and the plight of immigrants seeking jobs or refuge in the United States.





The Minnesota Committee for New Song  
presents

# SABIA

IN CONCERT



with

## Teatro Latin

performing  
a cut from

The  
Melting Plot  
directed by  
Virginia McFerrin

Sponsored by  
Minnesota Union Performing  
Arts Program  
Center for Global Education  
Honeywell Project

Nicaraguan Solidarity Committee  
Centro Cultural Chicano  
Women Against Military Madness  
Las Madres  
Indian Concern for  
Central America  
Midwest Village and Voices  
Northern Sun Merchandising  
Pledge of Resistance

October 24, 1987  
Saturday 7:00 p.m.  
Willey Hall

U of M  
West Bank

Tickets available at Tickets to Go: IDS  
Crystal Court, Central American Resource Center  
Newman Center, Westbank Union,  
130 Skyway over Washington Avenue  
University of Minnesota  
Twin Cities Peace and Justice Coalition Office  
Meridel LeSueur Center  
1929 S. 5th Street, Minneapolis 338-8111

\$6.00 in advance  
\$8.00 at the door  
\$5.00 Students/Low Income/Children





### TEATRO LATINO PRESENTA SU NUEVA OBRA 'THE MELTING PLOT'

El Teatro Latino de Minnesota ha originado "The Melting Plot" una obra bilingüe que estrenó durante el verano en la Casa Pillsbury en Minneapolis. "The Melting Plot" explora los asuntos de inmigración y racismo. La obra empieza con la desaparición sorprendente de la Estatua de Libertad. Pronto se revela que la estatua revive misteriosamente para buscar los "huddled masses" de hoy en día. Un vidente se comunica con la estatua desaparecida y sabe que ella visita a los inmigrantes, a los prisioneros cubanos, y a los refugiados buscando abrigo. La búsqueda de la Estatua la lleva por una serie de episodios que satirizan las inconsistencias de la política migratoria y que revelan el estado lastimoso de los inmigrantes que buscan trabajo o refugio en los Estados Unidos.

"The Melting Plot" es una obra colaborativa que combina la comedia y la sátira con la tragedia y comentario serio. Es una mezcla teatral de la verdad y el surrealismo, de la prosa y la poesía, la música, máscaras, y mímica.

La obra se presentó durante los fines de semana de agosto en la Pillsbury House, 3501 Chicago Ave. So., Minneapolis. Para más informes acerca de las presentaciones en septiembre o presentaciones para grupos particulares o escuelas, favor de llamarles a Virginia McFerran en el 546-1962 o Lizz Cruz en el 681-9222. La actuación del Teatro Latino está patrocinada por Pillsbury United Neighborhood Services, Inc., una agencia de United Way.

NOTA DE LA EDITORA (En el Noticiero de mayo-junio, se publicó una descripción de la obra "¿Quién sabe...quien soy?" del Teatro Latino que ganó primer lugar en el Festival de Obras de Un Acto de la Asociación Minnesotano de Teatros de la Comunidad y segundo lugar en la competencia regional. No se olvide Ud. que se pueden hacer presentaciones de la obra a su gusto (tailor made) de 15-70 minutos para grupos o escuelas.)



# Teatro Latino

*Cronica de Alberto Ferrey*



Para quienes amamos el arte teatral, incluso hemos gastado más de un par de zapatos en escenarios y tinglados, fue una grata impresión el presenciar la interpretación de la modernísima obra llevada a escena en el auditorio de Pillsbury House el pasado fin de semana.

Llevarle acierto sería poco; le cabe el calificativo de éxito rotundo el que alcanza la pieza teatral recientemente escrita y montada por el ya renombrado conjunto Teatro Latino de Minnesota. Su título: "The Melting Plot."

En Noviembre pasado tuvimos el agrado de presenciar su obra predecesora "Quién Sabe quien soy?". Opinamos entonces sobre ella en forma encomiástica. La que hoy hemos espectado supera en mucho a toda anterior actuación; mayor número de actores y actrices; más experiencia en actuación; mejores efectos complementarios.

En "The Melting Plot" los autores—que son los mismos actores—ficticiamente hacen desaparecer la simbólica Estatua de la Libertad para confundirla con las necesidades de los pobres inmigrantes en los Estados Unidos, y mezclan con extraordinaria habilidad la fantasía con la realidad, y aunque el tema es unísono—problemas con Migración—su carácter es suigéneris: hay poemas, hay canciones, sátira y buen humor; sucesión de escenas tocante a indocumentados, basados en la realidad, aunque orillando un poco a la fantasía. Lo real y lo imaginario se amalgaman ingeniosamente y dejan en el espectador ese sabor de nostalgia que ocasionan las mil penalidades sufridas por tantos extranjeros que llegan a los

Estados Unidos en busca de libertad y trabajo; de hermandad y comprensión.

La famosa y tan codiciada "tarjeta verde" (Green Card); el mercado negro que la propicia; peripecias para obtenerla, incluyendo matrimonios de conveniencia; trata de niños procedentes de Latinoamérica; prisioneros Cubanos en Minnesota que no han cometido crimen alguno en este país; Puertorriqueños privados de derechos; deportaciones y muerte son temas que confirman el argumento de la obra que denuncia la pérdida de la libertad, pero que busca afanosamente el ablandamiento de las autoridades en su trato y el acercamiento de los pueblos hispanos para fundirse en este crisol que se llama Estados Unidos.

Once actores y una niña de corta edad se mueven graciosamente en escena ganándose, con toda razón, el aplauso del público espectador.

Aunque muchos los intérpretes, reclama justeza mencionarlos: Darcey Engen, Jose Alfredo Panelli, Joy Chavarria, Bill Langfield, Ana María Méndez, Pedro Bayon, Angelita Velasco, Lester Purry, Laura Respass, Guillermo Málaga, y la magnífica actuación de la niñita Verónica Méndez. Todos a la altura.

Efectos de sonido; luminotecnia; coral de voces; música hacen a la obra insuperable.

Y aquel aplauso de cierre brindado al elenco en su coro final de esperanza, va con mayor mérito para la Directora de Teatro Latino y su Asistente-directora, Virginia McFerran y Lizz Cruz. Para ellas, para todos los artistas visibles y para quienes—artistas también—entre bastidores, coadyuvan al éxito de la obra, nuestra voz de aliento y cálida enhorabuena.

Con cuanta razón Teatro Latino alcanzó el Primer Lugar en el Festival realizado por la Association of Community Theatres, en Albert Lea; allí le fue otorgado el más alto galardón por la habilidad y brillantez de sus actuaciones.

Honor a quien honor merece.



Teatro Latino will also perform at Ramsey House, 1000 1st Ave., April 24



Join Bill Langfield, Lizz Cruz, Ana Maria Mendez, Angelita Velasco and Pedro Bayon of Teatro Latino de Minnesota as you see the three productions that won first, second and third places in the Minnesota Association of Community Theatres Play Festival. Your presence and contribution will benefit Teatro Latino's first place entry at the region festival April 24 in Sioux Falls.

# AWARD-WINNING ONE-ACT PLAYS

Friday, April 18 ■ 7:30 p.m.

**Actors Theatre** — Hamm Bldg., 28 West 7th Place, St. Paul

- "The Love Suicide of Schofield Barracks"  
Theatre in the Round, Minneapolis
- "The Disappearance of the Jews"  
Genesis Theatre, St. Louis Park
- "Quien Sabe...Quien Soy?" (Who Knows Who I Am?)  
Teatro Latino de Minnesota, South Minneapolis

Tickets \$7.50 by Reservation (222-8344) or at the door.

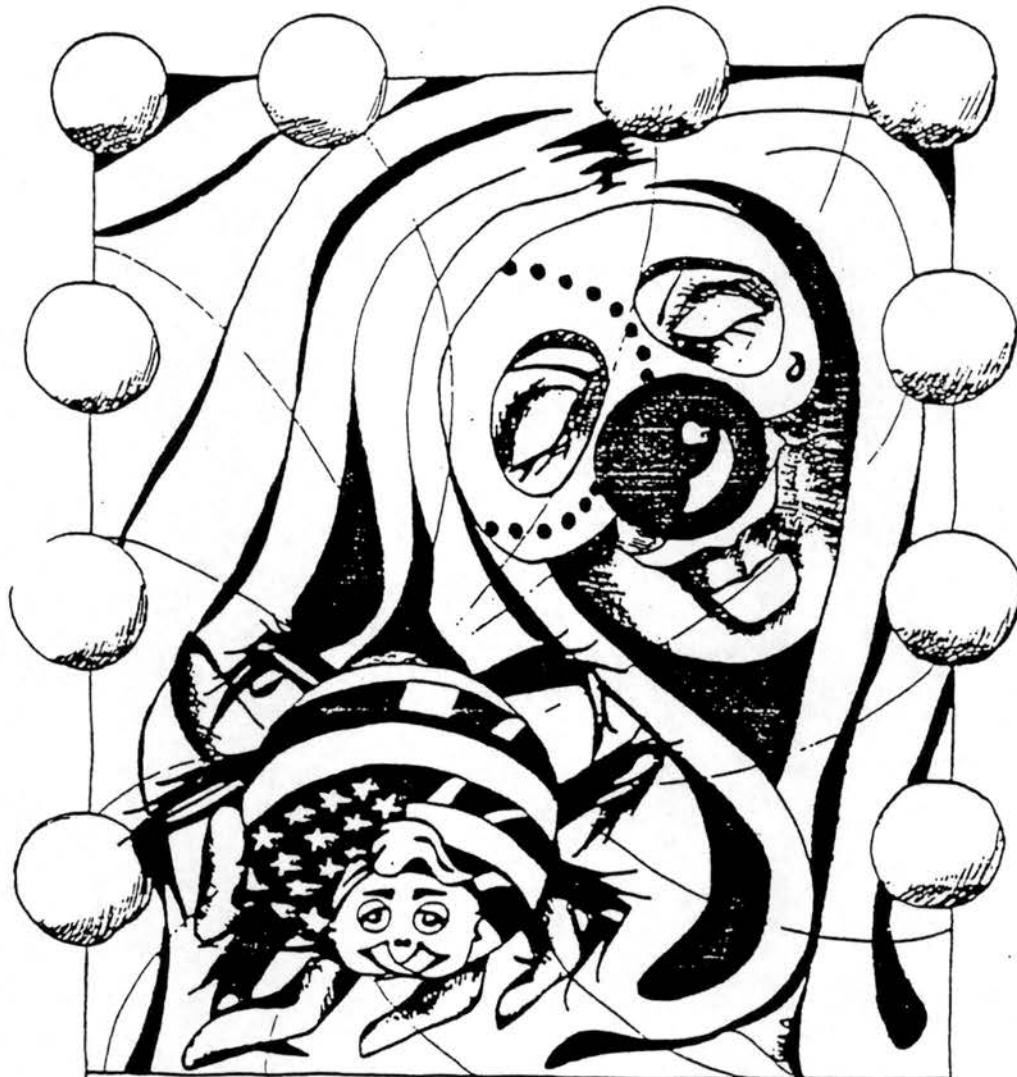


PABLO NERUDA CULTURAL CENTER

AND

LATIN AMERICAN STUDENT ASSOCIATION

PRESENTS



TEATRO LATINO DE MINNESOTA

*PRESENTS A BILINGUAL PRODUCTION*

*QUIEN SABE... QUIEN SOY?*

SATURDAY JUNE 27, 1987

8:00p.m.

THEATRE B THEATRE BUILDING  
NORTH RIVERSIDE ROAD

DONATION: \$2.00

## 1987 Cinco de Mayo Celebration

The third consecutive celebration of 'Cinco de Mayo' will be held one more time by the West Side Concord Street Business Association on **Saturday, May 2, 1987 from 11:00 a.m. to 6:00 p.m. on St. Paul's West Side.**

Some of the new attractions prepared for this year include a performance by Teatro Latino of Minnesota, who recently won first place in a competition sponsored by the Minnesota Association of Community Theatres. Teatro Latino will be performing at Our Lady of Guadalupe Church, beginning at 11:30 a.m. with the award-winning play "Quién Sabe . . . Quién Soy?" This bilingual play satirically explores the social barriers and identity problems faced by Hispanics living in the U.S. Folkloric dances will be included as part of the community program.

A 5 kilometer race, sponsored by Club Sota, will be incorporated in this year's festivities. The race will begin at 12:00 p.m. on Robert and Concord Streets, it will continue through the Concord/ Robert Business District to Our Lady of Guadalupe Church and back to Robert Street where prizes will be awarded to the first three male and female winners. Individuals interested in entering the race should call 738-8523.

At 1:00 p.m. a colorful parade will begin at Our Lady of Guadalupe Church marching through the Concord and Robert business districts. Grand Marshall for the Parade is Paul Douglas, Meteorologist for KARE Channel 11.

Special attractions include carnivals, bingo, the world's largest inflatable radio by WLOL and more.

During the day-festivities, the public will be able to enjoy ethnic foods, Latin music, cultural activities, arts and crafts and much, much more. All events are **FREE of charge!** The general public is invited and encouraged to attend! For detailed information call 222-6347.

## Latino Week 1987 at Carleton College, Northfield, MN

**Friday, May 1st at 10:50 a.m.**  
**Chapel:** Toney Anaya, former governor of New Mexico, will speak on "Hispanics in the United States: Legacy, Reality and Future."

**Tuesday, May 5th at 7:30 p.m.**  
**Great Space:** Jesus Negrete, folklorist and musician, will present "500 Years of Chicano History." Music, folklore and political dialogue relating Chicano history. He will also show his award-winning slide show, "Different Barrios."

**Wednesday, May 6th at 3:30 p.m.**  
**Hill Lounge:** Luz Maria Umpierre speaking on "Liberation and Quest: the Bilingual World of Luz Maria Umpierre."

**Wednesday, May 6th at 7:00 p.m.**  
**Hill Lounge:** Luz Maria Umpierre speaking on "Artistic Reverie: Hispanic Women Writers in the United States."

**Thursday, May 7th at 8:00 p.m.**  
**Concert Hall:** Rincon del Flamenco performing flamenco dance of Spain.

**Friday, May 8th at 8:00 p.m.**  
**Nourse Little Theater:** Teatro Latino de Minnesota will perform "Quien Sabe . . . Quien Soy?"

Call Raul I. Raymundo at (507) 663-4183 for more information.

*VISIONES DE LA RAZA  
MAY, 1987  
mpls. MN.*

# VISIONES DE LA RAZA

Chicano Latino Monthly News *NOVEMBER, 1986*  
Minneapolis, MN

## Quien Sabe... Quien Soy?

Por Alberto Ferrey

Free



Durante la segunda quincena de Octubre, y para ser más precisos, los días 17, 18, 19, 24, 25 y 26, y primero y dos de Noviembre presente, se llevaron a cabo las presentaciones de la obra teatral "Quien sabe... quien soy?" por el elenco artístico del Teatro Latino, en las salas de Pillsbury House y Coffman Union Theater Lecture Hall. Sucesivamente, ambas en la ciudad de Minneapolis.

Autor? Ninguno definido. "Quien sabe... quien soy?" es un conjunto de ideas, de opiniones, de impresiones vividas por cada uno de los actores que las plasman al representarla.

Actores? Miembros sobresalientes del Teatro Latino de Minnesota.

