



Irene Gomez-Bethke Papers.

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JEROME FOUNDATION

West 1050 First National Bank Building
332 Minnesota Street
Saint Paul, Minnesota 55101-1312
(612) 224-9431 Fax (612) 224-3439
Toll Free in Minnesota & New York City
1-800-995-3766

March 15, 1996

Ms. Lizz Cruz Petersen
Artistic Director
Teatro Latino de Minnesota
3501 Chicago Avenue South
Minneapolis, Minnesota 55407

Dear Lizz:

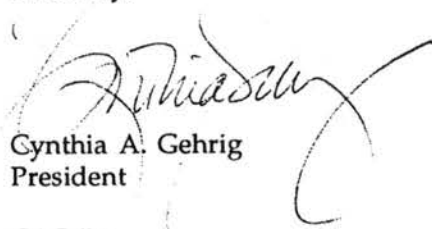
It is my pleasure to advise you that the Directors of Jerome Foundation, at their recent Board meeting, authorized a grant of \$14,000 in support of the development and commissioning of new works as outlined in the proposal submitted to the Foundation. This grant is conditioned upon receipt of interim and final program and financial reports. The first such report will be due six months from now and the final report 13 months from now.

Please complete the enclosed Grant Agreement Form to indicate your acceptance of this grant and its accompanying reporting requirement. We also wish to have a clear idea from you how Jerome funds would be allocated to the projects outlined in your proposal. Given the responses of other funders and the Jerome Foundation's level of subsidy, we need to know how many of the projects contained in the proposal will actually be undertaken, and across what span of time. Perhaps we should meet to go over this.

The grant will be paid in two installments: \$7,000 on or about April 1, 1996, and \$6,000 on or about August 1, 1996. Please advise if you would prefer a different schedule.

Please keep us advised of all upcoming production dates so that we can place them on our master calendar as a means of encouraging Board members and staff to attend your productions. Thank you for the opportunity to offer support.

Sincerely,



Cynthia A. Gehrig
President

CAG/lg

Enclosure

cc: Board Chair

3/24/96

Irene,

the following names are of
people I recommend for board
members:

Maria Rubin, nurse
690-2911 (H)
623-5342 (W)

Patricia Beckford, prof. of Latin American
729-7573 (H) Studies
638-6400 (W)

Tessa Bidal, Artistic Director, SWM
~~221~~ 221-4560 (W)

Joe Menjares (He'll be back in town in
827-2928 (office) May)
822-2104 (restaurant)

Diego Vazquez, poet, novelist
490-0365 (H)

I ^{can} send you more information if
needed.

take care,

hizz Cruz Petersen

7:15 p.m.
started

4/24/96

1. Minutes corrected to read (p. 2, 1 para 2nd 5)

2. Sept 16, 1996
middle of Oct.

Y2 \$ — Brumont
NEA — Refugee apponite - political

\$ — "Santos"
Jerome — Enrique

— Acting Workshop

April 1st.

1 yr - BOD. 97

2 yr. BOD 97/98/~~99~~

3 yr. BOD 97/98/99

Date : 12/31/95
Time : 21:28

Teatro Latino De Minnesota
Balance Sheet
December 31, 1995

Page 1

=====					
Acct. Num.	Description	Balance		Balance	
		This Month	%	YTD	%
=====					
ASSETS					
=====					
110301	Park Bank Checking Account	-1942.76	0.0	4366.84	0.0
110302	Park Bank Savings Account	0.00	0.0	974.70	0.0
1101021	Setup Cash Clearing Account	0.00	0.0	-5073.29	0.0

	Total Assets	-1942.76	0.0	268.25	0.0
=====					

LIABILITIES AND EQUITY

=====					
210203	FICA Tax - Employee	-80.60	0.0	0.00	0.0
210204	Medicare Tax - Employee	-18.85	0.0	0.00	0.0
210205	Federal Tax - Employee	-115.00	0.0	0.00	0.0
210206	State Tax - Employee	-58.00	0.0	0.00	0.0

	Total Liabilities	-272.45	0.0	0.00	0.0

EQUITY

=====					
32	Retained Earnings	0.00	0.0	0.00	0.0
	Current Earnings	-1670.31	0.0	268.25	0.0

	Total Equity	-1670.31	0.0	268.25	0.0

	Total Liabilities & Equity	-1942.76	0.0	268.25	0.0
=====					

Approved
1-24-96

Date : 12/31/95

Teatro Latino De Minnesota

Page 1

Time : 21:29

Income Statement

For the Period Ended

December 31, 1995

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

INCOME

=====

Revenues:

```
-----
41001  La Familia                0.00  0.0    3350.00  0.0
41002  Noche Latina                0.00  0.0     390.00  0.0
41003  Dreaming with El Coqui        0.00  0.0    1288.00  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
44001  Interest Earned               0.00  0.0      14.51  0.0
-----
Total Revenues                0.00  0.0    5042.51  0.0
```

Grants:

```
-----
42001  The Mcknight Foundatio        0.00  0.0    20000.00  0.0
42003  Compas                       0.00  0.0       0.00  0.0
42004  Metro Regional Arts          0.00  0.0    78500.00  0.0
42005  MPS Community Arts           0.00  0.0    1000.00  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    -400.00  0.0
42010  Jerome Foundation Grant       0.00  0.0    -200.00  0.0
-----
Total Grants                  0.00  0.0    27900.00  0.0
```

Donations:

```
-----
43001  V. McFerran                  0.00  0.0     100.00  0.0
-----
Total Donations              0.00  0.0     100.00  0.0
-----
TOTAL INCOME                  0.00  0.0    33042.51  0.0
=====
```

Time : 21:29

December 31, 1995

Page 2

%

EXPENSES

Total General & Admin Expenses	1655.94	0.0	16310.79	0.0
--------------------------------	---------	-----	----------	-----

PERFORMANCE EXPENSES

Total Performance Expenses:	14.37	0.0	16463.47	0.0
-----------------------------	-------	-----	----------	-----

NET INCOME

Net Income	-1670.31	0.0	268.25	0.0
------------	----------	-----	--------	-----

Date : 12/31/95

Teatro Latino De Minnesota

Page 1

Time : 21:31

Performance Analysis

For the Period Ended

December 31, 1995

```

=====
Acct. Num. Description                Balance      Balance
                                     This Month    %   YTD      %
=====
                                LA FAMILIA
                                =====
41001  Revenues:                      0.00  0.0    3350.00  0.0
-----
      Total Revenues:                0.00  0.0    3350.00  0.0
-----

Expenses:
-----

540101  Advertising                   14.37  0.0     24.37  0.0
540102  Stipend                        0.00  0.0    1500.00  0.0
540103  Stage Manager                    0.00  0.0     300.00  0.0
540105  Rental Van                       0.00  0.0     314.30  0.0
540106  Fuel                           0.00  0.0     74.50  0.0
540107  Dining                          0.00  0.0     100.00  0.0
540108  Hotel                           0.00  0.0     358.89  0.0
-----
      Total Expenses                  14.37  0.0    2672.06  0.0
-----

NET PROFIT (OR LOSS)                 -14.37  0.0     677.94  0.0
=====

```

Date : 12/31/95

Teatro Latino De Minnesota

Page 2

Time : 21:31

Performance Analysis

For the Period Ended

December 31, 1995

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

NOCHE LATINA

=====

41002	Revenues:	0.00	0.0	390.00	0.0
-------	-----------	------	-----	--------	-----

	Total Revenues:	0.00	0.0	390.00	0.0
--	-----------------	------	-----	--------	-----

Expenses:

540201	Advertising	0.00	0.0	476.25	0.0
540202	Stipend	0.00	0.0	550.00	0.0
540203	Stage Manager	0.00	0.0	200.00	0.0
540204	Director	0.00	0.0	500.00	0.0
540205	Designer	0.00	0.0	450.00	0.0
540206	Equipment Rental	0.00	0.0	53.35	0.0
540207	Reception	0.00	0.0	65.11	0.0
540208	Props	0.00	0.0	84.35	0.0
540209	Box Office Space Rental	0.00	0.0	175.00	0.0

	Total Expenses:	0.00	0.0	2554.06	0.0
--	-----------------	------	-----	---------	-----

	NET PROFIT (OR LOSS)	0.00	0.0	-2164.06	0.0
--	----------------------	------	-----	----------	-----

Date : 12/31/95

Teatro Latino De Minnesota

Page 3

Time : 21:31

Performance Analysis

For the Period Ended

December 31, 1995

=====

Acct. Num.	Description	Balance This Month	%	Balance YTD	%
------------	-------------	-----------------------	---	----------------	---

=====

DREAMING WITH EL COQUI

=====

41003	Revenues:	0.00	0.0	1288.00	0.0
42004	GRANT - Metro Regional Arts	0.00	0.0	8500.00	0.0
				5.66	
	Total Revenues:	0.00	0.0	9788.00	0.0

Expenses:

540301	Advertising	0.00	0.0	529.79	0.0
540302	Stipend	0.00	0.0	4400.00	0.0
540304	Director	0.00	0.0	3000.00	0.0
540305	Designer	0.00	0.0	1300.00	0.0
540307	Reception	0.00	0.0	71.81	0.0
540308	Props	0.00	0.0	258.90	0.0
540309	Box Office Rental	0.00	0.0	448.00	0.0
540310	Videotape	0.00	0.0	286.00	0.0

Total Expenses:	0.00	0.0	10294.50	0.0
-----------------	------	-----	----------	-----

NET PROFIT (OR LOSS)

0.00	0.0	-506.50	0.0
------	-----	---------	-----

=====

TEATRO LATINO de MINNESOTA

1996 BUDGET

Category Description 1/1/96-12/31/96

INCOME		
Grant Income		
DAYTON HUDSON		\$5,000.00
JEROME FOUNDATION		\$20,000.00
MCKNIGHT FOUNDATION		\$35,000.00
METRO REGIONAL ARTS		\$7,500.00
MPS COMMUNITY ARTS		\$2,000.00
NEA		\$5,000.00
Performance/FALL PRODUCTION		\$4,500.00
Performance/NOCHE LATINA		\$4,500.00
Performance/SUMMER PRODUCTION		\$4,500.00
Performance/ROSITA'S JALAPENO		\$1,100.00
Workshops(Acting/Writing/Director)		\$2,000.00
Donations		\$3,900.00

TOTAL INCOME		\$91,100.00
EXPENSES		
Administration(2)		\$32,000.00
Advertising		\$3,000.00
Bank Charges		\$150.00
Directing		\$7,500.00
Donations		\$200.00
Fees-Dues-Memberships		\$50.00
In-Kind Services		\$1,000.00
Postage		\$1,000.00
Professional Fees		\$8,300.00
FALL PRODUCTION	\$2,600.00	
NOCHE LATINA	\$2,600.00	
SUMMER PRODUCTION	\$2,600.00	
ROSITA'S...	\$500.00	
Program Expenses		\$11,600.00
FALL PRODUCTION	\$3,700.00	
NOCHE LATINA	\$4,000.00	
SUMMER PRODUCTION	\$3,600.00	
ROSITA'S...	\$200.00	
WORKSHOP	\$100.00	
Stipends		\$20,550.00
FALL PRODUCTION	\$3,400.00	
NOCHE LATINA	\$10,500.00	
SUMMER PRODUCTION	\$3,400.00	
ROSITA'S...	\$1,250.00	
WORKSHOP	\$2,000.00	
Rental Space		\$5,000.00
Telephone (BOOKINGS)		\$200.00
Transport-(Gas & Park for Tour Show)		\$300.00
(Air & Lodging)		\$6,200.00

TOTAL EXPENSES		\$90,850.00
TOTAL INCOME/EXPENSE		\$250.00

TEATRO LATINO de MINNESOTA
1996 FALL PRODUCTION "SANTOS"
BUDGET

INCOME

1) Earned Income

A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	400

Total Earned Income	\$4,900

2) Grants and Contributions

A) Individual Contributions	300
B) Foundations	
Jerome Foundation	5,000
McKnight Foundation	3,000
Minneapolis Arts Commission	1,000
C) Business and Industry	
IDS	500
D) Other	
Fundraising	500

Total Grants and Contributions	\$10,300
E) TOTAL INCOME	\$15,200

TEATRO LATINO de MINNESOTA
1996 FALL PRODUCTION "SANTOS"
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	3,000
Production Manager	1,600
Stagemanager	1,000

Subtotal	5,600
----------	-------

B) Artistic

Actors 6 @ \$500 each	3,000
--------------------------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400
----------	-------

TOTAL PERSONNEL	\$10,000
-----------------	----------

2) Supplies

Set materials	1,000
Costumes/Props	400

1,400

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

2,500

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svs.	300

1,100

5) Other Expenses

Misc.	200
-------	-----

200

TOTAL EXPENSE

\$15,200

TEATRO LATINO de MINNESOTA
NOCHE LATINA
BUDGET

INCOME

1) Earned Income

A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	300

Total Earned Income	<u>\$4,800</u>
---------------------	----------------

2) Grants and Contributions

A) Individual Contributions	200
-----------------------------	-----

B) Foundations

McKnight Foundation	1,600
Jerome Foundation	5,000
MRAC	7,500

C) Business and Industry

IDS	500
-----	-----

D) Other

Fundraising	500
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Total Grants	<u>\$15,300</u>
--------------	-----------------

E) TOTAL INCOME	\$20,100
-----------------	----------

TEATRO LATINO de MINNESOTA
NOCHE LATINA
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	1,500
Production Manager	1,600
Stagemanager	1,000

Subtotal	4,100
----------	-------

B) Artistic

Artists 10 @ \$500 each	5,000
(4 Poets, 4 Playwrights, 2 Visual Artists)	
Actors 7 @ \$300 each	2,100
Musician	2,000

Subtotal	9,100
----------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400
----------	-------

TOTAL PERSONNEL	\$14,600
-----------------	----------

2) Supplies

Set materials	1,000
Costumes/Props	400
Visual arts supplies	300

Subtotal	1,700
----------	-------

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

Subtotal	2,500
----------	-------

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svs.	300

Subtotal	1,100
----------	-------

5) Other Expenses (Misc.)