La obra tiene la particularidad de salirse de lo común; rara en su estilo, pero apegada a la estricta realidad, aunque imaginaria y simbólica. Se desarrolla en un proceso de improvisación, de discutir y criticar temas. Pero, lejos de ser una crítica destructiva, es un comentario constructivo; es la expresión de los diferentes puntos de vista de los autores-actores. Ellos merecen los mejores elogios por su talento y limpieza de interpretación. Ana Maria Méndez, Lizz Cruz, Angelita Velasco, Pedro Bayón, Bill Langfield, maravillosos, geniales en todas las etapas de sus interpretaciones. La pieza está salpicada de buen humor, ligado, si, al sentimentalismo experimentado por quienes, lejos de la Patria, se ven enfrentados a la

necesidad de adaptarse a la vida Norteamericana sin renunciar a sus tradiciones y costumbres, y aprenden a querer a este país que les acoge y les prodiga bienestar, pero conservando sus ancestros; es un unir dos culturas, la Norteamericana y la Hispana. Y Ana Maria, Lizz, Bill, Angelita, Pedro lo consiguen con sus talentos puestos de minifiesto a través de sus actuaciones.

Y qué decir de la dirección de la obra? Acertadísima, con el mejor de los gustos, reflejando gran experiencia y dominio en los escenarios. Dirige, con verdadero éxito, Virginia McFerran. Los aplausos que el público asistente tributa a cada una de las presentaciones son también para Virginia; así premia el espectador su dirección y su refinado sentido artístico.

Merecen también aplausos congratulantes Gina Burkner y Jesse Lilligren en el diseño y construcción del set; Marina Contreras, Robert Larson y la propia Directora, en la lumitécnica y sonido. Pero en tales cargos, así como en diseño de vestuario y publicidad, la colaboración de todos aunada en un sólo esfuerzo, hacen que "Quien sabe... quien soy?" alcance un completo éxito.

Felicitar al elenco de Teatro Latino por su dirección y actuación? De ello se encarga el público en cada representación y lo manifiesta con sus risas y aplausos.

Visiones de la Raza se complace en augurar a Teatro Latino los más halagadores éxitos en el futuro, meta difícil en el ambiente teatral cuando no se dispone de grandes medios, mas no para este brillante grupo de actrices y actores que honran a los Estados Unidos y enaltecen a sus países de origen.



XIII  
FESTIVAL  
INTERNACIONAL  
DE  
TEATRO

CHICANO LATINO



Cuernavaca  
Morelos  
27 de Julio-3 de Agosto  
1986

PROGRAMA



# Arts & Entertainment

Minneapolis Star and Tribune

MARCH 23, 1987

## Commentary

### Surprise could revive drama group

By Peter Vaughan/Staff Writer

Albert Lea, Minn.

In the past few years, the Minnesota Association of Community Theatres (MACT) has become increasingly perceived as a narrow, self-serving body operated for the benefit of a few Twin Cities theaters. The evidence is certainly there. Since it was organized 14 years ago, only three theaters have won its biennial one-act-play competitions — all of them from the Twin Cities area, from which the group draws two-thirds of its membership.

That may have changed at least symbolically last weekend when Teatro Latino, an unlikely entry from Minneapolis, won its biennial one-act-play festival held at the Albert Lea Community Theatre.

MACT is an umbrella organization intended to serve the needs of member theaters from around the state. However, in recent years, other than organizing the competition, it has done little besides publish a bimonthly newsletter. Its attempts to hold statewide conferences during the years between competitions have flopped; last year, a planned conference was canceled for lack of interest.

Only one of the 15 members of MACT's board of directors is from outside the Twin Cities. Of the 10 entries in this year's competition, only one came from outstate. It's unlikely that MACT would exist

## THEATER: MACT seeks way to broaden appeal

Continued from page 1G

without that competition — part of a national contest that results in one American theater participating in an international festival.

At a Sunday brunch in Albert Lea, a member of the host theater said MACT was perceived as being "incestuous" in the sense that it was run by a self-perpetuating group of Twin Cities associated with particular theaters, the most evident of them being Theatre in the Round Players (TRP).

Since the biennial competitions began in 1973, Theatre in the Round has won three times. (In 1973 it won the national contest, as well.) The now-defunct Centre Stage and Minnetonka theaters each won twice. With the deaths of those two organizations in the past two years, many of their members have become involved with TRP. The past two contests were won by TRP.

About two-thirds of MACT's 25 or so members are from the Twin Cities, while there are close to 200 state theaters that would be eligible

member and enter the festival, a theater need only pay an annual fee of \$25 and use actors who don't earn more than 50 percent of their income from acting.

The incumbent leaders of MACT discussed ways to broaden the group's membership and gain more outstate involvement. But what is likely to have more effect was the announcement of Teatro Latino de Minnesota as the surprise winner.

The troupe is a relatively new Minneapolis bilingual theater, and this was its first entry into the MACT contest. It won with a play that contrasted vividly with the traditional scripts performed by other theaters. Using pinpoint lighting, transparent screens and five actors briskly performing a stream of interlaced skits, the group imaginatively and humorously explored the social barriers Hispanics face in trying to retain their cultural identity while joining the larger American society.

Its performance was greeted with enthusiastic applause from an audience of about 100, most of whom

ta, thus reducing travel time and expense for outstate theaters.

Said TRP's Jan Hilton, co-chairman of MACT, "It was clear that was the theater everyone wanted to win. I think it will help us. Other theaters will see that a small theater that knew virtually nothing about the contest when they entered has won."

The Sunday discussion prompted a number of suggestions about how to broaden MACT's appeal and draw more theaters into its activities, particularly during nonfestival years.

One of the more interesting suggestions was inviting two theaters to perform the same script as a demonstration of the differing approaches taken by separate theaters. Hilton said a meeting will be held soon to follow up the concerns of the festival and to begin planning for a statewide conference in 1987.

It was also suggested that MACT consider breaking its contest into regions with separate competitions

Cost is apparently a major concern for the rural theaters. A member of Hole in the Day Players of Little Falls, the only outstate theater to enter this year's festival, said it participated only because it received a regional arts council grant to absorb the cost.

It is likely Twin Cities theatergoers will have an opportunity to see Teatro Latino's play as well as a sampling of other successful festival entries. Negotiations are under way to present an evening of one-acts at Actors Theatre of St. Paul and the Guthrie Theater in April. In addition to the winning entry, the runner-up (Genesis Theatre's "The Disappearance of the Jews"), TRP's third-place show, and Hole in the Day's staging of "The Dream Crust" would be performed. Proceeds from the two evenings would go to support Teatro Latino's expenses at a regional festival in Sioux Falls, S. D. April 24 to 26.

# Teatro Latino De Minnesota Wins Play Competition!



Virginia McFerran and Ana Maria Mendez from Teatro Latino.

by Virginia McFerran

Teatro Latino de Minnesota has won first place in the Minnesota Association of Community Theatres one-act play festival held in Albert Lea, on March 13, 14 and 15. Teatro competed with nine other theatres, including second place winner, Genesis Theatre of St. Louis Park, and third place winner, theatre in the Round of Minneapolis. Teatro Latino will now represent the state of Minnesota at a seven state regional contest in Sioux Falls, South Dakota on April 24-26. The winner of this contest will advance to national competition in June.

The winning play, "Quien Sabe . . . Quien Soy?" is an original, bilingual script written by director, Virginia McFerran and actors, Angelita Velasco, Bill Langfield, Ana Maria Mendez, Lizz Curz, and Pedro Bayon. Designers and technicians include Marina Contreras, Gina Burke, Jesse Lillgren, and Larry Gochberg.

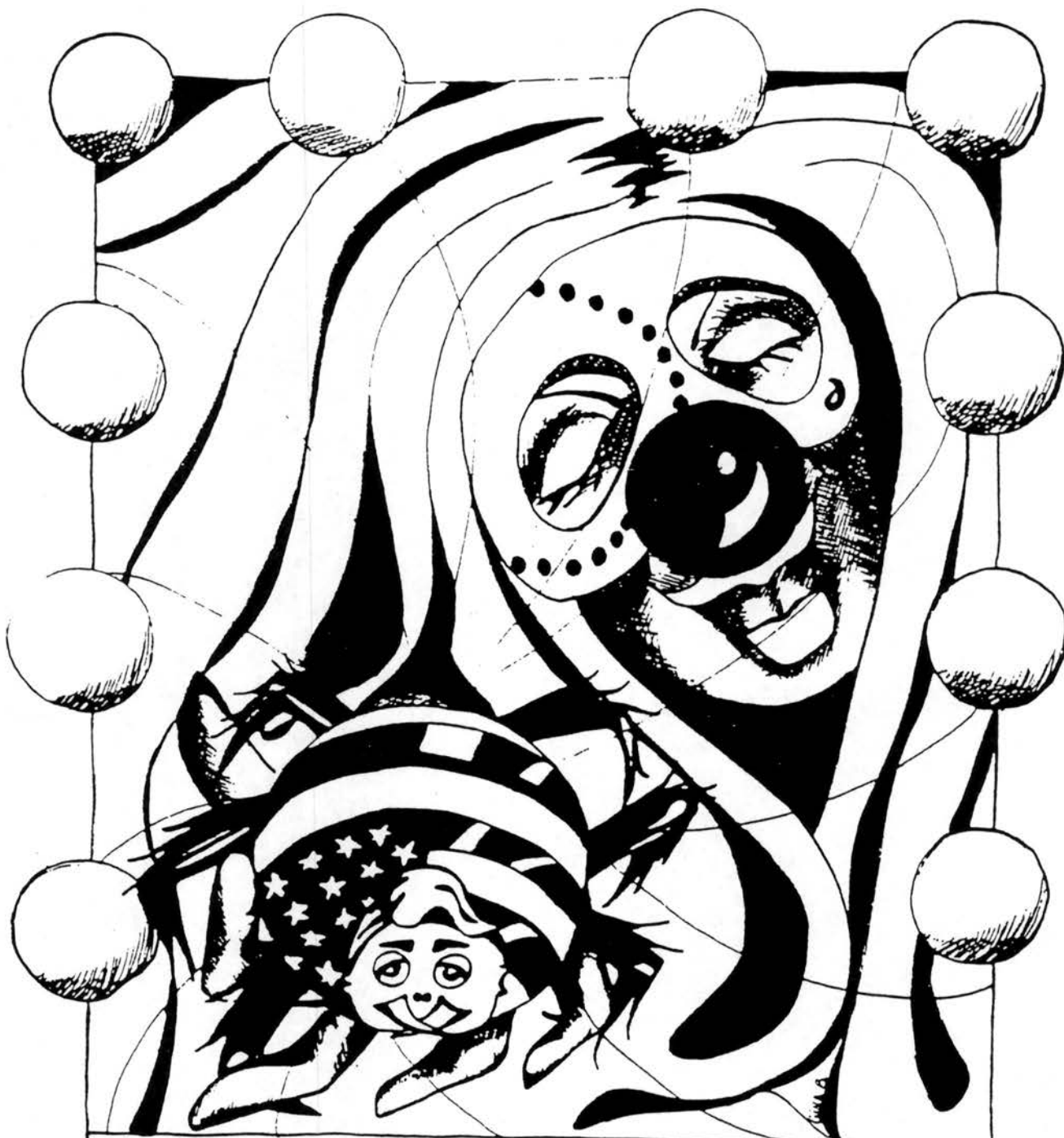
Through a series of fast-paced scenes, the play satirically explores the social barriers and identity problems faced by Hispanics living in the U.S. The message is presented imaginatively and humorously using masks, transparent screens, poetry, dance and mime.

So far the play has been successfully performed first as a work-in-progress in Mexico, and then for a three week run at the Pillsbury House in South Minneapolis. It has also toured to three secondary schools, and been performed as part of a Chicano Studies conference at the University of Minnesota. The Teatro was also featured during a Hispanic week at the University of Iowa in Ames, Iowa.

A special performance of the award-winning Teatro play will be presented at Our Lady of Guadalupe Church in West St. Paul on May 2, from 12:00 until 1:00 P.M. The presentation will be sponsored by the Concord Street Business Association and will be a part of the Cinco de Mayo celebracion y fiesta. Other future performances include April 18, at Actors Theatre of St. Paul, and May 8, at Carleton College. Another performance at the Pillsbury House is also being planned.

Teatro Latino hopes that *Visiones* readers will join us on one of these future dates. For more information call Ana Maria Mendez at 627-4151, or Marina Contreras at 349-5309 during business hours.

\* Virginia McFerran, Director of "Teatro Latino"



# TEATRO LATINO DE MINNESOTA

PRESENTS A BILINGUAL PRODUCTION

## QUIEN SABE ... QUIEN SOY?

OCTOBER 17, 18, 19 - 24, 25, 26 NOVEMBER 1 & 2

FRIDAY & SATURDAY 8 PM - SUNDAY 3 PM

PILLSBURY HOUSE 3501 CHICAGO AVENUE SOUTH MINNEAPOLIS 824-0708

OCTOBER 31st at COFFMAN UNION THEATER LECTURE HALL - UNIVERSITY OF MINNESOTA

SPONSORED BY PILLSBURY UNITED NEIGHBORHOOD SERVICES, INC.



# Variety

# Weekend

Minneapolis Star and Tribune



## Critic's choice/Theater

One of the theater bargains of the year will take place Saturday when the Minnesota Association of Community Theatres presents the three winners of its recent one-act play competition. It's all for a good cause. The proceeds will be used to send the first-place play by Teatro Latino de Minnesota to the regional competition in Sioux Falls, S.D., in May. The play is an original script titled "Quien Sabe... Quien Soy?" which imaginatively explores the problems of maintaining a minority culture in America's pluralistic society. Included in the talented five-member cast are Lizz Cruz, left, and Ana Maria Mendez. The fast-moving staging

bristles with movement, humor and deeply felt commitment. Also on the bill is Genesis Theatre's fine staging of David Mamet's "The Disappearance of the Jews," skillfully directed by Dan Holley. The final offering is Theatre in the Round's well-acted, crisply staged production of Romulus Linney's "The Love Suicide at Schofield Barracks." The play is unbelievable but the production is first-rate. The three-play program will begin at 7:30 p.m. Saturday at Actors Theatre of St. Paul. Tickets can be bought at the door or reserved by calling 222-8344.

— Peter Vaughan.



## Teatro Latino de Minnesota wins Community Theatres play competition

Teatro Latino de Minnesota won the biennial Minnesota Association of Community Theatres one-act play competition held over the weekend in Albert Lea.

The Minneapolis theater was named the winner after it closed the three-day event with an original play titled "Quien Sabe . . . Quien Soy?" which explored the problem of identity facing Hispanics living in the United States. Second place went to Genesis Theatre of St. Louis Park for its staging of David Mamet's "The Disappearance of the

Jews." Theatre in the Round of Minneapolis, which had won the previous two competitions, finished third for its production of Romulus Linney's "The Love Suicide of Schofield Barracks." Ten theaters entered the competition held at the Albert Lea Community Theatre.

Teatro Latino will represent Minnesota at a regional competition in Sioux Falls, S.D. April 24 to 26. The winner will advance to the national competition in Norman, Okla., in June.

MAR 8 1987

# Arts & Entertainment

Minneapolis Star and Tribune

## 10 community theaters will compete in one-act play contest in Albert Lea

The Minnesota Association of Community Theatres will hold its biennial one-act play competition this weekend in Albert Lea, with 10 theaters competing.

Nine of the 10 playhouses competing are from the Twin Cities area. The lone out-state entry is the Hole in the Day Players of Little Falls.

The contest begins at 7 p.m. Friday at the Albert Lea Community Theatre with three plays: William Hanley's "Whisper in My Good Ear," by Fireside Theatre of St. Paul, Alan Ayckbourn's "Mother Figure" by Lakeshore Players of White Bear Lake, and Romulus Linney's "The Love Suicide of Schofield Barracks" by the defending champion,

Theatre in the Round Players of Minneapolis.