Subtotal	200
----------	-----

TOTAL EXPENSE

TOTAL EXPENSE	\$20,100
---------------	----------

TEATRO LATINO de MINNESOTA
1996 SUMMER PRODUCTION
BUDGET

INCOME

1) Earned Income

A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	400

Total Earned Income	\$4,900

2) Grants and Contributions

A) Individual Contributions	400
B) Foundations	
Dayton Hudson	5,000
McKnight Foundation	3,000
Minneapolis Arts Commission	1,000
National Endowment for the Arts *	5,000
C) Business and Industry	
IDS	500
D) Other	
Fundraising	500

Total Grants and Contributions	\$15,400
E) TOTAL INCOME	\$20,300

* Secured

TEATRO LATINO de MINNESOTA
1996 SUMMER PRODUCTION
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	3,000
Production Manager	1,600
Stagemanager	1,000

Subtotal	5,600
----------	-------

B) Artistic

Actors 2 @ \$1,000 each	2,000
----------------------------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400
----------	-------

TOTAL PERSONNEL	\$9,000
-----------------	---------

2) Supplies

Set materials	1,000
Costumes/Props	500

1,500

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

2,500

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svcs.	300

1,100

5) Other Expenses

Transportation & Lodging (Director)	2,100
Transportation & Lodging (Actors)	4,100

6,200

TOTAL EXPENSE	\$20,300
---------------	----------



TEATRO LATINO DE MINNESOTA

3501 Chicago Ave. South Minneapolis, MN 55407

January 30, 1996

TEATRO LATINO DE MINNESOTA, a bilingual-multicultural theatre company established 14 years ago for the purpose of developing and nourishing social and cultural awareness within the Latino community as well as the community at large, is seeking to fill the following position:

Managing Director, part-time employment, 10 hours per week.

Responsibilities include:

- co-ordination of mass mailings
- co-ordination of meetings
- 1 general administration
 - phone
 - mail
 - maintenance of mailing list
- ~~eventually~~ responsible for check writing
- ~~assistance~~ with grant writing and follow up meetings w f
- ~~assistance~~ with individual donor campaign
- work on one major fund raising event in 1996.

b)

Send resumes to:

Teatro Latino de Minnesota
Lizz Cruz Petersen
6380 137th Street West
Apple Valley, MN 55124

For information call 612-2314..

TEATRO LATINO DE MINNESOTA

MAY 24, 1995

AGENDA

April 25

I. ✓ Approval of Agenda/Minutes ✓

II. ✓ Budget ✓

*Update on grants \$7,500

Mpls. Arts Com.

III. Upcoming Events ✓

*Real Women Have Curves ✓

*Dreaming with el Coqui ✓ 195

*Acting Workshop ✓ *Eva Lopez*

*Directing Workshop - 1/2 \$ received - Aug. 14 - Free!

*Rosita's Jalapeno Kitchen *Eva Lopez Virginia / Lizz*

IV. ✓ Update on Past Events

*Noche Latina ✓ Success!

V. ✓ Misc. *Good Recruitment* a.k.

Jose's Friends - contribution ✓

b. Board Meetings

c. Committees *New Bylaws*

d. Staff Recruitment *2. Side*

1. Job Descript. 2 -

2. Contracts

VI. Adjournment

Teatro Latino de MN - Dennis

Jan. 24, 1996

Agenda

Not 643

\$ Grants.

27,900

1. approval of '95 budget / season
\$4,333, NEA \$5,000 (Update on Grants) \$ McKnight 35,000.

Gen Admin

\$16,310

16 462

32,772

upcoming events

3. Personnel

4. misc.

Jerome - \$20,000 ops. June.

Ben. Campbell - Dayton Hudson.

Cindy Barnett.

\$36.

5. Ad government

Feb. La Fam

M,

8510

1298

97 98 rev.

10 294 expense
- 5

Date : 12/31/95

Teatro Latino De Minnesota

Page 1

Time : 21:28

Balance Sheet

December 31, 1995

=====					
Acct. Num.	Description	Balance		Balance	
		This Month	%	YTD	%
=====					
ASSETS					
=====					
110301	Park Bank Checking Account	-1942.76	0.0	4366.84	0.0
110302	Park Bank Savings Account	0.00	0.0	974.70	0.0
1101021	Setup Cash Clearing Account	0.00	0.0	-5073.29	0.0

	Total Assets	-1942.76	0.0	268.25	0.0
=====					

LIABILITIES AND EQUITY

=====					
210203	FICA Tax - Employee	-80.60	0.0	0.00	0.0
210204	Medicare Tax - Employee	-18.85	0.0	0.00	0.0
210205	Federal Tax - Employee	-115.00	0.0	0.00	0.0
210206	State Tax - Employee	-58.00	0.0	0.00	0.0
Total Liabilities		-272.45	0.0	0.00	0.0

EQUITY

=====					
32	Retained Earnings	0.00	0.0	0.00	0.0
	Current Earnings	-1670.31	0.0	268.25	0.0
Total Equity		-1670.31	0.0	268.25	0.0
Total Liabilities & Equity		-1942.76	0.0	268.25	0.0
=====					

Approved
1-24-96

Date : 12/31/95
Time : 21:29

Teatro Latino De Minnesota
Income Statement
For the Period Ended
December 31, 1995

Page 1

=====

Acct. Num.	Description	Balance This Month	%	Balance YTD	%
------------	-------------	-----------------------	---	----------------	---

=====

INCOME

=====

Revenues:

41001	La Familia	0.00	0.0	3350.00	0.0
41002	Noche Latina	0.00	0.0	390.00	0.0
41003	Dreaming with El Coqui	0.00	0.0	1288.00	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
44001	Interest Earned	0.00	0.0	14.51	0.0

Total Revenues	0.00	0.0	5042.51	0.0
----------------	------	-----	---------	-----

Grants:

42001	The Mcknight Foundatio	0.00	0.0	20000.00	0.0
42003	Compas	0.00	0.0	0.00	0.0
42004	Metro Regional Arts	0.00	0.0	7,8500.00	0.0
42005	MPS Community Arts	0.00	0.0	1000.00	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	-400.00	0.0
42010	Jerome Foundation Grant	0.00	0.0	-200.00	0.0

Total Grants	0.00	0.0	27900.00	0.0
--------------	------	-----	----------	-----

Donations:

43001	V. McFerran	0.00	0.0	100.00	0.0
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Total Donations	0.00	0.0	100.00	0.0
-----------------	------	-----	--------	-----

TOTAL INCOME	0.00	0.0	33042.51	0.0
--------------	------	-----	----------	-----

=====

Date : 12/31/95

Teatro Latino De Minnesota

Page 2

Time : 21:29

Income Statement

For the Period Ended

December 31, 1995

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

GENERAL & ADMINISTRATIVE
EXPENSES

```
=====
```

5301	Bank Service Charges	16.04	0.0	145.28	0.0
5302	Donations	0.00	0.0	100.00	0.0
5303	Bookkeeper	63.00	0.0	486.00	0.0
5304	Subscriptions	0.00	0.0	20.00	0.0
5311	Postage	0.00	0.0	102.92	0.0
5317	Office Supplies	0.00	0.0	403.63	0.0
5320	Workshop-Grants	0.00	0.0	2223.85	0.0
5350	Wages - Lizz Petersen	1300.00	0.0	11700.00	0.0
5351	FICA Tax - Employer	161.20	0.0	725.40	0.0
5352	Medicare Tax - Employer	37.70	0.0	169.71	0.0
5353	MN Unemployment Fund	78.00	0.0	234.00	0.0
Total General & Admin Expenses		1655.94	0.0	16310.79	0.0

PERFORMANCE EXPENSES

```
=====
```

5401	La Familia	14.37	0.0	2672.06	0.0
5402	Noche Latina	0.00	0.0	2554.06	0.0
5403	Dreaming with El Coqui	0.00	0.0	11037.35	0.0
5404	Director Workshop	0.00	0.0	200.00	0.0
Total Performance Expenses:		14.37	0.0	16463.47	0.0

NET INCOME

```
=====
```

Net Income	-1670.31	0.0	268.25	0.0
------------	----------	-----	--------	-----

```
=====
```

Date : 12/31/95

Teatro Latino De Minnesota

Page 1

Time : 21:31

Performance Analysis

For the Period Ended

December 31, 1995

```

=====
Acct. Num. Description                Balance      Balance
                                     This Month    %   YTD      %
=====
                                LA FAMILIA
                                =====
41001  Revenues:                      0.00  0.0    3350.00  0.0
-----
      Total Revenues:                  0.00  0.0    3350.00  0.0
-----

      Expenses:
      -----

540101  Advertising                    14.37  0.0     24.37  0.0
540102  Stipend                       0.00  0.0    1500.00  0.0
540103  Stage Manager                  0.00  0.0     300.00  0.0
540105  Rental Van                     0.00  0.0     314.30  0.0
540106  Fuel                          0.00  0.0      74.50  0.0
540107  Dining                        0.00  0.0     100.00  0.0
540108  Hotel                         0.00  0.0     358.89  0.0
-----
      Total Expenses                    14.37  0.0    2672.06  0.0
-----

NET PROFIT (OR LOSS)                  -14.37  0.0     677.94  0.0
=====

```

Date : 12/31/95
Time : 21:31

Teatro Latino De Minnesota
Performance Analysis
For the Period Ended
December 31, 1995

Page 2

=====		=====			
Acct. Num.	Description	Balance		Balance	
		This Month	%	YTD	%
=====		=====			
NOCHE LATINA		=====			
41002	Revenues:	0.00	0.0	390.00	0.0

	Total Revenues:	0.00	0.0	390.00	0.0

Expenses:		-----			
540201	Advertising	0.00	0.0	476.25	0.0
540202	Stipend	0.00	0.0	550.00	0.0
540203	Stage Manager	0.00	0.0	200.00	0.0
540204	Director	0.00	0.0	500.00	0.0
540205	Designer	0.00	0.0	450.00	0.0
540206	Equipment Rental	0.00	0.0	53.35	0.0
540207	Reception	0.00	0.0	65.11	0.0
540208	Props	0.00	0.0	84.35	0.0
540209	Box Office Space Rental	0.00	0.0	175.00	0.0

	Total Expenses:	0.00	0.0	2554.06	0.0

NET PROFIT (OR LOSS)		0.00	0.0	-2164.06	0.0
		=====			

Date : 12/31/95
Time : 21:31

Teatro Latino De Minnesota
Performance Analysis
For the Period Ended
December 31, 1995

Page 3

=====					
Acct. Num.	Description	Balance		Balance	
		This Month	%	YTD	%
=====					
DREAMING WITH EL COQUI					
=====					
41003	Revenues:	0.00	0.0	1288.00	0.0
42004	GRANT - Metro Regional Arts	0.00	0.0	8500.00	0.0

Total Revenues:		0.00	0.0	9788.00	0.0

Expenses:					

540301	Advertising	0.00	0.0	529.79	0.0
540302	Stipend	0.00	0.0	4400.00	0.0
540304	Director	0.00	0.0	3000.00	0.0
540305	Designer	0.00	0.0	1300.00	0.0
540307	Reception	0.00	0.0	71.81	0.0
540308	Props	0.00	0.0	258.90	0.0
540309	Box Office Rental	0.00	0.0	448.00	0.0
540310	Videotape	0.00	0.0	286.00	0.0

Total Expenses:		0.00	0.0	10294.50	0.0

NET PROFIT (OR LOSS)		0.00	0.0	-506.50	0.0
=====					

TEATRO LATINO de MINNESOTA

1996 BUDGET
Category Description 1/1/96-12/31/96

INCOME		
Grant Income		
DAYTON HUDSON	\$5,000.00	
JEROME FOUNDATION	\$20,000.00	ops
MCKNIGHT FOUNDATION	\$35,000.00	-ops
METRO REGIONAL ARTS	\$7,500.00	
MPS COMMUNITY ARTS	\$2,000.00	-
NEA	\$5,000.00	-
Performance/FALL PRODUCTION	\$4,500.00	
Performance/NOCHE LATINA	\$4,500.00	
Performance/SUMMER PRODUCTION	\$4,500.00	
Performance/ROSITA'S JALAPENO	\$1,100.00	
Workshops (Acting/Writing/Director)	\$2,000.00	
Donations	\$3,900.00	

TOTAL INCOME	\$91,100.00	
EXPENSES		
Administration (2)	\$32,000.00	
Advertising	\$3,000.00	
Bank Charges	\$150.00	
Directing	\$7,500.00	
Donations	\$200.00	
Fees-Dues-Memberships	\$50.00	
In-Kind Services	\$1,000.00	
Postage	\$1,000.00	
Professional Fees	\$8,300.00	
FALL PRODUCTION	\$2,600.00	
NOCHE LATINA	\$2,600.00	
SUMMER PRODUCTION	\$2,600.00	
ROSITA'S...	\$500.00	
Program Expenses	\$11,600.00	
FALL PRODUCTION	\$3,700.00	
NOCHE LATINA	\$4,000.00	
SUMMER PRODUCTION	\$3,600.00	
ROSITA'S...	\$200.00	
WORKSHOP	\$100.00	
Stipends	\$20,550.00	
FALL PRODUCTION	\$3,400.00	
NOCHE LATINA	\$10,500.00	
SUMMER PRODUCTION	\$3,400.00	
ROSITA'S...	\$1,250.00	
WORKSHOP	\$2,000.00	
Rental Space	\$5,000.00	
Telephone (BOOKINGS)	\$200.00	
Transport-(Gas & Park for Tour Show)	\$300.00	
(Air & Lodging)	\$6,200.00	

TOTAL EXPENSES	\$90,850.00	
TOTAL INCOME/EXPENSE	\$250.00	

TEATRO LATINO de MINNESOTA
1996 FALL PRODUCTION "SANTOS"
BUDGET

INCOME

1) Earned Income

A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	400

Total Earned Income	\$4,900

2) Grants and Contributions

A) Individual Contributions	300
B) Foundations	
Jerome Foundation	5,000
McKnight Foundation	3,000
Minneapolis Arts Commission	1,000
C) Business and Industry	
IDS	500
D) Other	
Fundraising	500

Total Grants and Contributions	\$10,300

E) TOTAL INCOME	\$15,200
-----------------	----------

TEATRO LATINO de MINNESOTA
1996 FALL PRODUCTION "SANTOS"
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	3,000
Production Manager	1,600
Stagemanager	1,000

Subtotal	5,600
----------	-------

B) Artistic

Actors 6 @ \$500 each	3,000
-----------------------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400
----------	-------

TOTAL PERSONNEL	\$10,000
-----------------	----------

2) Supplies

Set materials	1,000
Costumes/Props	400

1,400

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

2,500

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svs.	300

1,100

5) Other Expenses

Misc.	200
-------	-----

200

TOTAL EXPENSE	\$15,200
---------------	----------

TEATRO LATINO de MINNESOTA
NOCHE LATINA
BUDGET

INCOME

1) Earned Income	
A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	300

Total Earned Income	\$4,800
2) Grants and Contributions	
A) Individual Contributions	200
B) Foundations	
McKnight Foundation	1,600
Jerome Foundation	5,000
MRAC	7,500
C) Business and Industry	
IDS	500
D) Other	
Fundraising	500

Total Grants	\$15,300
E) TOTAL INCOME	\$20,100

TEATRO LATINO de MINNESOTA
NOCHE LATINA
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	1,500
Production Manager	1,600
Stagemanager	1,000

Subtotal	4,100
----------	-------

B) Artistic

Artists 10 @ \$500 each	5,000
(4 Poets, 4 Playwrights, 2 Visual Artists)	
Actors 7 @ \$300 each	2,100
Musician	2,000

Subtotal	9,100
----------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400
----------	-------

TOTAL PERSONNEL	\$14,600
-----------------	----------

2) Supplies

Set materials	1,000
Costumes/Props	400
Visual arts supplies	300

1,700

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

2,500

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svs.	300

1,100

5) Other Expenses (Misc.)

200

TOTAL EXPENSE

\$20,100

TEATRO LATINO de MINNESOTA
1996 SUMMER PRODUCTION
BUDGET

INCOME

1) Earned Income

A) Admissions (Box Office)	4,500
B) Rosita's Jalapeno Kitchen Tour	400

Total Earned Income	\$4,900

2) Grants and Contributions

A) Individual Contributions	400
B) Foundations	
Dayton Hudson	5,000
McKnight Foundation	3,000
Minneapolis Arts Commission	1,000
National Endowment for the Arts *	5,000
C) Business and Industry	
IDS	500
D) Other	
Fundraising	500

Total Grants and Contributions	\$15,400
E) TOTAL INCOME	\$20,300

* Secured

TEATRO LATINO de MINNESOTA
1996 SUMMER PRODUCTION
BUDGET

EXPENSES

1) Personnel

A) Administrative

Director	3,000
Production Manager	1,600
Stagemanager	1,000

Subtotal	5,600

B) Artistic

Actors 2 @ \$1,000 each	2,000
----------------------------	-------

C) Designers/Technicians

Set Designer/Construction	500
Costume Designer	200
Light Designer/Technician	500
Postcard Designer	200

Subtotal	1,400

TOTAL PERSONNEL	\$9,000
-----------------	---------

2) Supplies

Set materials	1,000
Costumes/Props	500

	1,500

3) Space/Equipment

Space Rental	1,500
Light Equipment	500
Sound Equipment	500

	2,500

4) Publicity/Promotion

Printing: Flyers/Postcards	800
Mailings - Postage & Mailing Svcs.	300

	1,100

5) Other Expenses

Transportation & Lodging (Director)	2,100
Transportation & Lodging (Actors)	4,100

	6,200

TOTAL EXPENSE	\$20,300
---------------	----------



INSTITUTO DE ARTE Y CULTURA

3501 Chicago Avenue • Minneapolis, MN 55407

November 28, 1994

BOARD OF DIRECTORS

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Arts Economic Development
Specialist
Minneapolis Community Development
Agency

Doreen M. Varela

Attorney
Centro Legal Inc.

EXECUTIVE DIRECTOR

Irene Gomez-Bethke

TO WHOM IT MAY CONCERN:

This letter is in support and endorses the project
" NOCHE LATINA " by the TEATRO LATINO DE MINNESOTA,
during the time frame of the Cinco de Mayo celebration.

This project will showcase the work of Latina writers
and their works (poetry, playwriting, ect.).

This project is one of the projects approved by the
Board of Directors at a regular scheduled Board
of Director's Meeting in 1994.

Sincerely,

Irene Gomez Bethke,
Chair of the Board of Directors
for TEATRO LATINO DE MINNESOTA



INSTITUTO DE ARTE Y CULTURA

3501 Chicago Avenue • Minneapolis, MN 55407

May 24, 1995

Ms. Julie Mackel
Metropolitan Regional Arts Council
2324 University Avenue West
Suite 114
St. Paul, MN 55114

Dear Ms. Mackel:

Due to circumstances beyond our control, Teatro Latino de Minnesota will not be producing *Real Women Have Curves* this July. Instead, we have decided to produce *Dreaming With El Coqui*, an original play by Lizz Cruz Petersen.

The reason for the change in the program is because of the increase in royalty charges for *Real Women Have Curves*. The playwright's agent has decided to charge \$5,000 for the rights of the play. This was unacceptable to us as board members and core members at Teatro Latino.

After reviewing several other options, the advisory committee met to decide on an alternative play. They then conferred with the board of directors. Teatro Latino has decided that Ms. Cruz Petersen's play fits the parameters of the original proposal that 'promotes Latina playwrights who serve as positive role models for Latina women, and their plays that portray women in a positive light through its strong character roles.' Furthermore, the organization 'assures accessibility to local artists by supporting those seeking the opportunity to produce their own original works.'

Dreaming With El Coqui deals with the relationship of a mother and daughter while educating the audience on the history, culture and struggles of the Puerto Rican people. It documents the current Puerto Rican experience, as seen through the playwright's eyes, and the social, economic, and historical factors which have influenced it. As with *Real Women Have Curves*, this play also deals with 'respect for tradition as well as rejection for tradition; women who define women; about women who nurture women.' The play deals with non-verbal abuse, emotional and mental, in a humorous way. Yet it is also ultimately optimistic.

BOARD OF DIRECTORS

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Phill Lindsay
Arts Economic Development
Specialist
Minneapolis Community Development
Agency

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Roman Gomez
President, Images One Inc.

Dr. Frances Martinez-Hancock, Ph.D.
Concordia College
St. Paul

Doreen M. Varela
Attorney
Centro Legal Inc.

EXECUTIVE DIRECTOR

Irene Gomez-Bethke

The mother and daughter, through different circumstances suffer from the same paradigm of existence: feelings of dislocation and internalized conflicts. The mother mentally stays and loves the island she was forced to leave. This leads her to be looked at as a foreigner, even though she has been in the United States for twenty-five years. The daughter, being oblivious of the conflicting truth of her mother, decides to do all that is of academic rightness - going to college and then to law school. But she realizes that she is still perceived as a person being unable to explain herself completely due to her own lack of understanding of her mother's culture and conflict.

Ms. Cruz Petersen is a recipient of a Minnesota State Arts Board Career Opportunity Grant to work with Rodrigo Duarte Clark, playwright and artistic director for Teatro de la Esperanza in San Francisco. She is also a recipient of the 1995 Third Annual Latino New Plays Festival in San Francisco for her play, *Dreaming With El Coqui*. In addition, her play is one of ten plays chosen to be produced at the TENAZ Festival (an International Festival of Chicano/Latino Theatre) this July.

A formalized decision by the board of directors will be noted in tonight's board of directors meeting. If you have any questions or concerns, please feel free to call me at 824-0708. Thank you.

Sincerely,

A handwritten signature in cursive script, reading "Irene Gomez-Bethke". The signature is fluid and stylized, with the first name "Irene" being the most prominent part.

Irene Gomez-Bethke
Chair, Board of Directors
Teatro Latino de Minnesota

TEATRO LATINO de MINNESOTA

LISTING OF SOURCE OF SUPPORT

1995 Funding

METRO REGIONAL ARTS	\$7,500.00
MCKNIGHT FOUNDATION	\$20,000.00
MPS ARTS COMMUNITY	\$1,050.00
NEA (Tentative)	\$5,000.00

	\$33,550.00

1994 Funding

METRO REGIONAL ARTS	\$7,500.00
MPS COMMUNITY ARTS	\$1,250.00
MN STATE ARTS BOARD	\$3,000.00

	\$11,750.00

1993 Funding

MAX '93	\$2,367.00
---------	------------

1992 Funding

COMPAS	\$3,000.00
--------	------------

MINUTES OF THE MEETING OF THE BOARD
TEATRO LATINO DE MINNESOTA
March 29, 1995
Pillsbury House, Minneapolis, Minnesota

Present were Irene Gomez Bethke, President, Lizz Cruz Peterson, Artistic Director and Production Manager, Ana Maria Mendez, Treasurer, Sue Lund, Board Member Frederick Ramos, Secretary, Franklin Curbelo, Board Member.