The Saturday lineup includes two programs. The first begins at 1 p.m. with Clifford Ode's "Waiting for Lefty" by Citystock Theatre of Shorewood, followed by Dorothy Parker's "Here We Are" by the Community Theatre of Burnsville. The 7 p.m. program includes Roger Karshner's "Dream Crust" by Hole in the Day Players and L.B. Fitz's "Mischief" by Indianhead Players of Mound.

The competition winds up Sunday with a 12:30 p.m. program that includes David Mamet's "The Disappearance of the Jews" by Genesis Theatre of St. Louis Park, James

McClure's "Laundry and Bourbon" by the Corcoran Park Players of Minneapolis and a company-developed play "Quien Sabe . . . Quien Soy?" by Teatro Latino de Minnesota of Minneapolis.

Judging the entries will be a panel composed of Guthrie Theater acting company member Richard Ooms, Star and Tribune theater critic Peter Vaughan and Shirley Harbin, past president of the American Community Theatre Association. The winner will represent Minnesota at a regional competition in Sioux Falls, S.D., April 24 to 26. A national winner will be crowned June 10 to 14 in Norman, Okla.



CENTRO CULTURAL CHICANO

invites you and your family come to

ASCENSION CLUB

1704 Dupont Ave. N. - Minneapolis, MN.

to celebrate our GREAT

DIA DE LA RAZA "DANCE"

Saturday Oct. 11-86

from 8:00 P.M. to 12:30 AM.

JALAPEÑO BAND

Also featuring:

LOS BANDIDOS and TEATRO LATINO

7:00 to 8:00 P.M.

FOODS  
and SET-UPS

Adults: \$6.<sup>00</sup> Seniors: \$3.<sup>00</sup>  
call 374-2996 for information.

# VISIONES DE LA RAZA

Chicano Latino Monthly News

## Actuaciones de El Teatro Latino



Free

TEATRO LATINO. Cast of play "QUIEN SABE; QUIEN SOY YO?" From left to right: Bill Langfield, Lizz Cruz, Ana Maria Mendez, Angelita Velasco and Pedro Bayon.

This fall, Teatro Latino de Minnestoa will present *Quien Sabe; Quien Soy?* a bilingual Spanish and English script developed improvisationally by the cast and director. Teatro Latino premiered the play in July, 1986, at the Thirteenth International Festival of Teatro Chicano Latino in Cuernavaca, Mexico.

*Quien Sabe; Quien Soy?*, translated literally, asks the question: "Who knows who I am?" The play expresses the views, frustrations, and experiences of Latinos living in the United States. During the course of the play, company members examine patterns of discrimination encountered at home, in school, at work, and in personal relationships. The difficulty of finding and retaining cultural

identity and pride becomes the underlying issue of this original collaboration.

The themes of the play are presented in a highly theatrical manner. Poetry, masks, music and mime are integrated into a series of quickly paced satirical vignettes, which challenge the imaginations of actors and audience.

Performances will be held on October 17, 18 & 19, 24, 25 & 26; November 1 & 2 at the Pillsbury House, 3501 Chicago Avenue So. in Minneapolis. On Friday, October 31, the play will be presented at Coffman Union Theatre Lecture Hall at the University of Minnesota (Minneapolis). Friday and Saturday performances are at 8:00 p.m.; Sunday performances are at 3:00 p.m. Call 824-0708 for ticket information.



MINNESOTA DAILY APRIL 18, 1986



Will Marcos return to the Philippines? Will Aquino turn the government around and make the Philippines safe for democratic politics, or her own brand of dictatorship? These are the questions that occupy most mouths, if not minds, of the critical commentators when the Philippines get hauled into editorial spotlights and cocktail parties these days. But the question on the minds of the Teatro Latino de Minnesota focuses more on what sort of identity the Filipino nation has in the wake of modernization and western influence, not to mention 300 years of Spanish colonial rule, 50 years of American domination, and three years of Japanese occupation. That's a long time to have foreign guests. And with all that outside intervention a country could get pretty schizophrenic. *A Portrait of the Artist as Filipino* depicts the struggle of a Filipino family to maintain their cultural identity during the chaos surrounding the Japanese invasion in 1941, and keep hold of an important painting the father painted. Everybody wants it, but the family's unwilling to relinquish it. A little mystery never hurt a show either. Performances will be held tonight and tomorrow at 8 p.m. with a Sunday matinee at 3 p.m. Additional shows will be held next weekend, same days and times, at Pillsbury House, 3501 Chicago Ave. S. Call 824-9708 for ticket information.

La Raza Student Cultural Centre  
CUPC Chicano Latino Cultural Affairs  
and  
St. Paul Student Center  
present

**Teatro Latino  
de Minnesota**

in their production of  
**the many deaths  
of  
Danny Rosales**

by  
Carlos Morton

Carlos Morton based his play on the true story of Ricardo Morales. Morales was killed on an old dirt road outside a south Texas town while in police custody. The town's sheriff was put on trial for the murder, his wife was also put on trial for attempting to conceal evidence by burying the body 400 miles from the scene of the crime. The play is set in a courtroom with flashbacks to the night of the murder. The same story is revealed through different and sometimes conflicting testimony.

Friday, October 4th—7:30 p.m.,  
at Coffman Memorial Union Theatre  
Saturday, October 5th—7:30 p.m.  
St. Paul Student Center Theatre

Admission for both performances is FREE.  
Information 373-7600  
729-9539  
373-1051

**THEATER • The Ladies Who Lunch:** The Fountain Room in the Young Quinlan department store has been closed, much to the dismay of six senior citizens. They take on the powers that be in this comedy, featuring an ensemble new to the stage. This production marks the culmination of At the Foot of the Mountain's "Coming of Age" workshop. 7:30 p.m. Fri.-Sat., 2 p.m. Sun. through Oct. 6, People's Center, 2000 S. Fifth St., Mpls., 375-9487. (Collins) • **The Many Deaths of Danny Rosales:** A play based on the true story of Ricardo Morales, who was killed while in the custody of police in a small town in Texas. 8 p.m. Fri.-Sat. through Sept. 28, Teatro Latino de Minnesota, Pillsbury Center, 35th St. & Chicago Ave. S., Mpls., 824-0708. (Collins)

**Pillsbury House (3501 Chicago Ave. S., Mpls.)**, Teatro Latino de Minnesota presents "Las muchas muertes de Danny Rosales" (The Many Deaths of Danny Rosales), with performance time at 8 p.m. FFI 824-0708.  
**Radisson Playhouse (Radisson Inn, Plymouth)**, Harry Chapin's Bluegrass musical "Cottonpatch Gospel." For reservations and showtimes phone 553-1155.  
**Red Eye Studio (127 Washington Ave. N., Minneapolis)**, Red Eye Collaboration presents the premiere of "A Mind Like Water", written and directed by Steve Busa, at 8 p.m. FFI 339-1191.  
**Theatre in the Round (245 Cedar, Mpls.)**, George Bernard Shaw's "Saint Joan". For reservations and performance times phone 333-3010.

Minneapolis

STAR

and Tr

Volume IV / Number 169

Copyright 1985 Minneapolis Star



## Theater

Peter Vaughan

taking donations for the seats. We appealed to their sense of Catholic guilt," said Phyllis Jane Rose, the theater's artistic director. "We took in \$2,000 in loose change and that is what we used to build the risers."

### "Rosales" reviewed/

"The Many Deaths of Danny Rosales," being presented by Teatro Latino de Minnesota at Pillsbury House, is a surprisingly noninflammatory piece of political theater. Author Carlos Morton has a bit of journalism to his credit, which shows in the reserved, balanced approach he adopts in recounting the Texas murder of a Chicano who's in the custody of a white rural sheriff.

In recreating this real-life event by dramatizing the trial of the sheriff, Morton seems so determined to tell the truth that there's little sense of outrage or drama. Morton's sense of purpose is evident only at the close, when an avid prosecutor asks the audience to join her in deploring the injustice we have witnessed. Unfortunately, the events and characters he has already given us speak not of gross injustice, but of a fair degree of justice. And the play is not helped by George Farr's gentle, bemused performance as the sheriff. Nonetheless, like most courtroom dramas this play holds interest.

An uneven cast is led by the effective Gina Burke, Janor Bourgenie, Charlie Skemp and Joe Minjares Senkyr.

"The Many Deaths of Danny Rosales" continues with weekend performances through Sept. 28 at Pillsbury House, 3501 Chicago Av. S. Then it moves to the University of Minnesota for two performances in October.

## “La Víctima” y El Mexicano de los Años '30s



The Villa family: actors Rudy Pacheco, Amparo Link, Jose and Veronica Mendez.

La presentación de la obra teatral “La Víctima” fue sin lugar a dudas un éxito en terminos no solo teatrales pero tambien en lo que refleja sobre la historia Chicana contemporanea. El enfoque central—la “repatriación” durante la Gran Depresion—recreó aquel capitulo triste dentro de la historia de los Estados Unidos cuando no menos de 300,000 Mexicanos y Chicanos fueron expulsados de dicho país en un esfuerzo futil de reducir el desempleo masivo que azotó en aquel entonces.

Tenemos, pues, que los miles y miles de Mexicanos y Chicanos que habían hecho posible el desarrollo económico

de parte considerable de este país son despiadadamente deportados. Es aqui cuando “La Víctima” nos muestra la dualidad de las leyes inmigratorias estadounidenses: si hay que abrir caminos, montar rieles, cavar minas, o recojer frutos bajo condiciones pésimas y de bajos salarios, entonces el emigrante Mexicano es recibido con manos abiertas. Para estos tipos de trabajos el Mexicano era considerado esencial. Sin embargo, cuando solicitaban mejoras laborales entonces les calificaban de “forastero” y agitador. Y sufrieran de poca demanda de sus productos, entonces el Mexicano era calificado

como extranjero y obligado a regresar Mexico. Así fué que Chicanos—Mexico-Americanos—tambien fuer obligados a partir junto a sus padres.

Samuel, sin embargo, sufrió mas por haberse quedado que por haberse ido con su familia. Por una de esas muecas del destino, en la recojida de los '30s Samuel perdió contacto con su familia fue adoptado por una familia norteamericana. Arrancado de su familia (l Villas), su cultura fue ahogada. Cuando su familia regresa en los '40s, Samuel—quien es ahora agente del Servicio de Inmigración y Naturalización—se ve obligado a deportarlos.

“La Víctima” es Samuel, pero tambien lo es su familia. La experiencia de “repatriación” rompió los lazos familiares en un sin numero de familias en ambos lados de la frontera. Vis desde otro sentido, “La Víctima” fue Raza: el hecho de que los patron norteamericanos requieran una vez mas de sus servicios en los años '40s muestra esa ambigüedad de las leyes que gobiernan la inmigración en este país. moraleja de la obra es simple pero profunda: el Mexicano solo es recibido cuando es dócil; de quejarse corre peligro de ser calificado de “forastero” “agitador,” o “extranjero.” Y así que “La Víctima” nos muestra que la polémica actual sobre la inmigración Mexicana concierne no tan solo a los Mexicanos sino tambien a la población Chicana Latina de los Estados Unidos.

Jorge Chin

VISIONES DE LA RAZA  
JUNE, 1984



# Playwright says U.S. immigration policies terrorize, divide generations of Mexicans

by James Butty

The Biblical story of Joseph, who was sold into slavery in Egypt and later secured a good job there to help his family, is being retold at a south Minneapolis theater. But this time the subject is U.S. immigration laws rather than sibling jealousy.

"Essentially, we're concerned with the immi-

gration policy of the U.S. government, which tends to divide Mexicans on generational lines," said Rodrigo Duarte-Clark, Chicano playwright and director of *La Victima* (The Victim). "Those who migrated recently are made to go against those who have been here for several generations."

The play is about Mexican immigrants to the United States, who fled the Mexican revolu-

tion of 1913. It centers around a young Mexican named Sammy and his family.

The play begins with the deportation of Chicano illegal aliens during the depression of the 1930s. In the deportation process, young Sammy is lost in the crowd and is never found by his parents. He remains in the United States and, as he becomes acculturated, he eventually joins the immigration service.

Meanwhile, Sammy's family is deported. But in the 1970s they return to the United States—first, his sisters, and then his mother—all of them entering illegally.

Some of the children are working in a factory where the workers decide to go on strike. The striking workers, including Sammy's family, are arrested by immigration officials.

At the time of the roundup, Sammy is now chief of immigration, and he is given the task of investigating his own mother and the rest of the family.

At first Sammy doesn't know that he is investigating his own mother. Even when he is told by his sister, he still orders that his mother and family be deported.

"It's kind of a tragedy, but there is a message for the audience," Duarte-Clark said. "There shouldn't be that kind of disunity because we come from the same heritage."

Duarte-Clark is from the Teatro de la Esperanza (theater of hope) in Santa Barbara, Calif. Esperanza is a contemporary theater that deals with sociopolitical issues, especially as they relate to the Chicano population and all oppressed people, Duarte-Clark said.

Duarte-Clark came to the Twin Cities at the urging of Teatro Latino to help produce and direct *La Victima*. He is teaching a course on contemporary Chicano theater at the University this quarter.

"Coming from the kind of theater he does, he has unusual directing techniques," said Nancy Hambre, Teatro Latino's public relations official. "He is much more process-oriented, and we're quite lucky to have an artist of his caliber working with us."

Teatro Latino, located at 3501 Chicago Ave. S., began three years ago with a grant from Judy Cooper of the Pillsbury House. It has since been self-supporting. The Twin Cities' only bilingual theater, it caters specifically to the Mexican-American community. All plays are produced in English and Spanish.

Teatro Latino is aimed at people who rarely go to the theater, Hambre said. "It's pretty different in style. It's alive, it's very dynamic; we can't say it's a traditional theater."

*La Victima* opened Thursday at the Teatro Latino, a bilingual Chicano theater in the Twin Cities, and will run through May 19.



Immigration official Samuel (Luis Campana), speaks to his mother Amparo (Ana-Maria Hernandez), who is about to be deported, in the play *La Victima*.

# Teatro Latino's Last Days of the Victim

LA VICTIMA/Written by Teatro de la Esperanza/Directed by Rodrigo Duarte-Clark/Teatro Latino do Minnesota/Pillsbury House 3501 Chicago Ave. S., Mpls./824-0708

by Jane Telford

If you've decided on the theater this weekend but don't want to spend four hours watching fluff on stage while whirl of one hundred dollar an ounce perfumes threaten to asphyxiate you, don't despair. Teatro Latino de Minnesota's current production of *La Victima* (The Victim) offers a solid evening of theater without fancy trappings.

No, you don't have to speak Spanish in order to enjoy the show. Teatro Latino is bilingual theater, which lends itself well to the company's multi-cultural purposes. Besides, the plot synopsis is in English

in the program. Though the play's dialogue falls in and out of Spanish, plot vignettes are always prefaced by English-speaking narrators, making *La Victima* easily accessible. This may seem weird, but it works. Key cultural differences are retained, while comedy erupts from the characters' funky use of Spanish.

*La Victima* is Teatro Latino's sixth production. Formed in September 1981, the company is dedicated to presenting Latino culture through the works of Chicano and Latino playwrights. The company aims to break down cultural barriers—offering an alternative to audiences swamped by European classics but denied the pertinent messages of Latin American and Spanish-speaking American drama. The one exception to the rule, of course, was last year's adaptation of Gabriel Garcia Marquez's *One Hundred Years Of Solitude* by Mixed Blood Theater. But the Nobel Prize Garcia Mar-

quez received has given him an avid American following. Even the Saks Fifth Avenue sophisticates found at the Guthrie would hop to the West Bank for a bit of Nobel prestige. Ask one of them, on the other hand, if they know who Manuel Puig is and you'll get a vacant yet expensive stare.