The agenda was approved by the Board after Sue Lund moved for its approval, Ana Maria Mendez seconded the motion and the Board unanimously passed the motion.

The next item on the agenda was the approval of the minutes from the previous meeting. The Secretary announced that he had not yet prepared the minutes from the previous meeting but would do so promptly. Thus, that item was tabled to be reviewed at the next meeting.

The artistic director discussed the theater's budget. She announced that the theater had received a McKnight Foundation grant of \$20,000.00. The Board congratulated her on her excellent work. The budget included several reports including the financial status report, the profit and loss statement, proposed budget for McKnight Foundation grant, and the 1995 budget. It also included information regarding bookkeeping services and marketing services. The Board, after carefully reviewing the budget and listening to the Director's thorough explanation of it, approved the proposed budget. Motion was made by Frederick Ramos and seconded by Ana Mendez and unanimously voted on by the Board members. The Board also considered the profit and loss statement separately. The President entertained a motion to approve the profit and loss statement, which was done by the Secretary and seconded by Sue Lund. There was no further discussion and the motion carried.

Lizz Cruz Peterson discussed upcoming events. She stated that Noche Latina was going to be on May 12-13, 1995. It would include poetry, play reading, and musicians. She indicated that she needed volunteers to serve as ushers and to work the gate.

She stated that the first play of the season would be Real Women Have Curves, to be held on the last three weekends of July, July 13-30, 1995. She indicated that although she originally believed that the theater had the rights to this play, it was later revealed that they did not and she was working diligently to obtain the rights.

She stated that Eva Lopez would hold an acting workshop in June 1995.

She announced that Dipanker Mukherjee, resident director at the Guthrie Theater, would hold an intensive directing workshop from August through September, 1995. The workshop would be three nights per week for two hours a session for a duration of eight weeks.

Another upcoming event would be Rosita's Jalapeno Kitchen which would have a two week run at the Pillsbury House in September or October 1995.

The Artistic Director updated the Board on current shows. She stated that La Familia has two bookings and two potential bookings. After May, the show will retire. She also stated that Rosita's Jalapeno Kitchen has two bookings and two potential bookings and will tour through to the end of the year and possibly into next year.

The Artistic Director discussed the role of board members. She indicated initially that board members could serve in different capacities during their term. For example, a board member the first year could serve as an officer the next year, and vice versa. At that time, no board members expressed an interest in changing their positions.

The Artistic Director also solicited from the board members their support for a committee for fund raising. After some discussion, it was decided that a committee should be formed called the Fifteenth Anniversary Committee, the purpose of which was for fund raising. The Secretary made the motion and board member Curbelo seconded it, there was no discussion and it passed unanimously. This committee is composed of Lizz, Franklin and Irene and would meet on April 20, 1995, at the Pillsbury House in the afternoon.

The Artistic Director discussed office space. She stated that the arrangement with the Pillsbury House was extremely satisfactory in that it was free space. She did not recommend moving into another space. She mentioned that the theater company may use other space for the actual production of plays but did not have any specific recommendations for the theater space.

Concerning insurance, the Artistic Director mentioned that the theater company was covered for productions at the Pillsbury House. She was not sure whether the company would be insured for touring shows. She would have to look into that more. The President believed that insurance would be important.

The meeting was adjourned at 9:00 p.m.

TEATRO LATINO DE MINNESOTA
MARCH 29, 1995
AGENDA

- I. Approval of Agenda/Minutes.
- II. Budget
- III. Upcoming Events
 - *Noche Latina - May 12 - 13, 1995
 - *Real Women Have Curves - July 13 - 30, 1995
 - *Acting Workshop (Lead by Eva Lopez) - June 1995
 - *Directing Workshop (Lead by Dipanker Mukherjee, resident director at the Guthrie) August - September 1995
(8 week workshop)
 - *Rosita's Jalapeno Kitchen (Two week run at Pillsbury)
September or October 1995
- IV. Update on Touring Shows
 - *La Familia
 - *Rosita's Jalapeno Kitchen
- V. Role of Board members
 - Review by-laws
 - Insurance
- VI. Space (Update)
- VII. Adjournment.

Dear Lizz:

5/22/95

I must say: **Muchas Gracias!** for the great opportunity of meeting a lot of talented people. I think Noche Latina was a wonderful experience. Actually you have given to me the first opportunity to read my stuff to people. One of the highlights was getting to know Depanker as a Director. It was equally as nice to hear what other people write about, of course I laughed a lot with your play. Maria Rubin took me back to Argentina through her interpretation of your text. I have to say that Angelita Velasco honored my grandma too in a substantial way! I enjoyed a lot with surprise and admiration Carlos García-Velasco's performance (for me, he was the performer of the Noche Latina, I must admit) I wouldn't be just if I left someone out. I just wanted to let you know how pleased I felt to be part of your idea and to have been able to collaborate with you. As we talked before, here you have all the expenses incurred as part of the youth's show.

•NAILS	\$2.67
•PAPER	\$0.80
•SCOTCH TAPE	\$6.00
•LETTERING	\$5.76
•MATTING	\$58.79
<u>TOTAL</u>	<u>\$73.59</u>



THANK YOU, AGAIN!

RENATO LOMBARDI

TEATRO LATINO DE MINNESOTA
NOCHE LATINA
EVALUATION

We at Teatro Latino are very interested in your comments about this or other events. Please drop off your evaluation at the desk in the lobby or mail to: Teatro Latino de Minnesota, 3501 Chicago Avenue South, Minneapolis, MN 55407. Gracias!

ABOUT TEATRO LATINO:

1. How did you hear about us?

Lizz Cruz Peterson & Dipankar Mukherjee

2. Is this your first event or production with us?

Yes

ABOUT NOCHE LATINA:

1. How do you like the mixture of genres?

Powerful!

2. Would you like these events to happen more often?

Annually _____

Bi-annually ☒

Other _____

3. Other Comments:

Wonderful evening of spoken word.
I'd love to see more performance
in the future.

Would you like to be added to Teatro Latino's mailing list? Yes
(If yes, please give name and mailing address.)

Luu Pham
3414 Stinson Blvd
Minneapolis, MN 55418

Would you like to volunteer? _____
(If yes, please give name, address and phone number.)

781-6053

TEATRO LATINO DE MINNESOTA
NOCHE LATINA
EVALUATION

We at Teatro Latino are very interested in your comments about this or other events. Please drop off your evaluation at the desk in the lobby or mail to: Teatro Latino de Minnesota, 3501 Chicago Avenue South, Minneapolis, MN 55407. ¡Gracias!

ABOUT TEATRO LATINO:

1. How did you hear about us?

through performer - Carolyn H-M.

2. Is this your first event or production with us?

Yes

ABOUT NOCHE LATINA:

1. How do you like the mixture of genres?

I appreciate the mix of dance, prose, poetry, etc.

2. Would you like these events to happen more often?

Annually _____

Bi-annually ☒

Other _____

3. Other Comments:

We'll bring our junior high kids next time.
The pieces in mixed language are easier for us
to understand since we don't speak or understand
a lot of Spanish - learning things in

Would you like to be added to Teatro Latino's mailing list? yes
(If yes, please give name and mailing address.)

Teri McNamara
4008 Lake Drive
Robbinsdale MN 55422-1508

Would you like to volunteer? no
(If yes, please give name, address and phone number.)

TEATRO LATINO DE MINNESOTA
MARCH 29, 1995
AGENDA

I. ✓ Approval of Agenda/Minutes.

II. Budget ✓

III. Upcoming Events

*Noche Latina - May 12 - 13, 1995

*Real Women Have Curves - July 13 - 30, 1995

*Acting Workshop (Lead by Eva Lopez) - June 1995

*Directing Workshop (Lead by Dipanker Mukherjee, resident director at the Guthrie) August - September 1995
(8 week workshop)

*Rosita's Jalapeno Kitchen (Two week run at Pillsbury) ✓
September or October 1995

IV. Update on Touring Shows

*La Familia — Chuscha → (4)

*Rosita's Jalapeno Kitchen — 2 Bkgs. end of year - 95-96

V. Role of Board members
Review by-laws
Insurance

VI. Space (Update) —

VII. Adjournment.

\$150 per night
P. 8:00-8:30

\$50 per

PROPOSED BUDGET FOR MC KNIGHT FOUNDATION GRANT

March 28, 1995

Income \$20,000

Grant Total

Proposed Expenses

Artistic Dir./Production Mgr Salary 15,600
(\$10/HR FOR 30 HRS A WEEK FOR 52 WEEKS.)

Directors - Visiting 500
Stagemanagers 200

Bookkeeping (\$16 per hour) 400

Publicity (15 Year Anniversary) Sept 1996 1,000

Grants 600

Mailing Svcs. 200

FICA, Etc. 1,500

TOTAL EXPENSES \$20,000

Southgate Ink, Ltd. vox: (612) 332-1207 fax: (612) 332-5452 1929 South Fifth Street
Public relations, marketing and writing services dcmgate@tcm.mn.org Minneapolis, MN 55454

March 21, 1995

Lizz Cruz Petersen
6380 137th Street West
Apple Valley, MN 55124

Dear Lizz,

At your request I'm sending a copy of my resume, my range of services, and my fee structure for publicity, marketing, and advertising work.

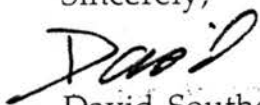
I provide a range of services for my clients on a consulting or contractual basis. These services include:

- Media relations for events and/or organizations, including research, goal formulation, creation of short- and long-range media strategies, development of press releases, background materials and media kits, and personal contact with media representatives to obtain informed media coverage;
- Creative vision and project management for the development of marketing materials, including direct mail pieces, posters and advertisements;
- Assistance with budgeting for public relations, advertising, and marketing campaigns;
- And advertising buys.

My fee ranges from \$35 - \$50 an hour, based on the amount of work my clients need and can afford. In other words, my hourly fee is negotiable within this range. My fee for handling *only* media relations for a specific event is \$1000 plus expenses.

I hope this information is useful to you in determining your promotion campaign needs for your 15th season. Please free to call me if you'd like to talk more about what I can do for your organization.

Sincerely,



David Southgate

Southgate Ink, Ltd. vox: (612) 332-1207 fax: (612) 332-5452 1929 South Fifth Street
Public relations, marketing and writing services dcgate@tcm.mn.org Minneapolis, MN 55454

Qualifications Summary: Ten years experience in the media relations business with results in local, regional, and national print, radio, and television media. Award-winning writer. Newspaper, radio, and television journalist. Business owner.

Southgate Ink, Ltd. Minneapolis, MN
November 1990 - present
President

Consultant services:

- Develop and implement long- and short-range media relations strategies that increase awareness of clients' events and missions, thus creating demand for clients' activities.
- Write and edit news and feature articles, news releases, PSAs, TV and Radio spots, and related media materials.
- Conceptualize, develop and oversee design of ad campaigns, press kits and marketing materials.
- Train, supervise, and manage efforts of publicity teams.

Client Base

Artspace Projects, Inc., Minneapolis, MN
March 1993 - present
Public Relations Consultant

Achievements:

- Broadened Artspace's visibility on local, regional and national levels by placing informed stories on television and radio, and in newspapers and magazines—venues where minimal or no coverage of Artspace's activities had appeared before.
- Developed a new nonprofit model for Outreach-based public relations activities.
- Anticipated potentially damaging news coverage and developed and implemented successful media relations strategies to head off such coverage, resulting in positive, informed news coverage of controversial community development issues.
- Identified appropriate media and negotiated ad buys in local and regional newspapers.

Independent Television Service, St. Paul, MN
September 1992 - March 1993 — Interim National Publicist
1993 - present — Contract Publicist/Marketing/PR Writer

Achievements:

- Broadened ITVS's publicity reach in minority communities across the nation.
- Increased the productivity of a communications department in transition by scheduling, directing, and managing media relations campaigns.
- Wrote proposals to Public Broadcasting Service persuading them to carry ITVS series.

Walker Art Center, Minneapolis, MN
August 1991 - September 1994
Performing Arts Publicist

Achievements:

- Developed successful publicity strategies that doubled media coverage of Walker events (150 per year) and diversified and increased attendance.
- Served as lead publicist on events copresented with other arts organization, training publicists and interns, and then directing and coordinating publicity campaign.

Client Base continued

Other Clients Include

Southern Theater, Minneapolis, MN 1994 - 1995
Intermedia Arts, Minneapolis, MN 1994 - 1995
The Poll Group, Minneapolis, MN — 1994
The Minnesota Fringe Festival, Minneapolis, MN — 1994
Ragamala Dance Theater, Minneapolis, MN — 1993 - 1995
Equal Time, Minneapolis, MN — 1991 - 1994 (Senior Staff Writer)
KTCA-TV, St. Paul, MN — 1991 - 1992
Brass Tacks Theatre, Minneapolis, MN — 1990 - 1991

Published Writings

Minnesota Business Opportunities magazine
Marketing/Communications Resource Guide 1994, Minneapolis
City Pages, Minneapolis
Twin Cities Reader, Minneapolis
Skyway News, Minneapolis
Seward Profile, Minneapolis
Riverview Times, St. Paul
Equal Time, Minneapolis
Minneapolis Spokesman, Minneapolis
Bay Area Reporter, San Francisco
Couples Newsletter, Boston

Related Skills

- Business management and accounting skills.
- Experienced on-line; library and government documents researcher.
- Computer literate on Macintosh software Microsoft Word, PageMaker, FileMaker Pro, MacWrite, Microsoft Works, Microsoft Excel and Quicken.

Community/Professional Activities/Awards

- Vice President of the Board of Directors of the Neighborhood and Community Press Association.
- First Place, Best Ongoing News Reporting, NCPA 1992 and 1993 (Equal Time).
- Member of the Board of Directors of the Margolis/Brown Company.
- Advisory board member of the National Lesbian and Gay Journalist Association.
- Guest Commentator on KTCA-TV's NewsNight Minnesota.
- Substitute Programmer and Host of KFAI-FM's Artifacts program.
- Former teacher of English as a Second Language to immigrants.
- Press/Booking Agent for two Minneapolis bands — 1984- 1988

Internships

KTCA-TV, Channel 2 — 1991
Minnesota AIDS Project — 1989
Minnesota Music Academy (Minnesota Music Awards) — 1989

Education

University of Minnesota, Minneapolis, B.A. in Journalism
Course work in news reporting, publication editing, public relations, advertising, ad copywriting, communication theory, and public speaking.

References and samples available

TEATRO LATINO de MINNESOTA

Profit & Loss Statement 1/1/94 Through 12/31/94

Category Description as of 3/14/95

INCOME

Grant Income	\$263.00
MAX 93	\$3,000.00
MN STATE ARTS CULT ON TOUR	\$1,250.00
MPS COMMUNITY ARTS	\$3,050.00
*Performance/LA FAMILIA	\$2,970.00
Performance/PUPPETS	\$1,192.00
Performance/DANCING W/THE MISSING	\$40.00
Sales - T-Shirts	\$100.00
Workshops - Playwrights' Ctr	\$300.00
- MN Hist. Ctr	

\$12,165.00

TOTAL INCOME

EXPENSES

Administration	\$233.94
Advertising	\$85.50
Bank Charges	\$103.95
Fees-Dues-Memberships	\$25.00
In-Kind Services <i>Entertain</i>	\$517.58
Postage	\$15.00
Professional Fees	\$7,461.45

DANCING W/ MISSING	\$5,653.95
LA FAMILIA	\$877.50
PUPPET SHOW	\$330.00
ROSITA'S	\$600.00
WORKSHOP	\$0.00
	\$2,408.98

Program Expenses	
DANCING W/ MISSING	\$1,460.03
LA FAMILIA	\$428.95
PUPPET SHOW	\$0.00
ROSITA'S	\$20.00
Sales - T-Shirts	\$500.00
WORKSHOP	\$0.00
	\$8,171.00

Stipends	
DANCING W/ MISSING	\$3,668.00
LA FAMILIA	\$1,350.00
PUPPET SHOW	\$2,465.00
WORKSHOP	\$688.00
	\$448.00

Rental Space	\$448.00
Pillsbury	\$13.33
Telephone (LA FAMILIA BOOKINGS)	\$0.00
Transport-(Gas & Parking)	

\$19,249.79

TOTAL EXPENSES

TOTAL INCOME/EXPENSE	(\$7,084.79)
1993 BAL-\$7500 EARMARKED FOR DANCING	\$11,455.41

TOTAL BALANCE AS OF 12/31/94 \$4,370.62
(\$600 DEPOSITED REC'D IN 1995 FOR 1994 PERF.)

TEATRO LATINO de MINNESOTA

3/28/95

1995 BUDGET

Category Description 1/1/95-12/31/95

INCOME

Grant Income	
METRO REGIONAL ARTS	\$7,500.00
* MCKNIGHT FOUNDATION	\$20,000.00
MPS COMMUNITY ARTS	\$2,000.00
NEA	\$5,000.00
Industry/Business Contribution	\$500.00
Performance/LA FAMILIA	\$3,800.00
Performance/ROSITA'S JALEPENO	\$6,000.00
Performance/NOCHE LATINA	\$200.00
Performance/REAL WOMEN HAVE CURVES	\$1,200.00
Program Ads	\$100.00
Sales - T-Shirts	\$200.00
Workshops	\$400.00

\$46,900.00

TOTAL INCOME

EXPENSES

\$4,745.00

Administration	
Bank Charges	\$120.00
Donations	\$1,000.00
Fees-Dues-Memberships	\$25.00
FICA, Etc.	\$1,500.00
In-Kind Services	\$1,000.00
Postage	\$600.00
Telephone (BOOKINGS)	\$200.00
Transport-(Gas & Parking)	\$300.00
Advertising/Publicity	\$1,500.00
Professional Fees - Designers/Tech	\$2,450.00
LA FAMILIA	\$0.00
NOCHE LATINA	\$450.00
REAL WOMEN...	\$2,000.00
ROSITA'S...	\$0.00
Program Expenses	\$5,800.00
LA FAMILIA	\$500.00
NOCHE LATINA	\$400.00
REAL WOMEN...	\$4,300.00
ROSITA'S...	\$500.00
WORKSHOP	\$100.00
Salaries (Art.Dir./Prod.Mgr.)	\$19,100.00
Art.Dir/Prod.Mgr.	\$15,800.00
Directors (Visiting)	\$3,300.00
Space	\$1,000.00
Pillsbury	\$1,000.00
Stipends - Artists/Stagemanagers	\$10,800.00
LA FAMILIA	\$2,400.00
NOCHE LATINA	\$1,000.00
REAL WOMEN...	\$5,000.00
ROSITA'S...	\$3,000.00
WORKSHOP	\$2,400.00

\$45,395.00

TOTAL EXPENSES

\$1,505.00

TOTAL INCOME/EXPENSE

\$4,370.62

1994 BALANCE

TEATRO LATINO de MINNESOTA

FINANCIAL STATUS REPORT as of 3/28/95		%	Current	Year-to-Date	Balance To	
	Projection	Change	Projection	(Secured)	Be Raised	STATUS
COMPAS	3,000	-100%	0	0	1,000	pending
METRO REGIONAL ARTS	7,500	0%	7,500	0	7,500	pending
MCKNIGHT FOUNDATION	28,600	-30%	20,000	20,000	0	rec'd/p
MPS COMMUNITY ARTS	1,250	60%	2,000	0	2,000	pending
NEA	5,800	-14%	5,000	5,000	0	pending
IDS	0	100%	500	0	500	pending
TOTAL SUPPORT INCOME	\$46,150	-24%	\$35,000	\$25,000	\$10,500	30.00%
Box Office/Tours						
LA FAMILIA	4,900	-22%	3,800	950	2,850	1 booking sec
ROSITA'S JALEPEN0	6,000	0%	6,000	600	5,400	1 booking sec
NOCHE LATINA	600	-67%	200	0	200	
REAL WOMEN HAVE CURVES	1,200	0%	1,200	0	1,200	
SUBTOTAL	\$12,700	-12%	\$11,200	\$1,550	\$9,650	86.16%
Other						
Program Ads	0	100%	100	0	100	
Sales - T-Shirts	200	0%	200	0	200	
Workshops	1,500	-73%	400	200	200	1 wksp sec
SUBTOTAL	\$1,700	-59%	\$700	\$200	\$500	71.43%
TOTAL EARNED INCOME	\$14,400	-17%	\$11,900	\$1,750	\$10,150	85.29%
GRAND TOTAL INCOME	\$60,550	-23%	\$46,900	\$26,750	\$20,650	44.03%
EXPENSES						
Salaries	28,600	-33%	19,100			
Professional Fees	8,400	-71%	2,450			
Program Expenses	3,600	61%	5,800			
Advertising/Publicity	500	200%	1,500			
Space	1,000	0%	1,000			
Administrative	5,245	-10%	4,745			
Actor's & Stagemgr Fees	14,500	-26%	10,800			
TOTAL EXPENSES	\$61,845	-27%	\$45,395			
NET	(\$1,295)	-16%	\$1,505			

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general

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About the Cover Artist

The work of **Ano Dennis** includes watercolors, acrylics and silk-screening for brochures and backdrop work for Minneapolis clients such as Pillsbury Neighborhood Services and Youth in the City Streets. Since kindergarten, Ano has been drawing cartoon characters and is currently developing a comic book on the urban environment for underrepresented youth. Recently he worked with Fat Rhyme Sector as a hip-hop music producer. He is a 1992 graduate of Minneapolis South High School.



writers



Daniel Cornejo ["Players on the Same Stage," page 43] is a writer, photographer and city planner. He was born in California and has family roots in Jalisco, Mexico. He is the author of *Encore at the Fargo*, a publication describing the successful community efforts to restore the historic art deco Fargo Theater. Cornejo is currently the development director for Robbinsdale, a Minneapolis suburb. Previously he was director of planning and design for St. Paul, and has held similar positions in New York City; Lincoln, Nebraska; Fargo, North Dakota; and Vancouver, Canada. He earned a bachelor's degree in sociology from Jamestown College and a master's degree in community planning from the University of British Columbia.



Kathryn Haddad ["Occupied Territories," page 17] has had essays published in *COLORS*, *Mondo Barbie II* and *Writing Outside the Lines*, an anthology of mixed race people. She recently co-wrote a piece which dealt with issues of sexism and racism, for *Miss Appropriated* at the Walker Art Center. Her work, *Arab's in My Head*, was produced by Theater Mu as part of its second annual New Eyes Festival. She received a 1994 Diverse Visions Grant, was a 1992 Loft Inroads Award Winner and is a participant in the 1995 Intermedia Arts Mentorship program. Kathryn occasionally reads and performs her work at various venues throughout the Twin Cities.



Arkea Robinson ["How I Became a Bank Teller, and Why," page 36] will graduate from Patrick Henry High School later this year, and hopes to attend college. Her first published article in *COLORS* is just one of many learning experiences that she thinks will help her reach her goals.



Tia Scammahorn ["Exoskeleton," page 22] is an 18-year-old writer and program associate of the COMPAS Writer and Artists in the Schools program. She gained her love of writing from attending the COMPAS Summer Writing Workshop during junior and senior high

school. Scammahorn says her feminism and biracial heritage has always been a source of strength in her daily life and is reflected in her writing. She will be studying filmmaking at Metropolitan State University with the hope that her work will someday be an inspiration to other young women of color.