But Teatro Latino is not courting the Guthrie season ticket holders. Of course, it wouldn't mind having them; its casual unpretentious atmosphere serves to create a theater where everyone is welcome. This is a theater that reaches out despite a less than awesome budget. Its future, for example, includes programs within the schools, acting and playwrighting workshops, and touring productions to migrant camps. Teatro Latino is, above all, a theater with a sense of community, committed to creating a multi-cultural awareness in its audience.

Although the acting is eager if only adequate and the programmatic play far from a work of

genius, *La Victima* accurately reflects Teatro Latino's social concerns. Collectively written by the Teatro de la Esperanza in Santa Barbara, California, where the play's director, Rodrigo Duarte-Clark, was a founding member, *La Victima* treats the troubled history of Hispanic immigrants who come to *el Norte* in hopes of a better life—only to confront an equally hostile environment in the U.S.

*La Victima's* storyline jumps through time from the 1930s depression to the social upheaval of the '60s and '70s. You'll find no mystical deviations or quirky scenarios in this sometimes poignant display of social realism. *La Victima* focuses on a straightforward story and the show's technical aspects support this simplicity. A projector clicking off documentary images from the play's historical setting on one side of the stage reveal glum faces of Hispanic immigrants during the depression.

The plot of *La Victima* chronicles

the plight of three generations of an immigrant family in the United States, beginning with Amparo, who as a young girl leaves the devastation of Mexico's 1910 Revolution behind for the American Dream, only to be deported by Hoover's efforts to salvage prosperity for white people. Here the story is interrupted on stage by narrators with the unwholesome truth of the Hoover administration: "In the election campaign of 1932, President Hoover promised to send all Mexicans back to Mexico." (Sounds like your suburban neighbor's solution to the wave of Hmong immigrants a couple years ago—you betcha.)

In the process of deportation, however, Amparo loses her son Samuel at the train station. Samuel remains behind where he is adopted and eventually assimilated into the American mainstream. He fights in the Korean War, and later, with

LATINO to 12

## LATINO from 7

rather obvious irony, becomes an immigration official responsible for rounding up illegal aliens.

In the play's most powerful moment he confronts his long-lost mother who has re-entered the U.S. illegally due to economic pressures in Mexico. Faced with accepting his mother or sending her back to a grim impoverished existence, Samuel must make a choice.

*La Victima's* direct and disturbing themes highlight the problem of cultural assimilation for Hispanic Americans, and the process of dehumanization that sometimes

carded. Surprisingly—considering the pervasiveness of machismo in Hispanic culture—*La Victima* presents strong dominant female characters. The men, though well-meaning, lack the inner strength of the women, who are resilient characters, committed to the solidarity of their culture.

And if Teatro Latino's *La Victima* is occasionally marred by awkward moments in acting and staging, the play's spirit of solidarity is always genuine, a contagious feeling that spreads from the cast.

# Melodramatic 'Victima' hard-hitting

By David Hawley  
Staff Writer

"La Victima" is a very old-fashioned social-issue melodrama, but its subject is, or should be, a most troubling one. Spanning some 75 years of contemporary history, it's a dramatic indictment of U.S. immigration policies that have, by this interpretation, victimized generations of poverty-fleeing Mexicans.

The play has a "Grapes of Wrath" kind of sympathy for the dignity that comes from families struggling with unlovely hardship. Its central assertion is that the United States tolerates — indeed, encourages — the illegal border crossings that bring millions of Mexicans into this country.

Once here, they are forced by political, legal and economic means to become part of a cheap labor force. In hard times, such as the Great Depression, they are deported. During unpopular wars, such as the Korean conflict, they become cannon fodder. If through pluck and hard labor they rise above the poverty line, they are deported. If they protest against abysmal working and living conditions, they are deported.

All this is the underlying theme in a quick-vignette melodrama that follows the plight of three generations of one Mexican family as they move back and forth across the border. As might be expected in this kind of ethnic drama, the central character is a matriarch who struggles to hold the family together. The chief irony is what happens to a son who, after being separated from his mother, disappears into the culture-mixing melting pot, only to collaborate in the exploitation of his own family.

"La Victima," a play created by El Teatro de la Esperanza of Santa Barbara, Calif.; directed by Rodrigo Duarte-Clark; sets, costumes, lights and sound created by members of the cast and friends.

Presented through May 19 by Teatro Latino de Minnesota at 7:30 p.m. Thursdays through Saturdays at the Pillsbury House, 3501 Chicago Ave. S., Minneapolis. 824-0708.

The Cast . . . . . Teri Ager, Luis Campana, Rodrigo Duarte-Clark, Leo Gutierrez, Nancy Hamby, Bill Langfield, Amparo Link, Ana Maria Mendez, Jose Mendez, Veronica Mendez, Virginia McFerran, Stefanie Millier, Luis Ortega, Rick Reta, Joy Kovic, Rudy Pacheco, Carlos Velasco, Maria Velasco

What makes "La Victima" slightly unusual is the way it is performed. It's bilingual — in Spanish and English — with an emphasis on the Spanish and just enough English to explain the plot. For someone who understands only English, it's a little like watching grand opera — and, in fact, the style of acting is that enthusiastic, overgestured technique, sort of the Romance language school of emoting.

At worst, the cast is self-conscious and not terribly experienced. In a play of more subtle dimensions, they would have a ghastly time, but "La Victima," with its political preaching, is a much more forgiving vehicle for this level of acting.

The production by the 3-year-old Teatro Latino de Minnesota is being staged by visiting director Rodrigo Duarte-Clark. He is one of the founding members of Teatro de la Esperanza of Santa Barbara, Calif., the troupe that created "La Victima."

In all, it's a predictable, earnest, though reasonably fast-moving

performance. Frankly, none of the individual performances is remotely memorable. The message, however, is hard-hitting.

Those who plan to attend a performance at the Pillsbury House in South Minneapolis should pay attention to curtain time: It's 7:30 p.m. The performance lasts about 90 minutes. □

ST. PAUL DISPATCH

FRIDAY, MAY 11, 1984



# ARTS AND AE CENTER



Teatro Latino de Minnesota stages two heavies and a light this weekend at the Pillsbury House, 3501 Chicago Ave. S. Enrique Buenaventura's one-act plays, *The Teacher* and *The Torture*, show the darker side of human nature, while *Lady Avarice's Agencies* is an uproarious farce set in an employment agency of shady repute. Performances will be given simultaneously in both Spanish and English.

MINNESOTA DAILY



St. Paul Sunday Pioneer Press

# TV Tab Arts

November 6, 1983

St. Paul Sunday Pioneer Press November 6, 1983

13E



## Hispanic theater

"La Maestra" (The Teacher), by Columbian playwright Enrique Buenaventura, opened this weekend at Teatro Latino de Minnesota, the area's only bilingual Hispanic theater. Friday and Saturday performances in English and

Spanish continue through Nov. 19 at Pillsbury House, 3501 Chicago Ave. S., Minneapolis. Members of the show's cast include Ana-Maria Mendez, Luis Campana, Jorge Galliani and Leo Gutierrez.



# VISIONES DE LA RA

Septemb



## Teatro Latino de Minnesota, Progresando

This summer Teatro Latino de Minnesota has been touring a program of bilingual poetry and theatre with a social and political message. First, a selection of her original poetry is presented by Maria Velasco, accompanied by Kaia Knutson playing the guitar. The poetry aims to enlighten us about the problems faced by Chicano men, women and children in this country, and also to inform us about the dangers of war and political repression throughout the world. With rhythmic and verbal beauty, Maria and Kaia both instruct and entertain their audiences. Following the poetry recitation, Teatro Latino presents a short play

by Luis Valdez entitled, "The Militants." Through satire and farce, the play quickly explores the harsh realities which exist for Chicano people in the United States today. Teatro members, Leo Gutierrez, Amparo Link, and Kaia Knutson star in this thought-provoking play. Performances of these works are scheduled for Sept. 16 at 3:00 in the Pillsbury House on 3501 Chicago Ave. So., and Sept 18 at Stillwater Prison.

If you are interested in participating in future production, please contact Ana Maria Mendez at 646-2957 or the Pillsbury House 824-0708 for meeting times. Necesitamos el apoyo!

# TEATRO LATINO DE MINNESOTA



## Brujerias

("Witchcraft")

by Rodrigo Duarte-Clark

## Los Vendidos

("The Sell-Outs")

by Luis Valdéz

**May 5-7; 12-14; 19-21**

**Pillsbury House  
3501 Chicago Av. S.  
Minneapolis, MN 55407**

**Tickets: 824-0708**

Residency sponsored by Metro Arts Council and Pillsbury House.

# minnesota d

Friday, May 13, 1983

Volume 84, Number 1

## Happenings

Friday, May 13

• Everyone is welcome to the Mpls. Urban Coalition's 15th Anniversary Celebration. The coalition is active in efforts to eliminate racism and poverty. The celebration will be held at the Hennepin County Government Center starting at 8 p.m. Featured will be the "Heart of the Earth" drum group and KICO Rangel's Latino Band, along with ethnic foods and beverages. Tickets are \$6 in advance, \$6.50 at the door. For information, call 348-8550.

• A picket line will be held starting at 12 noon at the offices of General Foods at 1996 University Ave. in St. Paul. The picket line will call upon General Foods to stop marketing coffee from El Salvador and Guatemala. For info call 375-0105. Sponsored by the Ecumenical Task Force on Central America.

• Teatro Latino de Minnesota, the Twin Cities' only bilingual Chicano theater, presents two one-act comedy delights: *Los Vendidos* and *Brujeras*. Plays are performed in both English and Spanish. 8:00 p.m. at Pillsbury House, 3501 Chicago Ave. S., Mpls. For reservations and ticket info, call 824-0708.



Petra (Ana Maria Mendez) and Rafael (Luis McKibbin) appear in "Brujeras" (which means witchcraft), presented by Teatro Latino de Minnesota at Pillsbury House at 8 p.m. tonight, Saturday, and May 19-21.





## Valdez satire

Joy Kovic, foreground, Leo Gutierrez (right) and Jorge Galiani are featured in "Los Vendidos" ("The Sell-Outs"), a satire by Luis Valdez to be staged by the Teatro Latino de Minnesota. The production will open at 8 p.m. Thursday and continue Thursdays through Saturdays for three weekends at the Pillsbury House, 3501 Chicago Ave. S., Minneapolis. Playwright Valdez is best known as the author of the musical "Zoot Suit."

# minnesota

Friday, April 29, 1983 Volume 84, No. 1

theater... a slap in the face of those who would label the valiant freedom fighters of Southern Africa as terrorists." Sponsors of the performance include the National Black Independent Political Party, Friends for a Non-Violent World, Twin Cities Committee for the Liberation of Southern Africa, and the Summit-University Free Press. Tickets are \$3, \$1.50 for seniors and children. For more information and reservations call 291-8850 or 522-1858.

• "Native Americans in the Arts," Blue Apache Productions Presents Bruce Murray, Redwood Song—a Readers' Theater and Bill Miller and the Native Sons Band, 7:30-11 p.m. in the Whole, basement of Coffman Union.

## Saturday, April 30

• Centro Cultural Chicano will hold its annual meeting today at 1 p.m. at Centro, 1800 Olson Memorial Highway N. in Mpls. Open to all members of the community who have an interest in the direction of Centro over the next year. Elections to the board of directors will be held. For more information, call 374-2996.

## Sunday, May 1

• The 25th annual Ebony Fashion Fair will appear at the Carleton at 7 p.m. This traveling fashion show is produced by Ebony magazine and is sponsored by the Intra-Alumni Council of the United Negro College Fund (UNCF). The program will be a benefit for the UNCF Minnesota Student Aid Fund. Tickets range in price from \$13 to \$25. For more information, call the UNCF office at 871-3533.

## Monday, May 2

• Chicano Week activities start at the U of M today with an open house at the Raza Student Cultural Center from 1:30 to 3:30 p.m. Refreshments will be served.

• A Sunrise Ceremony and breakfast will be held at 7 a.m. in the Riverflats Park behind Coffman Union. Performing will be the American Indian Movement drummers. This event will be the start of American Indian Week activities at the U of M. For more info, call 376-2982.

## Tuesday May 3

• The slide show "Dollars and Dictators," will be shown at Paul Robeson Bookstore, 424 13th Ave. S.E. in Mpls. The slide show deals with the history of U.S. intervention in Central America.

• American Indian Week continues with the film, "Walking in a Sacred Manner," at 2 p.m. in CMU. For info, call 376-2982.

• As part of Chicano week, a theater performance will be given by Teatro Latino de Minnesota: "Los Vendidos" and "Brujeras," 7:30 p.m. at the St. Paul Student Center. Free admission. For more information, call 376-1233.

• The St. Paul American Indian Center will hold a dance this evening from 7 p.m. to midnight at the Quality Inn, 1645 University Ave. in St. Paul. Tickets are \$3 per person or \$5 per couple. For more information, call 776-8592. An Indian Week event.

Hatcher, mayor of Gary, Ind., at 6 p.m. The conference is free and open to the public. For more information, call 373-5058. Sponsored by the Dept. of Afro-American and African Studies, African Studies Council, and others.

• American Indian Week talk by Joe De La Cruz, president of the National Conference of American Indians. The talk will be given in CMU. For info, call 376-2982.



Luis Campana Caicedo of Teatro Latino will appear in the Festival of Nations, April 29-30.

• Playwright and actress Endesha Ida Mae Holland will speak at 8 p.m. in the Fireplace Room of the WBU Program Hall. Free admission. Reception will follow.

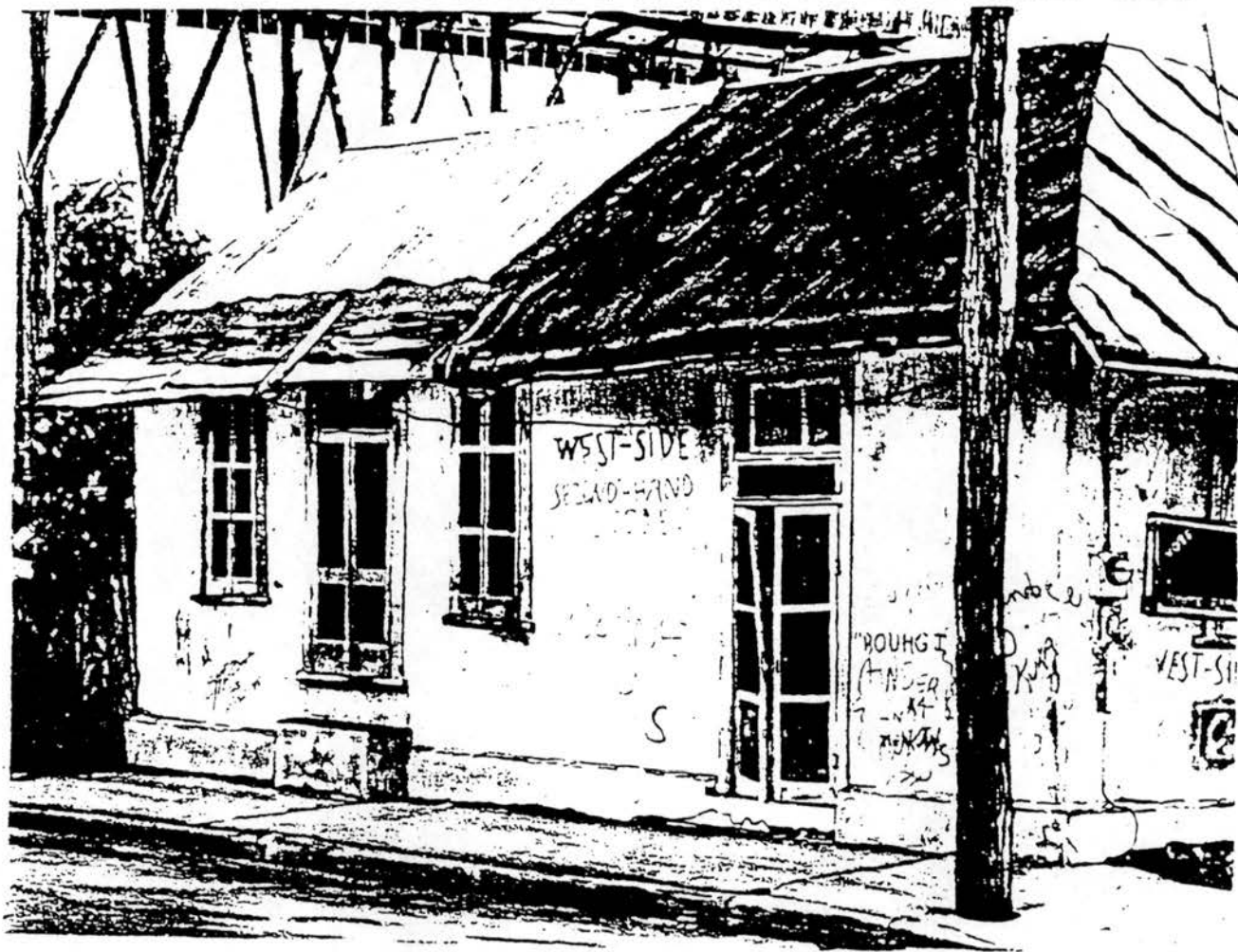
## Thursday May 5

• American Indian Week film, "Walking in a Sacred Manner," at 2 p.m. in CMU. For info, call 376-2982.