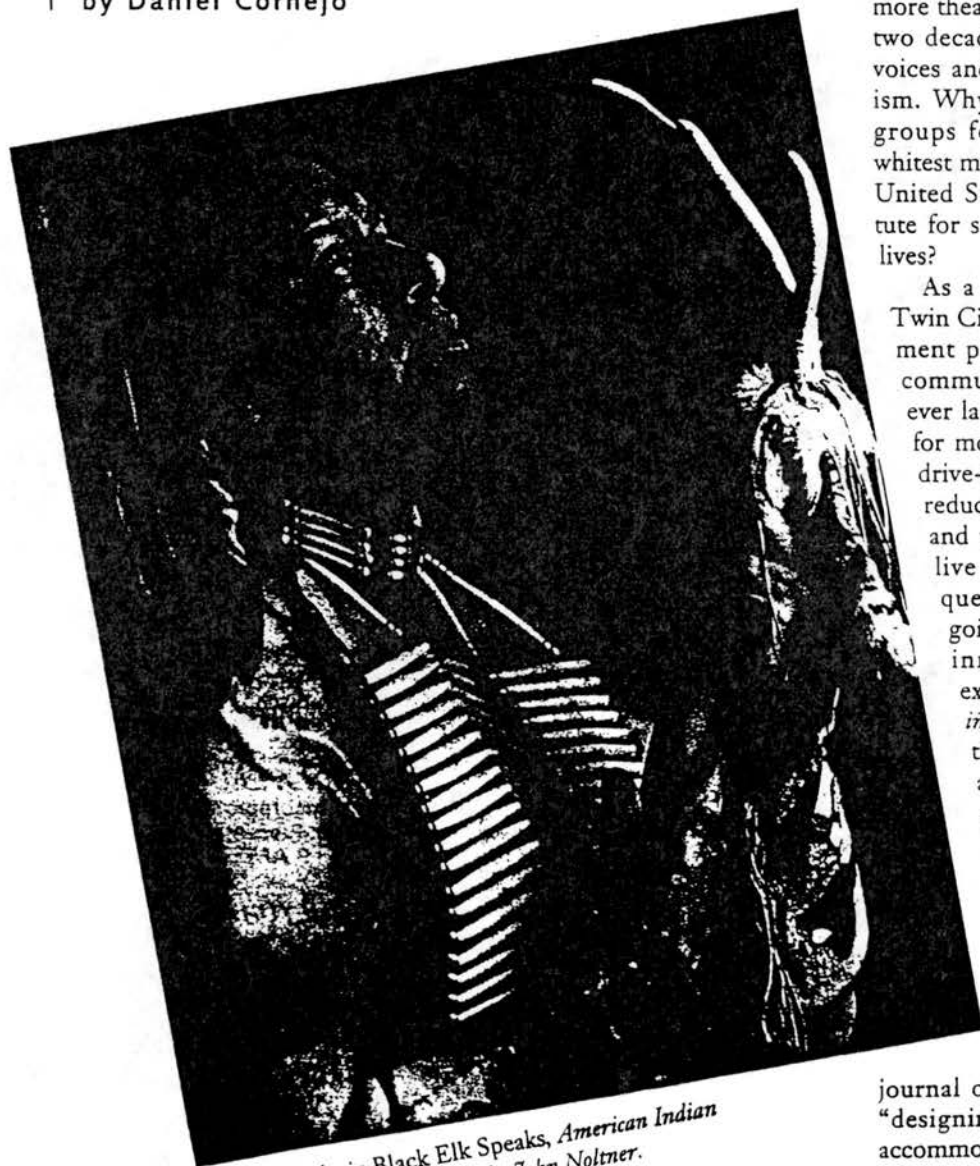


David Scott ["First Sight," page 41] is an aspiring writer who lives in the Whittier Neighborhood of Minneapolis. He is a full-time pipefitter when he's not writing poems and short prose pieces.

PLAYERS ON THE SAME STAGE

*Community theaters as
urban development centers*

by Daniel Cornejo



Charles Blake in Black Elk Speaks, American Indian Theatre Project. Photograph by John Noltner.



theatrical arts are a robust vehicle for the communication of cross-cultural ideas and perceptions. Differences in language, race and ethnicity give way readily to universal messages on the human condition. The visual and performing arts all play important roles. Live theater is a prevalent, rich and entertaining way for all of us to learn about our humanity and the value of our perspectives as people of color.

Culturally-based theater in Minneapolis and St. Paul offers a variety of venues for audiences of all colors, especially those of culturally ambiguous or mixed-racial heritage. The dozen or more theaters established here in the last two decades include culturally-specific voices and the shout for multiculturalism. Why have so many such theater groups formed here in arguably the whitest major metropolitan region in the United States? Do these stages substitute for something missing in our daily lives?

As a city planner I observe how Twin Cities regional and local development patterns seem to make human community more difficult, creating ever larger residential lots, strip malls for more "convenient" quick-stop or drive-through automobile shopping, reductions in bus service and wider and wider freeways to enable us to live and work farther apart. The question must be asked: Are we going to the theater because of an innate longing for a place to express connection or to feel *carriño*? Are we looking for an intertidal zone where our humanity and creativity can flourish? Are we, even if only for a few hours in the dark, rebelling against playing the role of consumer, a bit player in a white-dominated economy?

Editor and urban designer Donlyn Lyndon tells us in the spring 1993 issue of *Places*, a quarterly journal on environmental design, that "designing places that can effectively accommodate demographic and cultural change calls for a new kind of listening

We seem to lack the commitment required
to build and use physical environments such as plazas and
public spaces for civic interaction.



Yellow Fever, Theater Mu. Photograph by
Charissa Uemura.



Tonia Jackson and Gin Hammond in
Combination Skin, Pillsbury House Theatre.
Photograph by Anthony Brett Schreck.

white racial conflicts in *The Taking of Miss Janie*. This latter play, in particular, has no answers. But that's not a problem as Remington sees it. "The message is of the marginalized, and we're speaking to those people who hold the reins of power in society, the white male racist establishment."

Within one race there can be many cultures, and conflicts arise as different groups struggle for identity. Rick Shio-mi, artistic director and one of the founders of Theater Mu, says that conflicts are the food of theater. "There is therapeutic discussion in *River of Dreams*," he says, "the therapy of Southeast Asians from Minnesota communities coming to the McKnight Theatre, seeing their music, songs, and dance, and

their stories being told on stage. It is emotionally powerful for them to feel validated." *River of Dreams*, which is the third play by Theater Mu, chronicles the challenges faced by Vietnamese, Laotian and Cambodian refugees and immigrants in reconciling the country they left behind with their new home in the United States.

Diane Espaldon, Theater Mu's managing director and cofounder, adds, "Theater can be therapy or healing on a couple of different levels. One is a very personal level. If you have a wound and you haven't paid much attention to it, you sometimes have to open up the wound to let it heal. On a societal level, theater can bring up issues that we don't want to talk about, like racism and class.



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Sandra Benitez, *writing personal stories*

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Heart Warrior Chosa, *native american art/spirituality*

Kimiko Gunji, *traditional Japanese arts*

Garnet Mountain, *Ojibwe beadworking/basketry*

Alexs Pate, *fiction writing*

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UNIVERSITY OF MINNESOTA

We have focused on race so much in the United States. However, that still doesn't seem to answer all the questions we have [about conflict and non-communication.] Okay, if race isn't an adequate explanation, what's going on here? Obviously, there's a class thing going on as well. And theater can bring that out."

Espaldon says that she believes that the immigrants in the Twin Cities are looking for a better life. But to appreciate what's needed for this transformation, immigrants and the "receiving" dominant white culture benefit from the compelling stories of these immigrants told in a theater format. "Theater's really the only way to do this. The American experience, which seems to exaggerate the individual and the individual experience, doesn't have many places where people of different cultures can come together in a learning environment."

Prior to *River of Dreams*, Theater Mu produced *Mask Dance*, a story of three Korean girls from different families who were adopted by a white family in outstate Minnesota. Another major play was *Yellow Fever*, which uses a film noir detective story and comedy to define institutional racism and a message to not deny or lose track of your roots.



William Wilkins, Lester Purry, Rebecca Rice and Lou Bellamy in *The Piano Lesson*, Penumbra Theatre. Photograph by Nate Thomas.



Nikki Richards, William Wilkins, Ellis Foster in *Spunk*, Penumbra Theatre. Photograph by Glenn Morehouse Olson.

These plays, and other productions, are meant to "expand what it means to be Asian American," says Espaldon, "but at the same time build a sense of common ground, and construct a way for other Americans to listen."

The Black community in the Twin Cities has found a way to build a common ground for themselves. It has proved to be a way for other Americans to listen also.

Lou Bellamy, artistic director and founder of the Penumbra Theatre Company, says what is sorely needed is a forum where people of color can share issues, and in doing so expand everyone

else's universe as well. "I don't think we should seek to explain ourselves to the larger community," says Bellamy. "We have to explain ourselves to ourselves.... If the art is good, if it plumbs the depths of the human experience, it does not matter [that the audiences may be mostly white.] While theater has historically used European examples for us to learn about ourselves as human beings, there is great value, I think, in using models from other cultures to express our humanness. What that does since we are all human is demonstrate the universal."

Penumbra's audiences have a learning curve, according to Bellamy, "that begins when they get off the I-94 freeway exit into the Summit-University neighborhood of St. Paul. There's a number of different stimuli for them to process. They're a little confused. Once they are in the theater, they'll find they miss things for the first few minutes. But the Black people in the audience will validate what's going on. There gets to be a two-way communication between the performers and the Black audience. They comment, and it begins to build — you know the cliché, 'call and response.'"

For 18 years Penumbra has been the resident theater company of the Hallie Q. Brown/Martin Luther King Community Center. "We need to be here [in the M.L. King Center], because we need those [neighborhood] kids in here, asking questions, learning. There is nobody more powerful than a young Black male. This community center and Penumbra's stage give them a place to understand themselves. We can never drop the ball of the stewardship of our culture. The city out there just doesn't give you the opportunity to experience what you can inside this building."

Penumbra has developed dramatic programs and productions which are



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thought-provoking, relevant and entertaining, all from an African American perspective. Some past productions include August Wilson's *Fences*, *Two Trains Running*, *The Piano Lesson*, the annual *Black Nativity*, *Talking Bones*, and its newest play, *Spunk*, an adaptation of three Zora Neale Hurston short stories for the stage.

"Our theater, our Penumbra, lets us come at issues from a positive position of power. We can celebrate our experience, we can validate it, we can question it," says Bellamy. What this offers Penumbra's audiences is best summed up in a statement I heard in a Penumbra video: "What a place like this does is celebrate the difference and uniqueness of who we are, and share that, straight up and naked, and that's how people come together — when they can start understanding somebody else's truth." The comment came from Penumbra director Marion Isaac McClinton, who is also a member of New Dramatists, the Playwrights Center and an artistic associate with Baltimore's Center Stage.

My explorations have come to an end, or have they just begun? As a city planner I see increased urban sprawl and a "cocooning" of self, family and activities. I often hear about the loss of community. Larry Millet, architecture critic for the *St. Paul Pioneer Press*, writes that "the very idea of a public realm is crumbling amid the tribal politics of an increasingly angry, divided and aggrieved society."

However after visiting with the artistic directors of 12 Twin Cities theater companies, I'm not as pessimistic. I've learned about the growing metrowide audiences attracted to plays and educational dramas that address issues of race, ethnicity, culture and community. I have learned about the "safety" of theater, about how it allows humans to open up, speak and listen.

We seem to lack the commitment required to build and use physical environments such as plazas and public spaces for civic interaction. As a city planner who has served in both inner and suburban settings, I know we must continue to advocate for the conservation of such spaces as Rice Park in St. Paul and the development of new ones. However, having learned how well ethnic theaters in the Twin Cities can give us many of the same benefits previously

gained primarily through urban plazas, I believe these types of artistic ventures are legitimate community development opportunities and deserve much more public and private support. I also sense that if the theaters addressed metrowide cultural issues such as school desegregation, they could make a better case to get that support.

I must recognize that many of us choose cyberspace technology — faxes and cellular telephones — over a front porch. I must acknowledge that the idea of having "street smarts" carries with it the negative connotations of "street people." Yet on a deeply personal level, we

sense that we must come together. We must touch each other's humanness, and reject the dominant white-male experience of entitlement. We seek the universal human condition in the consideration of our differences. Instead of walking down a narrow paseo to congregate in a spacious plaza, ethnic theaters in the Twin Cities entice us to drive along an open freeway to witness a play in an enclosed "black box." We go to the theater to watch a good story, hear someone else's passions, and in the process learn that we are all players on the same stage. □



Tseng Kwong Chi, detail from *Statue of Liberty*, New York 1979

Asia/America

Identities in Contemporary Asian American Art

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RELATED EVENTS

ASIAN AMERICA: A FILM JOURNEY

Thursdays, March 2-30, 6-8 pm—A class examining the work of Asian American filmmakers past and present, from early silent films to contemporary experimental videos.

ASIA AMERICA: MOVING IMAGES

March 3-29—Explore the social, political, and cultural history of Asian America through eight decades of film and video works. Call for a series brochure.

FROM THE EAST TO THE WEST

Saturday, March 4, 11 am-4 pm—Celebrate the cultural contributions of Asian Americans with a day of free family oriented performances, workshops, films, and more.

REAL ASIAN WOMEN TALKING

Thursday, April 27, 8 pm—Monologuists Juliana Pegues, Canyon Sam, and Denise Uyehara explore cultural identity and memory in poignant and emotional storytelling.