• The St. Paul Indian Education Project invites you to attend its annual open house. It will be held at Cleveland Junior High School, 1000 Walsh Ave. in St. Paul from 9:30 to 11:30 a.m. The project will host a Youth and Elders Feast at 6 p.m. tonight. This event will be held at the Salvation Army at Payne and Case in St. Paul. The feast includes a dance demonstration and Joe Big Bear as the keynote speaker.

• The Red School House, 643 Virginia, St. Paul, will

# TEATRO LATINO DE MINNESOTA



## *Bernabé*

by Luis Valdez (author of "Zoot Suit")

September 24 & 25

8:00 p.m.

October 1 & 2

Pillsbury House

3501 Chicago

Mpls.

Humboldt High School

30 E. Baker St.

St. Paul

Reservations:

824-0708

MINNESOTA DAILY -  
9.22.82  
**HAPPENINGS**



Photo/Daniel Barnes

Teatro Latino performs *Bernabe* at Pillsbury House. See Friday, Sept. 24 listing for details.

• Teatro Latino performance at Pillsbury House, 3501 Chicago Ave. S., Minneapolis. Presenting a one-act play *Bernabe* by Louis Valdez. Play is filled with zoot suits and low riders. A very beautiful and romantic expression of modern-day Chicano life in a small *pueblo*. Performance at 8 p.m.. Tickets are \$3.00. For more information, call 824-0708.



9.26.82

St. Paul Sunday Pioneer Press

# TV Tab Arts



## One-act play

Amparo Link, left, Luis Campana and Joy Kovic appear in "Bernabe," a one-act play by Luis Valdez, that will be presented at 8 p.m. Friday and Saturday at Humboldt High School, 30 E. Baker St. The production will be staged by Teatro Latino de Minnesota, the Twin Cities' only bilingual Hispanic theater group.

THE PAPER  
FOR PEOPLE  
WHO WORK  
DOWNTOWN

THE ST. PAUL DOWNTOWN  
**Skyway News**

VOL. 3, NO. 5

SAINT PAUL, MINNESOTA



Joy Kovik plays Ramona and John Bedard plays Jedidiah Goldbanger Smith in "Rancho Hollywood" by Carlos Morton, a wild satire of the Hollywood movie industry versus the real Latino that takes place right on a movie set. Mark Monfils directs. The play runs Feb. 7 and 14 at Guadalupe Church in St. Paul. Call 324-0708 for more information. The play is presented by Teatro Latino De Minnesota.

# *Ranch* HOLLYWOOD



*Teatro*  
*Latino*  
*presented by*

PILLSBURY HOUSE, 3501 CHICAGO AVE., MPLS./FEB. 4-6, 11-13 : 8:00 PM.  
GUADALUPE CHURCH, 560 ANDREW ST., ST. PAUL/FEB. 7, 14 : 2:00 PM. 824-0708

A PLAY BY CARLOS MORTON, DIRECTED BY MARK MONFIS IN ENGLISH WITH SPANISH SUBTITLES  
POSTER DESIGN BY CARLOS MORTON





Teatro Latino, a new bilingual community theater group, attempts to debunk racial stereotypes in *Rancho Hollywood*.

Perhaps the play's effect depends on the audience. (Teatro publicity manager Nancy Hamby said the play has been a great success with the almost all-Latino audience at the Guadalupe Church in St. Paul.)

But Morton's play itself has problem areas. Although his reason for outrageous stereotypes is explained, the characters sometimes remain stereotypes and little else. What is Morton's purpose in portraying the Hollywood director as a sniggering, swishing gay? What message does a Chicano father's rage, at his marijuana-smoking college-educated children convey? The father declares it a waste to educate children who forget their roots, and in response says he is returning to the life of a farmworker—a life so many Mexicans and Chicanos want to leave behind. Morton wants to come to grips with social issues, and he does in part, but he also romanticizes and plays off stereotypes in a non-productive way.

One of the most interesting as-

pects of this play, and all of Teatro Latino's productions, is its bilingual presentation. This is truly an educational device, and a very accessible one for audiences that include non-Spanish speakers. It can also jog audiences into remembering how much the English language has been influenced and shaped by Latin culture.

Some moments in the production are successful as pure comedy, such as a flamenco dance performed by women at a party given by the Mexican governor of California. JoAnn Weber, as the prim Spanish mother and head of the household, mugs and stomps her way through a pseudo-flamenco that would make any dancer wince. One of the strongest actors throughout the production, Weber retains her haughty, aristocratic look as she snaps castanets and swirls in a hideous green and yellow dress. Three dancers who accompany her are equally elephantine in their imitation of the dance, and here the

timing is very good.

The Teatro uses some comical and politically appropriate devices to illustrate the colonization of the southwest by Anglos. For example, when John Badard as the Yankee Clipper Ship captain Jedediah Goldbanger Smith (based on the explorer Jedediah Strong Smith who opened the South Pass trail into California) brings gifts to the Governor and his family, he totes a shopping bag filled with a Frisbee, Lone Star beer, Coca-Cola, and a credit card. All useless, meaningless items to the Californios, who are trampled under in the rush of goldseekers and land-developers.

There are many important themes brought out in *Rancho Hollywood*: the subjugation of the Indians, the similar situations of Black slaves and landless peasants, the easy adjustment of the power-seeking Governor to the Anglo takeover. Morton points out the use of racism as a tool of social control, but he could have explored its

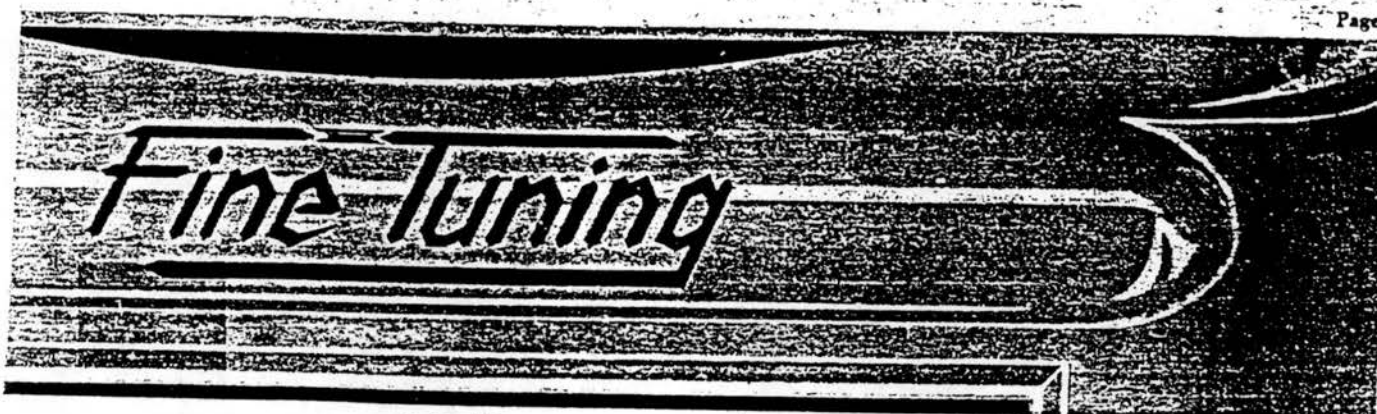
economic roots more deeply.

The Teatro Latino de Minne has been in existence just since summer, when it presented short plays by Latino authors. It is its second production, so much too early to judge the troupe's success. Supporters say productions have played to sold-out crowds in the past, and with a particularly warm response among the Chicano/Latino communities. At the intermission opening night, Teatro spokes David Rivera invited everyone sent to participate in the Teatro

The Teatro plans to reach the community more in the future by taking productions to schools and around the state, presenting beginning acting, playwriting workshops for community people. Since Minnesota's familiarity with Latin life is limited to the same taco-bandido stereotypes Morton's play is based on, the need for *Rancho Hollywood* is obvious.



# Fresh Air



## Three concerts to be produced by KFAI

by Monica Maye

Fresh Air will produce three live broadcast concerts in October as part of its ongoing commitment to present musical and cultural events which address the needs of a variety of individuals in the Twin Cities. The first event in this series will be an evening of Latino music, theatre and poetry on Friday, October 16 at 8 p.m. at Walker Church. Mexican folk music performed by Kico Rangel's Los Amigos will open the evening, followed by a performance of *Los Comadres* (the Godmothers) by the Teatro Latino de Minnesota. This new bilingual theatre company was founded to serve the Latino community as well as the Twin Cities as a whole. *Los Comadres* is a comedy about a social-climbing godmother faced with the scandal of having to marry off her on-so-pregnant daughter. It was written and directed by Rodrigo Duarte-Clark of the internationally renowned Teatro de la Esperanza in Santa Barbara. Local poet Maria Velasco will read her poetry about being a Chicana in this society, and E Cuba will close the evening with *la musica son* (Cuban dance music).

INTERFALL  
CONSUMER  
ELECTRONICS  
QUARTERLY  
STEREO VIDEO HEADSTATIONS—PG-25

CALENDAR • CLASSIFIEDS • TV

TWIN  
CITIES

# Reader

The News, Opinion & Entertainment Weekly.

Check  
Lipset  
Rumors  
Coles  
Break  
Comps

THURSDAY, SEPT. 24-30,

## Callbacks

by Carla Waldemar

### Three Spanglish Hits

by Mia Nossow

THE TWIN CITIES REALLY NEEDED A Latino theatre," Judy Cooper of Pillsbury-Waite explained about her brainchild, Teatro Latino de Minnesota, whose premier season opened Wednesday, Sept. 16 with three one-acts: *El Soldado Razo*, *Las Comadres* and *Era Latina*. Cooper saw the need for a local theatre to serve the large Hispanic community. After a couple years of planning and gaining community support, she obtained a grant in June from the Metropolitan Arts Council. A five-member board was organized, director/playwright Rodrigo Duarte-Clark was hired, and Teatro Latino's first show was on the road.

Duarte-Clark energetically directs the artistic side of Teatro Latino. Since he arrived in Minneapolis on July 31 from Teatro de la Esperanza of Santa Barbara, California, he has conducted playwriting and acting workshops, held auditions, and directed the current evenings of one-acts.

Bilingualism, specifically "Spanglish," as Duarte-Clark dubbed it, is one intriguing feature of Teatro Latino's production. The actors' words flow freely between English and Spanish, like those of the Latino community, with the older people using more Spanish than the younger. The predominantly Puerto Rican and

Chicano cast makes the Spanglish work well for the predominantly Latino audience, although many Spanish language jokes went right by the English-only speakers in the theatre.

Cooper described Latino theatre as different from "pure entertainment .... it usually gets political." Latino political and social statements permeate all three one-acts and each uses a different approach to convey its message. *El Soldado Razo* (The Mercenary, or Drafted Soldier) by Luis Valdez cynically proves that a Latino "can die anywhere," especially for something as tragic as Vietnam.

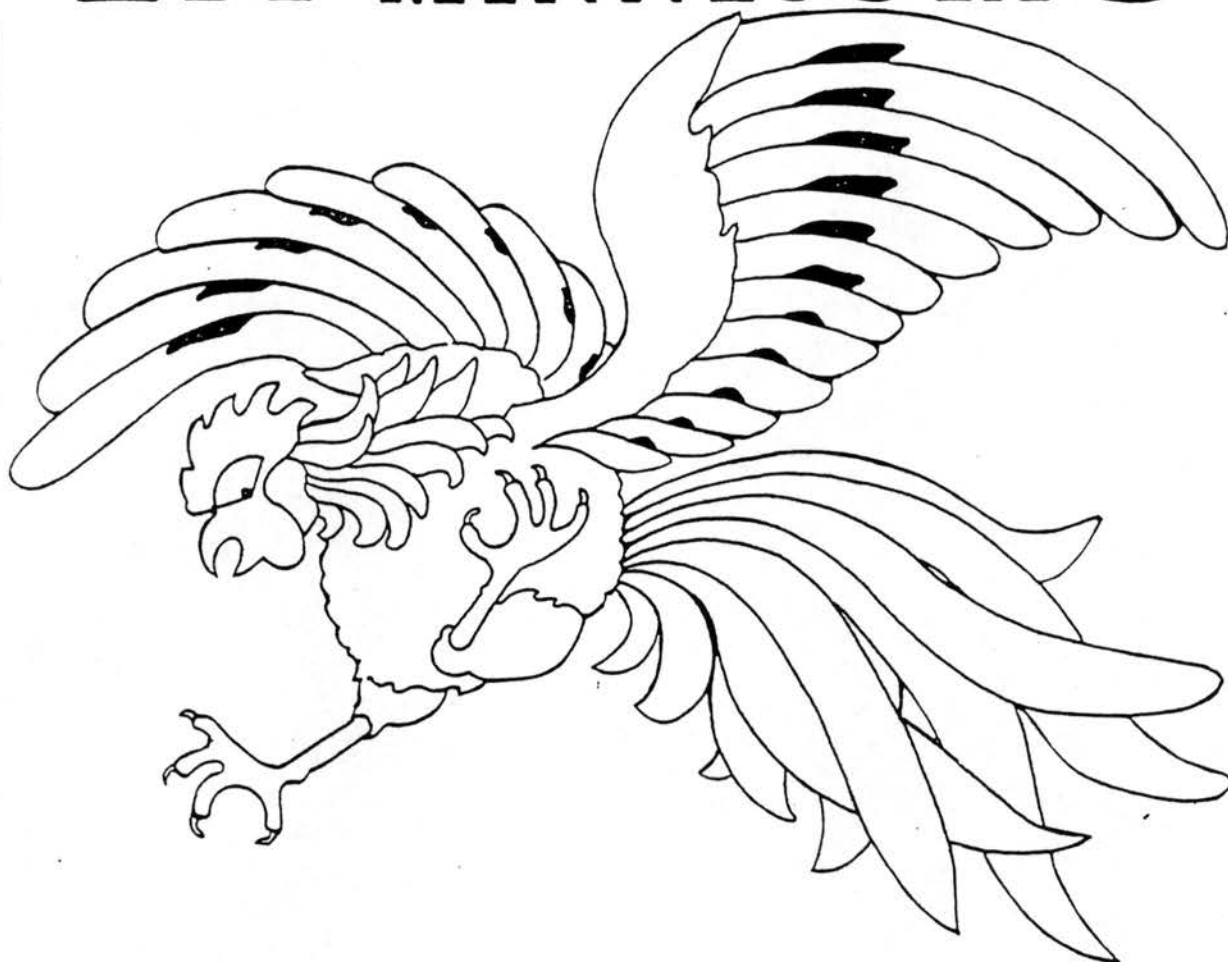
Nothing, or not the glory expected, happens to a social climbing woman—once she moves out of her old barrio. Not only is she lonely, but her daughter gets pregnant by a former neighbor's son, has to get married to him and move back to the old neighborhood—despite her mother's lofty desires. The funny *Las Comadres* (The Godmothers) by Duarte-Clark shows how the past catches up with you; the search for "social class" gets nowhere; in the end the woman is back gossiping with her best friend in the barrio.

Two Latino playwrights sit on stage and manipulate their four characters through glossy and realistic scenes as they try to write a hit Broadway musical in *Era Latina* (The Latin Era) by Delores Prida and Victor Fragoso.

The opening of Teatro Latino de Minnesota was a success. The lively direction of Duarte-Clark, his wise use of novice actors, the musical Spanglish, and the enthusiastic atmosphere brought pathos and humor, that is to say life, to all three plays.

Performances run until Sept. 27 at Pillsbury House, 3501 Chicago Avenue, 824-0708. □

# TEATRO LATINO DE MINNESOTA



PRESENTS

**LAS COMADRES**

THE GODMOTHERS

**EL SOLDADO RAZO**

THE MERCENARY

**LA ERA LATINA**

THE LATIN ERA

Pillsbury House; 3501 Chicago Ave., Mpls.

Sept. 16-26, 8:00 P.M. Sept. 27, 2:00 P.M.

824-0708

Guadalupe Church; 560 Andrew St. St. Paul

Sunday Sept. 20th; 2:00

RESIDENCY SPONSORED BY METRO ARTS COUNCIL AND



# Latin theater finds audience in Cities

By Robert H. Collins

In the past decade or so, Latin theater has become a more and more visible force in our country, particularly in California and New York. Now the trend has caught on here.

As of last Wednesday night Minnesota has its own Latin theater, Teatro Latino de Minnesota. The group, which hopes to become a permanent addition to an already burgeoning Twin Cities theater community, is present-

ing three one-act plays at the Pillsbury House, 3501 Chicago Ave. S., Minneapolis. The plays, presented in both Spanish and English (more about that later) are *El Soldado Razo* (The Mercenary) by Luis Valdez, author of the Latino musical *Zoot Suit* that had a major success in Los Angeles a couple of years ago before failing on Broadway; *Las Comadres* (The Godmothers) by Rodrigo Duarte-Clark, artistic director of Teatro Latino; and *La Era Latina* (The Latin Era) by Dolores Prida and Victor Frago-so.

A critic is faced with all kinds of problems with an initial venture of this kind. Many of the actors, for example, are appearing on stage for the first time and must depend more on energy and good will than on trained skills. And the plays themselves, aimed at Anglos as well as Latinos, are necessarily simplistic, depending on stereotypes and the broadest humor. But all these things are to be expected, and for the most part can be ignored. The real accomplishment here is that such a theater exists at all.

And despite the obvious shortcomings, the productions are really kind of fun.

Teatro Latino is aimed specifically at the Spanish-speaking community, but it seeks to attract a broader audience as well, and so the plays are written in a combination of Spanish and English. A character may ask a question in Spanish and be answered in English in such a way that the question was apparent.

Or key words and phrases may be given in English with the rest of the speech in Spanish. Or the action itself will tell the English-speaking audience what's going on. I speak no Spanish at all and was able to make sense of the proceedings, although I was left out of a number of jokes.

Of the three plays, the best is probably *El Soldado Razo*, a satire in which the figure of death lures a young Chicano soldier to Vietnam and certain demise. While the soldier and his family parrot their patriotism, death unfolds the true consequences of their actions.

*Las Comadres* is a comedy about a social climber who leaves the barrio for life with the Anglos. When her daughter becomes pregnant, she is shamed in front of her new friends. But so what. They were only after her enchilada recipe anyway. Old friends, it turns out, are best.

*La Era Latina* is about two young men trying to write a Broadway musical that will celebrate the new Latin era in American theater. Unfortunately, the two only think in stereotypes, and their characters constantly rebel against them.

The three one-act plays are directed by Rodrigo Duarte-Clark with an eye towards keeping things moving and festive. The music by Sabrason and Olvado Perez adds to the gaiety. With this first production, Duarte-Clark hopes to establish a sense of community between the Latino audience and his theater. With

that as a foundation he can move on the making his theater a vital force in the Twin Cities. But all that's in the future. For now we can only say good luck.

Teatro Latino plays Thursdays through Sundays at the Pillsbury House through Sept. 27. There will be a special performance at Guadalupe Church, 560 Andrews at 2 p.m. Sunday. For more information, call 824-0708.

Collins is a Twin Cities free-lance writer. □



Date : 12/31/96

Teatro Latino De Minnesota

Page 2

Time : 17:50

## Income Statement

For the Twelve Months Ended

December 31, 1996

```
=====
Acct. Num. Description                Balance      Balance
                                   This Month    %      YTD      %
=====
```

```
GENERAL & ADMINISTRATIVE
EXPENSES
=====
```

5301	Bank Service Charges	40.34	0.0	91.38	0.0
5302	Donations	0.00	0.0	0.00	0.0
5303	Bookkeeper	99.00	0.0	393.72	0.0
5304	Subscriptions	0.00	0.0	70.00	0.0
5311	Postage	85.00	0.0	349.79	0.0
5317	Office Supplies	0.00	0.0	129.23	0.0
5320	Outreach	158.00	0.0	459.38	0.0
5350	Wages	1,700.00	0.0	14,300.00	0.0
5351	FICA Tax - Employer	105.40	0.0	886.60	0.0
5352	Medicare Tax - Employer	24.65	0.0	207.35	0.0
5353	MN Unemployment Fund	191.09	0.0	273.09	0.0
5354	Telephone	0.00	0.0	0.00	0.0

```
-----
Total General & Admin Expenses      2,403.48  0.0      17,160.54  0.0
```

```
PERFORMANCE EXPENSES
=====
```

5401	La Familia	0.00	0.0	0.00	0.0
5402	Noche Latina	0.00	0.0	0.00	0.0
5403	Dreaming with El Coqui	0.00	0.0	314.00	0.0
5404	Director Workshop	0.00	0.0	0.00	0.0
5405	Basement Refugees	4,495.18	0.0	14,382.10	0.0
5406	Ni Boca Ni Sangre	0.00	0.0	0.00	0.0

```
-----
Total Performance Expenses:      4,495.18  0.0      14,696.10  0.0
```

```
NET INCOME
=====
```

Net Income	165.91	0.0	7,282.82	0.0
------------	--------	-----	----------	-----

```
=====
```

**TEATRO LATINO DE MINNESOTA  
FUNDING SOURCES  
1997**

McKnight Foundation  
Medtronic Foundation  
Dayton Hudson Stores  
In-Kind Services  
Donation (Corporate & Individual)

**FUTURE FUNDING  
1998**

Future funding actively seeking for 1998 season are from the following foundations:

Bush Foundation  
Compas  
Dayton Hudson Foundation  
General Mills Foundation  
Honeywell Foundation  
Jerome Foundation  
Medtronic Foundation  
Metropolitan Regional Arts  
Minneapolis Arts Commission  
Minneapolis Foundation  
Northwest Area Foundation  
Target & Dayton Stores

# TEATRO LATINO DE MINNESOTA

## BY-LAWS

### BY-LAW I. BOARD OF DIRECTORS

1. *The Board will consist of no less than seven members with representation from the community and artistic company.*
2. *All members of the Board must be selected by a majority vote of the artistic company.*
3. *The Board term shall be two years.*
4. *Any Board member who wishes to resign before the two year term must do so in a written statement submitted to the Teatro members and the Board.*

### BY-LAW II. OFFICERS OF THE BOARD

1. *The chair of the Board will be elected annually by a majority vote of the Board members and will preside at all meetings of the Board.*
2. *A secretary will be elected by a majority vote of the Board. It will be the secretary's responsibility to take notes at regular meetings of the Board.*
3. *A treasurer will be elected by a majority vote of the Board. The treasurer will keep records of all funds, maintain the budget and file a treasurer's report at all meetings.*

### BY-LAW III. MEETINGS OF THE BOARD

1. *Board meetings will be held semi-annually. 51% of the Board will constitute a quorum.*
2. *Special meetings of the Board may be called periodically. Board members will be notified in advance.*

3. Board meetings will be open to the members of the Teatro and to the public.

**BY-LAW IV. COMMITTEE STRUCTURE OF THE BOARD**

1. A finance committee will be elected by the Board of Directors. This committee will be responsible for assisting in fund raising.
2. Ad Hoc committee will be established when deemed necessary by the Board of Directors.

**BY-LAW V. MEMBERSHIP OF TEATRO LATINO**

1. Qualification for membership in the Teatro requires expressed agreement with and commitment to the Teatro's Statement of Purpose (Article II of the Articles of Incorporation).
2. There will be two types of membership:
  - A. Artistic membership
  - B. Supporting membership
3. Artistic membership is made up of the artistic company who are voting members.
4. Supporting membership includes contributors and volunteers.

**BY-LAW VI. AMENDMENTS TO THE BY-LAWS**

*These By-laws can be amended only at an official meeting of the Teatro by a 2/3 majority of the voting membership.*



## ARTICLES OF INCORPORATION

### OF

## TEATRO LATINO DE MINNESOTA

We, the undersigned, of full age, for the purpose of forming a corporation under and pursuant to the provisions of Chapter 317, Minnesota Statutes (1978), as amended, do hereby associate ourselves together as a body corporate and adopt the following Articles of Incorporation.

### ARTICLE I

The name of the corporation shall be:

## TEATRO LATINO DE MINNESOTA

### ARTICLE II

Teatro Latino de Minnesota is a bilingual-multicultural community theatre established for the purpose of developing and nourishing social and cultural awareness within the Latino community of Minnesota as well as the general public. As such, it is our intent to: 1) Broaden the knowledge and use of the literary works by Latino authors; 2) Perform original works by Latino authors; 3) Encourage the Latino Community to express their sentiments and concerns through the creation and production of literary works; 4) Provide artistic outreach and education within the Community as to the rich traditions of the Latino cultures; 5) Break down old barriers that constrain cultural interaction; 6) Bring our message to those who do not know it.

As a theatre in service to the community, rather than to ourselves, we strive to make the creative process collective. Unlike conventional theatre, the Teatro's artistic and educational endeavors will reflect an attempt to organize, create, produce and perform collectively.

### ARTICLE III

This corporation shall have power to do all things and perform all acts necessary and proper, for the accomplishment of the corporate purposes, and to do any and all things incident thereto or connected therewith, to the same extent as natural persons might or could do which are not forbidden by the law under which this corporation is organized, by other laws, or these Articles of Incorporation.

### ARTICLE IV

This corporation does not and shall not, incidentally or otherwise, afford pecuniary gain to its members, directors, or officers. However, compensation may be allowed for services rendered. No part of the property of this corporation or any other pecuniary gain shall, directly or indirectly, be distributable to or otherwise inure to the benefit of any member, director, or officer, or any other person having a personal and private interest in the activities of the corporation; except that

the corporation may afford pecuniary gain to any member designated in the by-laws which is a non-profit corporation. Notwithstanding any other provision of these articles, this corporation shall not carry on any activity not permitted to be carried on by a corporation exempt from federal income tax under Section 501 (C)(3) of the Internal Revenue Code of 1954, as now enacted or as hereafter amended.

#### ARTICLE V

The duration of this corporation shall be perpetual.

#### ARTICLE VI

The registered office of this corporation shall be located in Minneapolis, Minnesota.

#### ARTICLE VII

In the event of dissolution of this corporation, all of its then assets, if any, shall be distributed by a liquidating receiver designated by the Board of Directors and confirmed by order of a district court pursuant to Minnesota Statutes 317.45 (1976), as now enacted or as hereafter amended. Distribution of said assets shall be made to a non-profit organization designated by the Board of Directors whose objectives and purposes are consistent with this corporation's purposes or in such other manner as, in the discretion of the liquidating receiver, shall accomplish the general purposes for which the corporation was organized.

#### ARTICLE VIII

This corporation shall have no capital stock, either authorized or issued.

#### ARTICLE IX

No incorporator, member, officer, or director of this corporation shall have any personal liability for corporate obligations.

#### ARTICLE X

The name and address of each incorporator is as follows:

<u>Leo Gutierrez</u>	<u>1224 E. Shakopee Ave. #205, Shakopee, MN 55379</u>
<u>Virginia McFerran</u>	<u>6001 North 29th Place, Crystal, MN 55422</u>
<u>Ana Maria Mendez</u>	<u>1007 29th Ave. S.E. (E), Mpls., MN 55414</u>

#### ARTICLE XI

The first Board of Directors of this corporation shall consist of not less than 4 persons who shall serve until their successors are

elected at the next annual meeting, and the names and addresses of each of them are as follows:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

IN TESTIMONY WHEREOF, the undersigned incorporators have hereunto set their hands this \_\_\_\_\_ day of \_\_\_\_\_.

In presence of:

Incorporators:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Subscribed and sworn to before  
me this \_\_\_\_ day of \_\_\_\_\_ 1989.

\_\_\_\_\_

**TEATRO LATINO DE MINNESOTA**  
**ARTISTIC DIRECTOR**  
**Job Description**

**The Artistic Director oversees all aspects of the organization - administrative, artistic, fundraising, marketing and publicity.**

**ARTISTIC**

**Productions**

- Create artistic vision for upcoming seasons
- Research plays for future productions
- Direct production of season's plays
- Write plays for future production
- Recruit visiting directors and playwrights, designers and technicians
- Interview designers for productions
- Audition actors for present and future productions
- Attend interviews (radio, newspapers, etc.) to promote Teatro Latino productions
- Contact actors regarding auditions

**Educational Outreach**

- Develop programs
  1. Create and lead workshops in acting, self-esteem, violence prevention, etc. at schools;
  2. identify and/or create touring show;
  3. create educational events.
- Implement programs
  - a. work with staff and independent contractors;
  - b. meet with educators/community organizers to assess need;
  - c. direct touring shows and work with designers technicians on show.

**ADMINISTRATIVE**

**Finance**

- Review and submit all bills for payment to bookkeeper
- Review checks before sending to Treasurer for signature
- Create all budgets; monitor all budgets to ensure we do not exceed agreed amount
- Responsible for approval of ALL receipts, payments, etc. submitted to bookkeeper
- Ensure integrity of all balance sheets, budget reports and financial statements

**Fundraising**

- Grants:
  1. research (internet, library, etc.);
  2. apply (write text and create budget for programs);
  3. follow-up;
  4. submit final reports.
- Networking:
  - a. recruit investors;
  - b. identify potential funders;
  - c. meet with funders



**TEATRO LATINO DE MINNESOTA**  
**ARTISTIC DIRECTOR**  
**Job Description**

**ADMINISTRATIVE (continued)**

**General Administrative**

- Review all mail; respond to all requests
- Respond to general inquiries from the public about Teatro Latino
- Coordinate performance tours
- Update mailing list
- Place ads in newspapers
- Attend all board meetings (give updates, budget reports, up coming events, etc.)
- Work with board members and executive committees
- Set board meeting with Chair and contact all board members on dates, time and place
- Find space for meetings, productions and workshops.
- Review and sign contracts.
- Type contracts for Independent Contractors

**Marketing/Publicity**

- Promote Teatro Latino's mission and work
- Work with Assistant in creating marketing plan and schedule
- Network - attend events, meetings, etc
- Attend events, meetings, etc for current and potential funders
- Recruit volunteers
- Final approval of all press releases, postcard/poster designs, etc.
- Meet with press and radio media for interviews on Teatro's history and upcoming programs
- Sell ad space for programs
- Call newspapers for publicity; follow-up papers on publicity
- Coordinate receptions for opening nights.