REAL ASIAN WOMEN DANCING

Saturday, April 29, 8 pm—Dancer-choreographers Kumiko Kimoto, Yoshiko Chuma, and Maria Cheng present contrasting styles of movement to explore velocity, improvisation, and identity.

Walker Art Center 375-7622

**TEATRO LATINO DE MINNESOTA
BOARD OF DIRECTORS
MEETING NOTICE**

DATE & TIME: October 6, 1994
5:30 PM to 7:30 PM

LOCATION: Pillsbury Neighborhood Center
3501 Chicago Avenue S.
Minneapolis, MN 55407
(612) 824-0708

AGENDA:

1. Welcome
 - Irene Gomez Bethke, Board Chair
2. Approval of Minutes from March 1994 Meeting
3. Approval of Agenda for October 1994 Meeting
4. Treasurer's Report
 - Ana Maria Mendez, Board Treasurer
5. Status of Grants/Fundraising
 - Lizz Petersen
6. Long Range Planning
 - Virginia McFerran, Lizz Petersen
7. Board Liability Insurance
 - Irene Gomez Bethke, Board Chair

Please call Angelita Velasco at (612) 221-0570 if you cannot attend.

27 Sept. '94

Irene,

Teatro Latino's TAX ID# is 36-34639.
We will also need some material expenses -
\$25-. Do you supply that for the October 15th
Workshop?

Also, Teatro Latino is applying for
a Compas grant for the production of
"Noche Latina" in May, 1995. This
production will showcase new works
by me, Angelita Velasco and Virginia
McFerrer along with featuring local
musicians as Leo & Fathy Lara. As
chair of Teatro Latino's board of directors,
would you be able to write a letter
of support to Compas for this project?
Our deadline is Friday, September 30, 1994.

Thank you very much.

hizz

P.S. Carmen Lobles called and will
not be able to attend the Oct. 6th
mtg. due to conflict of schedules.

Rancho Hollywood



presented by Teatro Latino
author Carlos Morton will lecture after the performance

FEBRUARY 10
7:30 – 10:00 pm
Coffman Theatre

\$1 student \$2 others

FEB. 4-6, 11-13 8:00pm/Pillsbury House; 3501 Chicago Ave., Mpls.
FEB 7 and 14 2:00pm/Gaudalupe Church, 560 Andrew St., St. Paul



sponsored by
Chicano/Latino Cultural Affairs



Irene Bethke-Gomez
Admin. Aide
127 City Hall
Mpls, MN 55415



Ideas

~~Goals~~ for Teatro Latino

1. Minnesota Latino playwriting contest
2. Midwest Latino playwriting contest
3. National Latino playwriting contest
4. Children's playwriting contest
5. weekly or periodically radio shows (Miguel Garza)
6. performance of its plays on public television. If Dudley Riggs can do it, so can we.
7. cable time and space for regular theatrical performance
8. Teatro films of its plays or films of other plays
9. inviting playwrights, screenwriters, actors to teach classes
10. offer classes to the community in this field
11. set up patronage system where people can contribute and be considered, for example, patrons, members, etc.
12. meet with other minority theatres to learn how they operate
13. Is there any locally produced Latino or Spanish language tv? Try to perform on these programs.
14. broaden focus - perform educational plays about discrimination, sexism, immigration, almost any topic. Mixed Blood did something like that for law schools and law firms.
15. Joint projects with other theater companies. For example, get Guthrie to perform a classical Spanish play, work with Penumbra on contemporary piece.
16. Does TLDM have an artistic director? Who is in charge?

Minutes

Teatro Latino de Minnesota

Board of Directors Meeting

March 3, 1994

Pepitos Restaurant, Minneapolis, MN

Board Members in Attendance: Irene Gomez Bethke, Sue Lund, Ana Mendez, Frederick Ramos, Carmen Robles, Dennis Valdez

Board Members Absent: Franklin Curbelo

TLDM members in attendance:

Liz Cruz Peterson, Angelita Velasco, Virginia McFerrin, Linda Cantu

The meeting commenced at 5:30 with a welcome by current chair Angelita Velasco. This was followed by introductions by those in attendance.

Ana Mendez gave a history of the Teatro Latino. Virginia McFerrin provided information on the Chicano Theatre movement.

Linda Cantu discussed TLDM activities last year. Liz Cruz Peterson briefed the attenders on the upcoming events.

Angelita Velasco reviewed the by-laws and the mission of TLDM, which are set forth in the Articles of Incorporation.

The Board members, all having previously expressed an interest in becoming Board members, became, without vote, the Board members of TLDM. Their terms expire on March 3, 1996.

The next order of business was the election of the board Chair and Secretary. The Board agreed unanimously that Ana Mendez would continue to serve as Treasurer of the Corporation.

Dennis Valdez moved that Irene Gomez Bethke be the Chair. Carmen Robles seconded the motion. After some discussion, Irene Gomez Bethke accepted the nomination. She was voted by the Board unanimously to the position.

Carmen Robles nominated Frederick Ramos to be chair. Ana Mendez seconded the motion. Frederick Ramos accepted the nomination. A vote was called by the Chair and Mr. Ramos was elected Secretary of the Corporation.

The Chair decided and the Board agreed that the Chair would be responsible for setting the place and time of the meetings as well as the agendas for the meetings. The meetings would be run by modified Robert's Rules of Order. The Chair appointed Ana Mendez and Dennis Valdez as Co-Chairs of the Finance Committee.

It was agreed that the Executive Officers - the Chair, the Secretary, and the Treasurer - were empowered to make decisions on behalf of the Board in the event that rapid decisions needed to be

15 September 1994

To whom it may concern:

This letter is to confirm Teatro del Pueblo's endorsement of the Dia de Los Muertos project with In the Heart of the Beast Puppet and Mask Theatre, CreArte, and Teatro Latino.

The project is an important step towards bringing together the many disparate elements of the Twin City area's Mexicano, Chicano, and Latino communities, providing an opportunity to work together artistically to honor the connection we have to our ancestors.

The shared experiences of In the Heart of the Beast, CreArte, Teatro Latino, and Teatro del Pueblo make for an exciting and dynamic collaboration that has the potential to become a major event celebrating the traditions and showcasing the artists and talents of the Mexicano, Chicano, and Latino communities in the Twin Cities.

Teatro del Pueblo fully supports this project, recognizing the impact a traditional celebration such as Dia de Los Muertos can have in our community.

Sincerely,



Barbara Hove
Board Chair
Teatro del Pueblo

cc: J. Alfredo Panelli
Artistic Director
Teatro del Pueblo
P.O. Box 7156
St. Paul, MN 55107

IN THE HEART OF THE BEAST PUPPET AND MASK THEATRE
REQUEST TO THE ROCKEFELLER FOUNDATION
MULTI-ARTS PRODUCTION FUND 1994
August 1994

Project Description

In the Heart of the Beast Puppet and Mask Theatre (HOB T) requests support for the production of an artistic event based on the Mexican celebration of the "Day of the Dead/Dia de Los Muertos." HOB T will work in collaboration with CreArte -- an arts and cultural organization designed to serve and promote Mexicano, Chicano and Latino artists and arts organizations in the Twin Cities -- to develop a community-based celebration which draws on ancient traditions and creates new ones to explore issues of life, death and loss.

The motivation for this "Day of the Dead" celebration comes both from the desire to create a unifying community ritual, and the personal artistic visions of the artists involved.

CreArte is a recently formed organization whose mission is to encourage and facilitate collaboration with other artists and arts organizations regionally, nationally and internationally, to bring greater awareness and appreciation of Mexicano, Chicano and Latino cultures through the arts. CreArte chose "Dia de Los Muertos" as a way of bringing together the many disparate elements of the area's Chicano/Latino communities in a "cultural renaissance" which can help bring increased visibility to the Twin Cities' growing Hispanic population. CreArte sought In the Heart of the Beast's participation in the project because of the Theatre's experience in creating large community events, as well as HOB T's expertise in puppet and mask theater.

A model for the creation of a new community celebration can be found in Heart of the Beast's own annual May Day Parade and Pageant, which first took place in 1974. There were less than 500 people at that first May Day; now, 20,000-30,000 people come to participate in what has become the Twin Cities' quintessential spring celebration. Each year from mid-March through May the Theatre invites the public to participate in free public workshops in preparation for the event. Literally thousands of people consider this an annual ritual, and hundreds of families return year after year to help develop the themes and construct the huge puppets, floats and masks that parade through the streets on May Day. Professional artists teach workshop participants construction techniques and help to stimulate their innate creativity. Together, they create a community festival which focuses on themes of rejuvenation, respect for the environment, and celebration of humankind's rich diversity and deep commonality.

In the same way, we hope to plant the seeds which will enable the "Day of the Dead" to become an important annual celebration which will bring together people from many cultures, to commemorate and to celebrate, to learn from each other, and to explore old traditions and to create new ones.

In the Heart of the Beast Puppet and Mask Theatre
Request to Rockefeller Foundation - page 3

extinct. Students will learn about the Mexican tradition of *ofrendas*, household shrines honoring the memory of an ancestor or family member. Then the students will work with the artists to create "living *ofrendas*," life-sized shrines using puppets, masks, performance and music.

The residency artists will demonstrate the skills and techniques of creating puppets and masks from recycled materials, paper, cardboard, clay and paint, and demonstrate the use of puppets as forms of self-expression. Then, working in groups, the students will select a theme for their *ofrenda* and create their own shrines drawing on their memories, beliefs, and feelings for the subject of the memorial.

Two artists will work with the entire fourth grade class -- approximately 125 students and six teachers -- for six full days to create the *ofrendas*, culminating with a school-wide presentation which will also be open to the community. Through this residency, students and teachers will learn to express themselves through the use of puppets and masks, and unlock the creativity inherent in themselves. Students will see the lessons learned from books "come alive" and will also see the relevance that customs and traditions from other cultures can have in their own lives. Using those traditions and rituals, they will gain a new respect for other cultures and for those who have come before them.

The public celebration of "Dia de Los Muertos" will begin with a series of community workshops, in which artists from In the Heart of the Beast, Teatro del Pueblo, and Teatro Latino will work with community members to teach them puppet and mask-making techniques and help them create their own life-size *ofrendas* honoring the memory of dead ancestors or others of importance to their lives.

The workshops will culminate in a public event to take place in a neighborhood with an active Chicano/Latino community. In a variation on the May Day parade, here, visitors will be led by spirit guides in a procession to visit a series of installations -- a "Day of the Dead Village" made up of "living *ofrendas*" -- in which masked skeleton performers will interact with the audiences and go about their Death Village tasks. The procession will wind its way through the neighborhood to end at a celebratory dance and feast, organized by CreArte.

In 1994, primary emphasis will be placed on laying the groundwork for this event, especially on building bridges between the partners (including In the Heart of the Beast, CreArte, Teatro Latino, Teatro del Pueblo, neighborhood organizations, churches, and the Chicano/Latino community at large). Applying lessons learned from the May Day experience, HOBT will utilize paid teen interns and community mentors to help make connections with young people in the community. To learn more about the roots and rituals of this holiday, HOBT Artistic Director Sandy Spieler will travel to Mexico to witness preparations for and celebration of the traditional "Dia de Los Muertos," which takes place on November 2, returning to the Twin Cities for its

In the Heart of the Beast Puppet and Mask Theatre
Request to Rockefeller Foundation - page 4

celebration here on November 4.

In the following year, the number of workshops will be increased, and the public event will be expanded. As has been the case with May Day, the event will grow larger and stronger as the partners learn more both about the practical aspects -- noise, traffic flow, crowd control, etc. -- and deeper issues of cooperation, collaboration, and community involvement.

"Dia de Los Muertos" has the potential to become a major event celebrating the traditions and showcasing the talents of the Twin Cities Mexicano, Chicano and Latino communities, while building bridges between cultures and providing the community with an inspirational, transformational experience.

Sandy Spieler notes, "My own culture too often sanitizes and denies death, thereby removing it from the profound and honest place it holds in our own lives.... The Day of the Dead has taught us an active ritual to keep memory alive, and to keep us all humble in the face of our common destiny." Through this project, In the Heart of the Beast hopes to help create a new community tradition as well as a profound artistic event.