**Personnel**

- Training of Production Manager and Assistant to Artistic Director
- Pay voucher for Assistant to Artistic Director and contracted employees
- Monitor production process and Production Manager's projects (weekly meetings and daily telephone or e-mail contact with production manager)
- Develop and review all job descriptions (staff and contract employees)
- Work with visiting director on direction of project, etc.

**TEATRO LATINO DE MINNESOTA**  
**Assistant to the Artistic Director**  
**Job Description**  
**July 1996 - present**

**1) General Administrative Tasks:**

- Retrieve and sort mail
- Make copies: press releases, audition notices, flyers
- Organize mass mailings, including letters to educational institutions, organizations, press releases, and production announcements
- Check voice mail
- Take reservations over phone during productions
- Make travel arrangements for actors, directors, playwrights
- Respond to general inquiries from the public about Teatro Latino
- Type contracts for Independent Contractors
- Help coordinate receptions for opening nights
- Type programs for productions
- Sell ad space for programs
- Attend meetings on day-to-day operation of organization
- Report to Artistic Director with regular updates

**2) Publicity, Grass-roots Networking, Educational Outreach**

Publicity:

- Create marketing plan and schedule for each production
- Create press releases for upcoming productions
- Prepare press packages for organizations, newspapers, radio and TV
- Contact critics and editors of major and minor publications
- Arrange for interviews (radio, newspapers, etc.) for directors, playwrights working with Teatro Latino de MN to promote productions
- Coordinate volunteers to hand out flyers for productions at Latino events around town (eg: Fiesta de Las Americas, lectures, discussions)
- Set up promotional appearances at community events

Grass-roots Networking:

- Seek out organizations involved in arts and/or issues pertaining to the Latino
- Contact such organizations and find ways to collaborate
- Correspond/remains in contact with above organizations as to upcoming Teatro events
- Coordinate panel discussions and information fairs as part of production events, when necessary
- Facilitate panel discussions, including leading question/answer periods and performing Spanish/English interpretation, when necessary
- Attend community events to announce upcoming shows, answer questions regarding Teatro Latino

Educational Outreach

- Coordinate creation of data base of schools in Metro region and outlying areas
- Write letters to educators in data base, inviting them and their students to attend TL productions
- Follow up letters to educators with phone calls
- Identify and contact multicultural and Latino student organizations on college campuses in Metro area
- Contact leaders of above organizations regarding productions, audition notices, volunteering, etc.

**Abhinaya Theater**

PRESENTS

# PROCESSION



Experience India's Street Theater

In This Clever, Fast Paced Satire On PROCESSIONS In Life

**DIRECTED BY DIPANKAR MUKHERJEE**

Written By Badal Sircar

Adapted By Meena Natarajan and Dipankar Mukherjee

May 8,9,10,11 at 8p.m. Tickets: \$12 Info/Reservations call 340-1725

At The Southern Theater

*1450 Washington Ave South, Minneapolis.*

*Abhinaya, a non-profit organization, is an Indo-American Theater group of Minnesota. This production is made possible in part by an initial grant from the Asian Pacific Endowment for Community Development of The Saint Paul Foundation*

## TEATRO LATINO'S *NI BOCA, NI SANGRE*

### Production Notes:

Production is going smoothly; could use about \$50 extra for the sound budget, as well as two fifty foot speaker cables. We are still seeking a lighting and sound technician as well as two actor/scene movers. A small stipend will be paid for these. If the board knows of any interested parties, have them contact Anne at 925-2296 as soon as possible.

### Publicity Notes:

People have been telling me that they've seen the publicity around and love the posters. Hopefully, we'll have a barrage of **articles opening week** from:

- the MN Daily
- Apple Valley This Week
- the Grand Gazette (they want to do an article on Alfredo Panelli)
- the SkyWay News.

There will be **calendar listings** in dailies, weeklies and monthlies; KFAI radio and MTN TV interviews. Then we'll get the reviews from:

- Star Tribune
- City Pages
- La Prensa
- possibly the St Paul Pioneer Press (reviewer Jayne Blanchard likes Enrique)
- Pulse.

- 3rd wk  
need reviews
1. We'll have the table tents out in all the restaurants;
  2. We've been steadily leafleting on college campuses (St Catherine, Augsburg, Macalester) during Latino student events;
  3. We've dropped off publicity materials at the U of M Chicano Studies Office;
  4. Norwest Bank, Me Gusta, Cedar Riverside Bank, Global Village, and the New Riverside Bank are advertising in our program;
  5. we have gotten 1800 flyers out in the Resource Center for the Americas newsletter;
  6. the postcard bulk mailing is done;
  7. we were at the Cinco de Mayo with flyers;
  8. South Mpls and the West Side are plastered with our posters; I've been working with volunteers to poster other areas;
  9. I've also been announcing the play to all the Spanish classes at the University Language Center; there's also a group from Normandale Community College Spanish Club that is interested buying a block of tickets;
  10. I've been coordinating the box office volunteers (we have Northwest Airlines and Honeywell volunteers coming).
  11. CLUES in St Paul and Centro Legal have expressed interest in bringing groups to the show.
  12. La Prensa ran an ad and our press release in their special Cinco de Mayo edition and possibly will buy tickets for a West Side organization such as the Neighborhood House. Mario Duarte will also be present on opening night and there will be a review in the following week's paper.

In addition, we have been networking within the Latino arts community via the efforts of Marisa Riviere, former La Pena organizer. The idea is to spread the word about events occurring within the community and compliment them with other related events. So far, we have organized a free showing of *Mi Puerto Rico*, a political documentary that gives background for the play *Ni Boca, Ni Sangre*, for May 25 at 7:00 at the Cedar Riverside People's Center. The film will be followed by a panel discussion.

We've also done **ticket giveaway promotions** at Augsburg College during Latino Week and Amigos de Las Americas big benefit ball. In addition, we will be doing announced ticket give-aways at Quest on the 12<sup>th</sup>, 19<sup>th</sup>, and 26<sup>th</sup> through Nick Lopez, who will also hang posters at Quest and make flyers available at the bar.



**Teatro Latino de Minnesota  
Executive Committee  
Meeting Minutes  
May 5, 1997**

Present: Maria Vega Carreras  
Lizz Cruz Petersen  
Dipankar Mukherjee  
Carmen Robles  
Anne Sawyer  
Dionicio Valdez

Agenda was reviewed. Dionicio moved to have the By-Laws and staff job descriptions reviewed at the May 10<sup>th</sup> meeting. Carmen seconded.

The agenda for the May 10<sup>th</sup> meeting was reviewed and Lizz asked that fund development be added to the it.

Fund raising for the reception food for *Ni Boca, Ni Sangre* was discussed. It was agreed that the board members will target local business owners for donations. Anne will type a letter for Lizz's signature for the board members to present to possible contributors.

Role of board members was briefly discussed. It was agreed that this should be discussed at length at the next board meeting.

Meeting adjourned at 12:30 p.m.

Respectfully submitted by Lizz Cruz Petersen

TEATRO LATINO DE MINNESOTA

FIVE YEAR PLAN

AUGUST 1994

INDEX

Introduction.....	3
A Brief History.....	4
Teatro Latino Model.....	5
Artistic Statement.....	6
Artistic Plan.....	7
Current Situation.....	8
Financial Analysis.....	9
*Income/Expense Statement	
*Financial Planning	

**TEATRO LATINO DE MINNESOTA  
FIVE YEAR PLAN  
AUGUST 1994**

**INTRODUCTION**

It is now appropriate to consider expanding the scope and the momentum of growth for Teatro Latino de Minnesota.

This plan is being developed to guide:

- the development of an administrative infra-structure
- the delivery of services to a broader audience
- focus of attention on the Latino/Latina experience as an integral part of the American experience
- the development of sound financial base with access to a broader base of grants and contributions from both the private and public sectors.



### A BRIEF HISTORY

Teatro Latino is a multi-cultural theatre company which presents Hispanic plays bilingually. The company is composed of a core group of members who collaborate on all aspects of production. Besides producing well-known Latino authors, the company develops its own scripts. The artistic style is highly theatrical in its use of masks, mime, prose, improvisation, dance and music. Serious in intent, the plays have a *commedia dell'arte* flavor, employing broad farce as well as biting satire. Aesthetically, Teatro Latino follows the principle that art may be useful as well as pleasurable. The theatre seeks to inform as well as to entertain. The work is contemporary issue-oriented, and Brechtian. The most direct influences have been contemporary Chicano playwrights: Luis Valdes, Carlos Morton and Rodrigo Duarte Clark.

Teatro Latino is the only Latino theatre group in the Twin Cities area. It is also unique in that it presents plays bilingually in Spanish and English. Teatro is based in a Minneapolis community center but performs in churches, parks, prisons, colleges and other theaters from Minnesota to Mexico.

The theatre consists of a core group of six artists, who are directors, published poets, visual costume designer, translator, teachers, administrators and writers with Peruvian, Puerto Rican and Mexican backgrounds. Part-time artists are drawn from the Latino community.

## TEATRO LATINO MODEL

### The Main Stage

#### Shows on Tour

#### Education

The Main Stage productions are the primary focus of Teatro Latino. It is the vehicle for presenting the Latino/a experience in the Twin Cities' community.

Shows on Tour is the vehicle for broadening the community base. It's purpose is to inform the less aware or sophisticated about the Latino/a experience; and to demonstrate to both the advantage and disadvantaged the challenges of racial pluralism and equity faced around the world.

Education, which evolves out of both the Main Stage and Shows on Tour is the vehicle for the incubation and development of performing artist, playwrights, directors and interns. In a climate that encourages and rewards professionalism and creativity, Teatro Latino will develop programs to educate future artists.

## ARTISTIC STATEMENT

From 1981 through the present, Teatro Latino has operated as a theatre of the Latino community. It has a unique, experimental, and sometimes avant garde style. This is a blend of Brechtian, *commedia dell'arte*, and it is informed by the contemporary teatro movement in the U. S. Teatro Latino models have been Teatro de la Esperanza, especially Rodrigo Duarte Clark, Grupo Zero, Teatro Campesino, especially the plays and concepts of Luis Valdes, and Pregones. It is a very different mode from traditional theatre, and yet the style can be experimented within classical or structured plays and adaptations.

Our theater is the oldest Latino theater group in the Twin Cities area. As a bilingual theatrical organization, we emphasize original works and the dramatical literature of Latino/Latina playwrights. Our mission is to provide a professional high quality artistic experience, presented from the Latino/Latina perspective, for all audiences. Like the company, Teatro Latino's audiences are diverse, multi-cultural and bilingual. It's largest audience, the Latino community, encompasses persons who are of Mexican, Cuban, Puerto Rican, South and Central American decent.

Teatro Latino's goals are:

- To redefine and expand the American consciousness to include realistic and sympathetic portrayals and representations of Latinos/Latinas.
- To Increase public awareness of the significance of the Latinos/Latinas in the creation of a diversified American theatrical tradition.
- To encourage and facilitate a culturally diverse and all-inclusive America by using art produced from a Latino/Latina perspective to teach, criticize and model.
- To use art produced from a Latino/Latina perspective to recreate the American mythology to include people of color.
- To provide a consistent platform for the serious investigation and caring illumination of the Latino/Latina experience.
- To stabilize and maintain a Latino/Latina artistic community by providing leadership, education, practical experience and employment.
- To stimulate new artistic representation that themselves are within Teatro Latino's *raison d'être*.

## ARTISTIC PLAN

### Goals:

Artistic quality should be maintained at present level and new measures should be introduced to enhance production quality in the future.

### Strategy:

1. Season selection and key artistic personnel should be identified one year prior to the beginning of the season.
2. Increase rehearsal time to meet the demands of production.
3. Hold open auditions for actors, directors, dancers and choreographers.
4. Increase the involvement of dramaturgy in performance preparation.
5. Travel for staff to research new scripts, attend symposia, etc.
6. Creation of new scripts and commissioning of playwrights.
7. Present national and international tours, lectures and other artistic programs which fall within Teatro Latino's raison d'être.
8. Increase salaries for artists.

### Goals:

Mix and diversity in artistic offerings is essential to the health and vitality of the program.

### Strategy:

1. The season's offerings should be balanced between entertainment and works that comment upon current social issues based on assessment of needs and preferences of primary audience.
2. Introduce at least one original work per season.
3. Create one original work (in addition to Cornerstone) in every other season.
4. Expand touring repertoire and administrative staff necessary to support program.
5. Offer a young people's performance series.
6. Establish relationships with colleges and university that include curriculum augmentation, internships and co-productions.



### CURRENT SITUATION

Teatro Latino de Minnesota is currently concerned with a number of administrative issues. These issues range from the increasing demands of our Main Stage season and programs, to the ever increasing expectations of our audience, to the establishment of a plan for continued stability and growth.

Teatro's goals are to be sure that our standards of artistic excellence are maintained, to secure a strong base of support, and continue to reach as wide an audience as possible.

To this end, the following is a brief summary of the means by which Teatro plans to achieve the afore mentioned goals:

Three and Five Year Long Range Plan - Following 13 years of continuous operation, Teatro is now in the position to ask, "Where do we go from here?" In the 1994-95 season, Teatro will formally embark on this study and plan. Teatro will seek the services of professionals to work with the board of directors, artistic director, and staff to develop a strategic plan of operation. The need for this study and plan will greatly assist Teatro to assure efficiently organized and fiscally responsible Latino theatre in our community.

Staffing - Teatro is currently applying for a McKnight Foundation Grant to pay for part-time services for the artistic director and to hire a general manager on a part-time basis. This position would greatly improve Teatro's efforts to (1) relieve the artistic director of 'day-to-day' administrative duties, (2) develop and implement season planning, and (3) provide another conduit for communication and information on the organization.

Funding - It is Teatro's intention to continue the fund development plan set forth in the 1993-94 season. This plan is to seek new sources of funding support (corporate and foundation), increase the contributions of individual donors, plan programs and/or products for greater earned income potential, as well as begin to seek funding from national sources. Teatro realizes the importance of a sound fund development plan to assure continued stability and growth.

Communications - The area of Communications (audience, publicity and press, and public relations) is crucial to supporting an organizations efforts to inform the community of its offerings. It is Teatro's intention to increase the public's awareness of Teatro Latino de Minnesota.

For Teatro to achieve the afore mentioned administrative goals will provide the thrust necessary to properly support and promote our product; fine theater concerned with the Latino/Latina experience.

TEATRO LATINO de MINNESOTA

1994 FINANCIAL STATEMENT

Category Description		1/1/94- 12/31/94
-----		
INCOME	Grant Income	
	METRO REGIONAL ARTS	\$7,500.00
	MN STATE ARTS CULT ON TOUR	\$3,000.00
	MPS COMMUNITY ARTS	\$1,250.00
	In-Kind Services	\$2,011.50
	Performance/LA FAMILIA	\$3,050.00
	Performance/PUPPETS	\$2,970.00
	Performance/DANCING W/THE MISSING	\$1,192.00
	Misc,	
	Sales - T-Shirts	\$40.00
	Workshop	\$1,113.00
		-----
	TOTAL INCOME	\$22,126.50
EXPENSES	Administration	\$2,655.18
	Advertising	\$100.00
	Bank Charges	\$120.00
	Directing	\$0.00
	Donations	\$0.00
	Fees-Dues-Memberships	\$25.00
	In-Kind Services(LA VERDAD NO DUELE)	\$500.00
	Postage	\$400.00
	Professional Fees	\$7,250.00
	DANCING W/ MISSING	\$6,000.00
	LA FAMILIA	\$700.00
	PUPPET SHOW	\$300.00
	ROSITA'S	\$250.00
	WORKSHOP	\$0.00
	Program Expenses	\$2,300.00
	DANCING W/ MISSING	\$1,400.00
	LA FAMILIA	\$400.00
	PUPPET SHOW	\$0.00
	ROSITA'S	\$0.00
	Sales - T-Shirts	\$500.00
	WORKSHOP	\$0.00
	Stipends	\$8,778.00
	DANCING W/ MISSING	\$3,500.00
	LA FAMILIA	\$1,725.00
	PUPPET SHOW	\$2,465.00
	WORKSHOP	\$1,088.00
	Rental Space	\$448.00
	Pillsbury	\$448.00
	Telephone (LA FAMILIA BOOKINGS)	\$60.00
	Transport-(Gas & Parking)	\$50.00
		-----
	TOTAL EXPENSES	\$22,686.18
	TOTAL INCOME/EXPENSE	(\$559.68)
	1993 BALANCE	\$933.60
		-----
	TOTAL BALANCE	\$373.92

Profit & Loss Statement  
1/1/93 Through 12/31/93

Category Description	1/1/93- 12/31/93
-----	
INCOME/EXPENSE	
INCOME	
Grant Income	
MAX93	\$2,367.00
In-Kind Services	\$2,148.00
Performance/LA FAMILIA	\$6,400.00
Performance/PUPPETS	\$10,480.00
Performance/T-SHIRTS	\$89.83
Misc,	\$17.00
	-----
TOTAL INCOME	\$21,501.83
EXPENSES	
Administration	\$748.00
Advertising	\$249.81
Bank Charges	\$72.70
Directing	\$1,400.00
Donations (Dancing Troup Mexico)	\$80.00
Fees-Dues-Memberships	\$60.00
In-Kind Services	\$805.59
Postage	\$304.90
Professional Fees	\$1,430.00
ACC'TING SVCS.	\$500.00
PUPPET SHOW	\$650.00
WORKSHOP	\$280.00
Program Expenses	\$814.50
LA FAMILIA	\$71.25
PUPPET SHOW	\$543.25
WORKSHOP	\$200.00
Stipends	\$14,631.37
LA FAMILIA	\$2,735.00
PUPPET SHOW	\$10,024.37
WORKSHOP	\$1,872.00
Rental Space	\$592.84
Pillsbury (LA FAMILIA)	\$392.84
CENTRO CULTURAL (Workshop)	\$200.00
Telephone (LA FAMILIA BOOKINGS)	\$36.52
Transport-(Gas & Parking)	\$90.00
	-----
TOTAL EXPENSES	\$20,568.23
TOTAL INCOME/EXPENSE	\$933.60

**TEATRO LATINO DE MINNESOTA**  
**BOARD MEMBERS**  
**1997**

**Irene Gomez Bethke**

Instituto de Arte y Cultura  
4649 Decatur Avenue N.  
New Hope, MN 55428  
825-1963 work 537-0469 home

**Ms. Maria Vega Carreras, chair**

Spanish Translating Services  
347 West Winona  
St. Paul, MN 55107  
296-6126 work 224-5750 home

**Franklin Curbelo**

Marketing and Translation Services  
2536 30<sup>th</sup> Avenue South  
Minneapolis, MN 55406  
824-6109 work

**Ana Mendez**

Founding Member of Teatro Latino  
1055 - 27<sup>th</sup> Avenue SE  
Minneapolis, MN 55414  
627-4151 work 331-2257 home

**Mr. Dipankar Mukherjee**

Artistic Director, Pangea World Theater  
2509 Dupont Avenue South, Apt. 209  
Minneapolis, MN 55405  
377-1728 home

**Carmen Robles, secretary/treasurer**

MN Department of Labor and Industry  
633 South Robert Street, At. 107  
St. Paul, MN 55107  
297-7199 work 290-2408 home

**Dionicio Valdez, vice chair**

Professor, Chicano Studies and History  
University of Minnesota  
181 Seymour Avenue SE  
Minneapolis, MN 55414  
624-4530 work 331-5990 home



P O Box 7496  
Minneapolis, MN 55407-0496

April 24, 1997

TEATRO LATINO DE MINNESOTA BOARD OF DIRECTORS

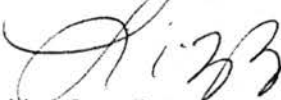
Dear Board Members and Staff:

Enclosed is a copy of the April 21<sup>st</sup> Board Meeting minutes and attachments, the by-laws, the 1997 Projected Budget, and the 1996 Financial Statement. A copy of the 1997 Actual Budget will be available at the next board meeting.

Please mark your calendars for a Board Development Meeting with Mr. David Ochoa on Saturday, May 10<sup>th</sup> from 3:00pm to 5:00pm at Kinko's conference room on 1609 South Robert Street in West St. Paul. Please bring this packet with you to the meeting and a list of questions you may have. You are also welcomed to bring names of candidates you recommend for the board meeting.

I look forward to seeing you on May 10<sup>th</sup>!

Sinceramente,



Lizz Cruz Petersen

4 quarters

B. O. D.

Wkg. Committee level

Exec Com.

Comman

small stipend

**TEATRO LATINO DE MINNESOTA**  
**BOARD MEETING**  
**April 21, 1997**

Meeting notes, Teatro Latino de MN Board Meeting 4/21/97  
Pillsbury House: 3501 Chicago Avenue South

Present at meeting were the following:

Irene Gomez Bethke  
Joy Chavarría (visitor)  
Maria Vega Carreras  
Ana Maria Mendez  
Dipankar Mukherjee  
Lizz Cruz Petersen (staff)  
Carmen Robles  
Deonicio Valdés

- I. The move for the election of new members - Maria Carreras, Dipankar Mukherjee was made by Mr. Valdés and seconded by Ms. Robles.
- II. The motion to approve the February 27, 1997 minutes was made by Ms. Robles and seconded by Ms. Mendez.
- III. Elections of officers of the board was voted on.
  - a. Mr. Valdés moved that the election be for an interim board for six months. Ms. Robles seconded it.
  - b. Mr. Valdés moved that two people must sign checks from among the board officers (president, vice president, secretary/treasurer) and/or artistic director. Ms. Carreras seconded it.
  - c. The election of board officers was held.
    1. **President of the Board of Directors: Ms. Maria Vega Carreras.** Ms. Carreras was nominated for president by Ms. Robles and seconded by Mr. Valdés. (Three times nominations were asked from the floor for position of president. And hearing no other nominations for the position the nominee is automatically elected to the position by acclamation.)
    2. **Vice-President of the Board of Directors: Mr. Deonicio Valdés.** Mr. Valdés was nominated by Mr. Mukherjee and seconded by Ms. Robles. (Three times nominations were asked from the floor for position of vice-president. And hearing no other nominations for the position the nominee is automatically elected to the position by acclamation.)
    3. **Secretary of the Board of Directors: Ms. Carmen Robles.** Ms. Robles was nominated by Ms. Carreras and seconded by Ms. Gomez-Bethke. (Three times nominations were asked from the floor for position of secretary. And hearing no other nominations for the position the nominee is automatically elected to the position by acclamation.)
    4. **Treasurer of the Board of Directors: Ms. Carmen Robles.** Ms. Robles was nominated by Ms. Carreras and seconded by Ms. Gomez-Bethke. (Three times nominations were asked from the floor for position of treasurer. And hearing no other nominations for the position the nominee is automatically elected to the position by acclamation.)
- IV. Merger was next on the agenda. Ms. Robles moved to table the issue for six months until the interim cycle ends. Ms. Carreras seconded the motion.

- V. Board Development - Artistic Director's report. Lizz Cruz Petersen met with David Ochoa (consultant) who made suggestions on developing the board and staff for Teatro. He suggested we write and apply to foundations asking for a Board Development grant. The purpose of the grant is:

1. To review and revise the by laws.
2. To expand the board of directors to broaden corporate, foundation and community outreach for a self-sustaining board.
3. To create workshops on board training and governance, expectations, and outcomes.
4. To plan fund-development skills and the role of the board as fund-raisers.
5. To initiate a planning process for a strategic formula for the establishment of an endowment to ensure that Teatro Latino will be here for the next generation.

Ms. Cruz Petersen applied to:

- a. Medtronic Foundation (\$20,000) - already submitted.
- b. Otto Bremer Foundation (\$20,000) - ready for submission.
- c. Dayton Hudson Foundation (\$?) - Lizz is meeting with Geol Wiers, program manager at Dayton Hudson Foundation for possibility of funding.

The proposed Program Budget was sent around the table and reviewed. Ms. Gomez-Bethke moved that the board is aware of and approves of the action of the artistic director. Ms. Robles seconded it. The motion was carried. Lizz will submit the 1997 Teatro Latino de Minnesota projected budget at the next board meeting.

- VI. Production Update was next on the agenda.

- a. **Ni Boca, Ni Sangre** is currently in rehearsal. It will be performed at the Cedar Riverside People's Center from May 22<sup>nd</sup> through June 7<sup>th</sup> at 8:00p.m. Ads have been placed in various newsletters, papers, etc. Copies for fliers are being donated by one of the volunteer's employer. Anne Saywer, the production manager, has been diligent in publicizing and finding contributions for the production.
- b. **Noche Latina** opens September 5<sup>th</sup> at Mixed Blood Theater and runs through September 14<sup>th</sup>.
- c. Plans for a director and actors workshop is contingent on funding.
- d. Two touring shows are currently in development:
  1. K-8 puppet show (*El Cuento del Coquí* - a Puerto Rican folktale; *The Black Doll* - a Cuban folktale and another yet not decided).
  2. Senior High - still undecided.

- VII. The next meeting is scheduled for Monday, May 19<sup>th</sup> at 7:00 p.m. The motion was made by Ms. Robles to adjourn the meeting and seconded by Mr. Valdés. Meeting adjourned at 8:28 p.m.

Notes taken by Deonicio Valdés and submitted by Lizz Cruz Petersen.





TEATRO LATINO DE MINNESOTA

3501 Chicago Ave. South Minneapolis, MN 55407

P O Box 7496  
Minneapolis, MN 55407-0496

April 28, 1997

Mr. Jack Rueler  
Mixed Blood Theater Company  
1501 South 4<sup>th</sup> Street  
Minneapolis, MN 55454

Dear Jack,

This is a note of appreciation for the support you and your staff have given to Teatro Latino. Thank you for the use of your space for auditions and meetings and for the resources you have provided us with.

Please extend a special thanks to your production manager, Chris Nelson. She is always polite and helpful and it is a pleasure working with her.

¡Muchas gracias!

Sinceramente,

*original signed*

Lizz Cruz Petersen  
Artistic Director

Maria Vega Carreras  
President, Board of Directors

4/28/97

TEATRO LATINO DE MINNESOTA  
1997 PROJECTED BUDGET

EXPENSE

Salary

Artistic Director	\$ 20,000.00
Assistant Direct.	\$ 10,500.00
FICA/FED/Unempl	\$ 3,000.00
	\$ 33,500.00

Space \$ 8,000.00

Programs

<i>Ni Boca, Ni Sangre</i>	\$ 20,000.00
<i>Noche Latina</i>	\$ 17,000.00
<i>Actors Wokshop</i>	\$ 2,000.00
<i>Touring Show</i>	\$ 5,000.00
<i>Board Develop</i>	\$ 26,300.00
	\$ 70,300.00

General Administration

Bookkeeper	\$ 500.00
Bank Svcs.	\$ 100.00
Outreach	\$ 1,000.00
Office Supplies	\$ 1,000.00
Postage	\$ 500.00
Subscriptions	\$ 100.00
	\$ 3,200.00

TOTAL \$ 115,000.00

4/28/97

# TEATRO LATINO DE MINNESOTA 1997 PROJECTED BUDGET

## INCOME

### Foundations

<i>McKnight</i>	\$ 35,000.00
<i>Jerome</i>	\$ 30,000.00
<i>Otto Bremer</i>	\$ 15,000.00
<i>Medtronic</i>	\$ 10,000.00
<i>MRAC</i>	\$ 7,500.00
<i>Dayton Hudson</i>	\$ 4,000.00
<i>Mpls Community</i>	\$ 1,000.00
	\$ 102,500.00

### Sales

<i>Program Ads</i>	\$ 1,000.00
<i>Box Office Sales</i>	\$ 4,000.00
<i>Tour Show Sales</i>	\$ 7,000.00
	\$ 11,000.00

### Donations

<i>Private</i>	\$ 1,000.00
<i>Corporate</i>	\$ 1,000.00
	\$ 2,000.00

TOTAL \$ 115,500.00

**NOTE TO 1996 FINANCIAL STATEMENT**

**THE FOLLOWING CHECKS WERE DEPOSITED TO TEATRO LATINO'S  
ACCOUNT AFTER DECEMBER 31, 1996 FOR DECEMBER'S PRODUCTION  
OF *BASEMENT REFUGEES*:**

Metropolitan Regional Arts Grant	\$7,500
----------------------------------	---------

National Endowment for the Arts Grant	\$5,000
---------------------------------------	---------



Date : 12/31/96

Time : 17:50

## Teatro Latino De Minnesota

Page 1

## Income Statement

For the Twelve Months Ended

December 31, 1996

REVISED

=====		=====			
Acct. Num.	Description	Balance		Balance	
		This Month	%	YTD	%
=====					
INCOME					
=====					
Revenues:					
-----					
41001	La Familia	0.00	0.0	0.00	0.0
41002	Noche Latina	0.00	0.0	0.00	0.0
41003	Dreaming with El Coqui	0.00	0.0	0.00	0.0
41004	Rosita's Jalepeno	0.00	0.0	0.00	0.0
41005	Real Women Have Curves	0.00	0.0	0.00	0.0
41006	Basement Refugees	1,027.00	0.0	1,027.00	0.0
44001	Interest Earned	37.57	0.0	112.46	0.0
-----					
	Total Revenues	1,064.57	0.0	1,139.46	0.0
Grants:					
-----					
42001	The Mcknight Foundatio	0.00	0.0	25,000.00	0.0
42003	Compas	0.00	0.0	0.00	0.0
42004	Metro Regional Arts	0.00	0.0	0.00	0.0
42005	MPS Community Arts	0.00	0.0	0.00	0.0
42006	NEA	0.00	0.0	0.00	0.0
42007	IDS	0.00	0.0	0.00	0.0
42008	Andersen Foundation	0.00	0.0	0.00	0.0
42009	MN State Arts Board Tour Grant	0.00	0.0	0.00	0.0
42010	Jerome Foundation Grant	6,000.00	0.0	13,000.00	0.0
-----					
	Total Grants	6,000.00	0.0	38,000.00	0.0
Donations:					
-----					
43001	V. McFerran	0.00	0.0	0.00	0.0
-----					
	Total Donations	0.00	0.0	0.00	0.0
-----					
	TOTAL INCOME	7,064.57	0.0	39,139.46	0.0
=====					