IN THE HEART OF THE BEAST THEATRE ORGANIZATION HISTORY, MISSION, AND PROGRAMS

Since 1973, In the Heart of the Beast Puppet and Mask Theatre (HOBT) has been bringing its strikingly beautiful and evocative original puppet work to audiences in the Twin Cities. Combining the visual arts of sculpture and painting with poetry, music, and dance, HOBT creates a magical theater that is embraced by audiences of all ages and backgrounds. An important focus of our work is with youth and families in schools and community workshops.

In the Heart of the Beast is dedicated to performing professional puppet and mask theater for the entertainment and enrichment of audiences of all ages and cultures, creating a sense of community among performers and audience, and building a vital and healthy culture through art, festivity, work and play. The theater is committed to utilizing its artistry to provide opportunities for hands-on participation in the creation of community-wide puppet and mask events.

HOBT is one of a very few professional puppet and mask theaters in the country. While based in Minneapolis, the Theatre has toured widely acclaimed performances to towns and cities throughout Minnesota and across the United States, Denmark and Sweden.

HOBT's ongoing activities range from its main stage and touring productions to an extensive program of community outreach and education.

Many people are most familiar with In the Heart of the Beast for the annual May Day Parade and Pageant, which celebrated its twentieth birthday this spring. May Day is a community-based, family-oriented theater event which belongs to the neighborhood as much as it does to HOBT. Over the years, May Day has come to be an important source of outreach for the theater, providing an entry for the volunteers and artists who form the backbone of the organization.

In the Heart of the Beast's main stage season is comprised primarily of original works created by HOBT staff artists. In addition to these in-house productions, HOBT is committed to bringing its work to new audiences through touring. In fact, Heart of the Beast originated as a traveling company, and has a long history of touring regionally, nationally and internationally. Most recently, HOBT's acclaimed production of "On the Day You Were Born" toured regionally and nationally for three years (1991-93), and was presented at the International Children's Festival in Windsor, Ontario; while "Discover America" toured regionally in 1992 and 1993 and was performed at the Alliance for Cultural Democracy's Convention in Atlanta in May 1992.

Over the last 20 years, thousands of Minnesota students and their teachers have shared the transformational experience of creating a puppet and mask event during a Heart of the Beast residency. In the Heart of the Beast has created a powerful classroom and workshop model which involves students and teachers in creating puppet and mask events around emerging issues of concern to young people and their communities.

In the Heart of the Beast Theatre
History and Programs - page 2

Now HOB T is building on these experiences with a major education initiative, the "Arts Plus" Partnership. Funded by a major grant from the NEA, "Arts Plus" involves a partnership with four Twin Cities area schools to create a model for working with young people in the classroom, and to forge links between urban, suburban and rural communities for sharing the multicultural fabric of our lives. Eventually, "Arts Plus" will provide a comprehensive programmatic umbrella under which all of the diverse HOB T community outreach and school-related activities that have developed over the last twenty years will find a home.

Entering its fourth year and now a part of "Arts Plus," HOB T's Lake Street Theatre Club is a free four-week summer puppetry arts program for children. One unique aspect of this program is the use of teenagers as paid interns, who work side by side with HOB T artists, learning to teach puppetry arts to the elementary age children. By being in Lake Street Theatre Club, at-risk youth within the inner city gain experience in puppet and mask theater, an activity which enhances self-esteem, offers opportunity for creative self-expression and builds skills in creative problem solving.

Please see the attachment for a three-year performance history of the Theatre.



TEATRO LATINO DE MINNESOTA

3501 Chicago Ave. South Minneapolis, MN 55407

TEATRO LATINO DE MINNESOTA
PRESS RELEASE

FOR IMMEDIATE RELEASE
CONTACT: Lizz Cruz Petersen
432-2314

TEATRO LATINO PRESENTS **DANCING WITH THE MISSING**

TEATRO LATINO DE MINNESOTA proudly presents the Midwest premier of ***Dancing With The Missing***, written by Roy Conboy and directed by Rodrigo Duarte-Clark. *Dancing With the Missing* opens on May 12 through May 28, Thursday through Saturday at 8:00 p.m. at the Pillsbury House Theater, 3501 Chicago Avenue in Minneapolis.

"That night I had the dream again...A regular event and always the same. The office, the window, the photograph of the long lost child. Then the street, the sweat on my chest and thighs, the women dancing and me walking through the dance. A regular event and always the same. Except that tonight something was missing. Some woman was missing. And I knew right away that it was Robledo who was gone."

Enticed by big bucks, a hard-boiled collection agent agrees to lead the search for a missing Central American child, and immediately finds herself caught in a fantastic web of murder, intrigue and prophetic dreams. Every clue leads deeper into the dark, mysterious world of Las Mujeres de Sangre, (*Women of Blood*), until the final, startling discovery.

Veteran playwright Roy Conboy masterfully weaves the sinister phenomenon of Central American "desaparecidos" into a suspenseful tale in the tradition of the 1930s style detective genre.

Roy Conboy is an assistant professor of playwriting at San Francisco State University. His plays have been produced and workshopped at the Mark Taper Forum, South Coast Repertory, American Conservatory Theater and Seattle Group Theatre. Conboy received a National Endowment for the Arts Fellowship for Playwrights in 1991. *Dancing With The Missing* is his first production with Teatro Latino de Minnesota.

- more -

Rodrigo Duarte-Clark is a playwright and artistic director of Teatro de la Esperanza in San Francisco. He began his work as part of the Chicano Theater movement in the late 1960s and directed Teatro Latino's first production in 1981. Rodrigo has continued this relationship by returning to direct and workshop with Teatro Latino.

Teatro Latino, celebrating its' 13th year in existence, is the oldest Latino theater group in the Twin Cities and Minnesota. Since 1981, Teatro Latino has produced plays that showcase Latino playwrights, actors and issues. Teatro Latino is based in the Pillsbury House in Minneapolis, and performs throughout the Twin Cities and Minnesota.

Dancing With The Missing is being produced with monies from the Metropolitan Regional Arts Council (MRAC) with funds from the Minnesota Legislature for the purpose of encouraging the creation, performance and appreciation of the arts in the seven-county/metropolitan area.

Teatro Latino de Minnesota is an affiliated member of the United Arts sponsored by Cultural Arts and Heritage of the Pillsbury Neighborhood Services, Inc.

Ticket prices are \$7.00 for general admission, \$5.00 for students and seniors. Group rates are available. For more information or to reserve tickets, call Lizz Cruz Petersen at 432-2314.

- End -



TEATRO LATINO DE MINNESOTA

3501 Chicago Ave. South Minneapolis, MN 55407

March 20, 1994

Dear *Jene,*

Teatro Latino de Minnesota is presenting the Midwest premier of DANCING WITH THE MISSING by Roy Conboy. This production will run from May 12 through May 28 at the Pillsbury House Theater in Minneapolis. The play will be performed during the month of May in occurance with the celebration of Cinco de Mayo.

The play is a compelling mystery-drama written in a 1930s detective genre. Seduced by money and a handsome Latino, a tough collection agent finds herself in a deadly investigation that leads to prophetic dreams, murder and eventually into discovering the secrets of Las Mujeres de Sangre.

Enclosed is a press release regarding the play, the playwright and the director. We hope that you will be able to share this information with member of your organization through your newsletter.

Thank you for your help. Please feel free to call Lizz Cruz Petersen at 432-2314 if you need any further information.

Sincerely,

Linda

Linda R. Cantu
TEATRO LATINO
922-5551

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
METRO REGIONAL ARTS	\$7,500.00
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	\$29,001.83
EXPENSES	
Administration	\$748.00
Advertising	\$249.81
Bank Charges	\$72.70
Directing <i>Reception</i>	\$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	\$8,433.60

Fax Transmittal Memo 7672

To

Company

Location

Fax #

Comments

Fred Lamos

835-9622

Telephone #



No. of Pages

From

Company

Location

Fax #

Original
Disposition

Today's Date 6/8/95 Time

Lizz Cruz Petersen

Dept. Charge

Telephone #

432-7314

☐ Destroy☐ Return☐ Call for pickup

Metropolitan Regional Arts Council
1995 Arts Activities Support Grants

AUTHORIZING RESOLUTION
of

Teatro Latino de Minnesota

The Metropolitan Regional Arts Council (MRAC) requires the governing body of applicant/grantee organizations to pass a resolution identifying an individual to act as the **Authorizing Official**. As Authorizing Official, the individual can apply for, sign, and execute a grant agreement on behalf of the applicant/grantee organization.

By signing this Authorizing Resolution, the governing body confirms its interest in seeking funding from MRAC to carry out the project as identified in Exhibit A (a copy of grantee's application) of the Grant Agreement, and its knowledge of the terms and stipulations of the Grant Agreement. The Authorizing Official is responsible for the completion of the project as proposed and the adherence to the terms of the Grant Agreement.

The governing body of Teatro Latino de Minnesota authorizes the following individual to apply for and execute the Arts Activities Support Grant on behalf of Teatro Latino de Minnesota with the Metropolitan Regional Arts Council.

Name of Authorizing Official:

Ana maria mendez
Please print or type

treasurer
Title

Resolution Adopted this 6 day of June, 1995.
month year

Richard Rios
Secretary

Lrene Gomez Balthazar
Chair/President

Notes:

- * A copy of the grantee's application is attached to each copy of the Grant Agreement as Exhibit A. Please leave this attached - it is part of the grant agreement.
- * The **Authorizing Official** named above must sign both copies of the Grant Agreement **AND** the Request for Payment Form.
- * For some organizations, the by-laws designate someone to enter into contracts for the organization, or the board has a standing resolution to that effect. Either of these may be substituted for the MRAC Authorizing Resolution Form.

JEROME FOUNDATION, INC.

Grant Agreement

Date MARCH 26 19 96

On behalf of TEATRO LATINO DE MINNESOTA a nonprofit corporation
located in MINNEAPOLIS, MINNESOTA IRENE GOMEZ-BETHKE
name of grantee name of officer
name of city

accepts the terms and conditions of the grant by Jerome Foundation, Inc., as set forth
in the Foundation's letter of MARCH 15, 1996. Required program and
date

financial reports will be submitted at the intervals designated in the notice of the
grant, and financial records of expenditure of the grant will be maintained in such a
manner as to clearly indicate the purposes for which and the manner in which grant
funds are expended. Financial reports will be prepared in accordance with generally
accepted accounting principles. The grantee agrees to notify Jerome Foundation
promptly if the Internal Revenue Service revokes grantee's exempt status. The
grantee assures the Jerome Foundation that the grant will not cause the grantee to
lose its tax-exempt or public charity status under the Internal Revenue Code.

The grantee will supply Jerome Foundation with such other information as may
be necessary or desirable to permit the Foundation to satisfy its supervisory and
reporting requirements for the grant as required by the Internal Revenue Code.

It is also agreed that no substantial deviation will be made in the use of the grant
funds from the plans set forth in the original application without the written
consent of the Foundation. Violation of the grant agreement or loss of tax-exempt
status allows the Jerome Foundation, at its discretion, to require repayment of any
unexpended grant funds. Upon termination of the project, unexpended and
unencumbered grant funds will be returned to Jerome Foundation, Inc.

Signed _____

Title _____

Please return this form to Jerome Foundation, Inc.
W-1050 First National Bank Building
332 Minnesota Street
Saint Paul, Minnesota 55101

JEROME FOUNDATION, INC.

Grant Agreement

Date MARCH 26 19 96.

On behalf of TEATRO LATINO DE MINNESOTA a nonprofit corporation
located in MINNEAPOLIS, MINNESOTA IRENE GOMEZ-BETHKE
name of grantee name of officer
name of city

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in the Foundation's letter of MARCH 15, 1996 1996. Required program and
date

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unexpended grant funds. Upon termination of the project, unexpended and
unencumbered grant funds will be returned to Jerome Foundation, Inc.

Signed _____

Title Chair of the Board

Please return this form to Jerome Foundation, Inc.
W-1050 First National Bank Building
332 Minnesota Street
Saint Paul, Minnesota 55101

PILLSBURY NEIGHBORHOOD SERVICES

3501 Chicago Ave South
Minneapolis, MN 55407
FAX: 612-827-5818

TO: Lizz Cruz Peterson

FAX #: 432 2314

TOTAL NUMBER OF PAGES 2 INCLUDING COVER PAGE

FROM: Irene Gomez Bethke

DATE: 3/28/96

Lizz,

I have tried sending this
grant agreement for the last hour
and can't seem to get through

If you need to have a document
sent, do not print send it to me
and I will type it up.

Does not look very professional
if printed - Gracias for all the
good work you have done -

LGB