



Theatre of Latin America  
presents

**THEATRE  
/ IN THE  
AMERICAS**

**ENCUENTRO  
DEL TEATRO  
DE LAS AMERICAS**

John F. Kennedy Center for the Performing Arts  
Washington, D.C.

May 29 - June 10

La Mama Theatre Club, etc.  
New York City

June 11 - 23

Eugene O'Neill Theatre Center  
Waterford, Connecticut

June 24 - July 1

**1979**

for information call: (212) 247-7117

This THEATRE IN THE AMERICAS Project brings together 200 theatre artists of the entire American continent to share their craft with each other and with the U.S. public. For the first time, our cultural attention will be drawn to our own Western Hemisphere, away from traditional cultural ties with Europe.

We are honored to introduce these outstanding companies from Canada and Latin America to New York theatre audiences and community groups.

On behalf of TOLA, La Mama, Etc., and the U.S., I welcome our visiting Latin American and Canadian artists to this country and hope that this encounter will bring to a dramatic end our days of living in cultural isolation from each other. We look forward to learning from you and sharing experiences to enrich our art and our lives, now and in years to come.

Joanne Pottlitzer  
Director, Theatre of Latin America

El ENCUENTRO DEL TEATRO EN LAS AMERICAS reúne por primera vez a 200 artistas de teatro de todo el continente Americano para compartir sus modalidades de trabajo y presentarlas, asimismo, al público de los Estados Unidos. Por primera vez, nuestro enfoque cultural se centralizará sobre nuestro propio Hemisferio Americano apartándonos de la tradicional vinculación con Europa.

Nos sentimos honrados de presentar estas destacadas compañías Canadienses y Latinoamericanas al público teatral y a las comunidades de la ciudad de Nueva York.

De parte de TOLA, La Mama, Etc., y los Estados Unidos, doy la bienvenida a este país a los artistas Latinoamericanos y Canadienses, esperando que este encuentro acabe con el aislamiento cultural entre nosotros. Esperamos aprender y compartir experiencias que enriquezcan hoy, y en el futuro, nuestro arte y nuestras vidas.

Joanne Pottlitzer  
Director, Teatro de America Latina

**LA MAMA, ETC.  
74A East 4th Street N.Y.C.**

**JUNE 12—23, 1979**

**JUNIO 12—23, 1979**

**LA MAMA, ETC. PRESENTS/PRESENTA**

**THEATRE IN THE AMERICAS**

**ENCUENTRO DEL TEATRO EN LAS AMERICAS**

**produced by**

**THEATRE OF LATIN AMERICA**

**producido por**

**TEATRO DE AMERICA LATINA**

**THE ANNEX  
FIRST FLOOR THEATRE**

THEATRE OF LATIN AMERICA STAFF/  
TEATRO DE AMERICA LATINA PERSONAL:

Joanne Pottlitzer.....Director/  
Director  
Alberto Minero..... Associate Director/  
Director Asociado  
Martha Bissell.....Assistant Director/  
Director Adjunto  
Olga Villaseca Gastone.....Administrative Assistant/  
Asistente de Administracion/  
Caron Atlas.....Staff Assistant/  
Asistente del Personal

STEERING COMMITTEE/COMITE DIRECTIVO:

Oakes Ames, Philip Arnoult, Stephen Benedict, Martha Coigney, Isabel Davila, James R. Hammond, Jr., John C. Jamison, Alberto Minero, Joanne Pottlitzer, Henry Raymont, Hugh Southern, Roger L. Stevens, George C. White.

Special thanks to/Agradecemos especialmente a Ellen Stewart and La Mama, Etc., International Theatre Institute, Center for Inter-American Relations, Repertorio Español, Puerto Rican Traveling Theatre, INTAR Hispanic American Theatre, and the Nuyorican Poet's Cafe. A very special thanks to John Jamison for his encouragement and support/un agradecimiento muy especial a John Jamison por su valioso apoyo.

THE ANNEX

Wed., June 13, 7 PM & Thurs., June 14, 7 & 10 PM  
Miércoles, Junio 13, 7 PM Y Jueves, Junio 14, 7 y 10 PM

GRUPO ICTUS PRESENTS/PRESENTA

CUÁNTOS AÑOS TIENE UN DIA...?  
(How Many Years In A Day...?)

A Collective Creative Effort of ICTUS  
Creación Colectiva de ICTUS

CAST/REPARTO

Ignacio Ramírez.....NISSIM SHARIM  
Cecilia Montes.....DELFINA GUZMAN  
Jorge Bascuñan.....JORGE GAJARDO  
Fernando Sierra.....ALEJANDRO CASTILLO  
Verónica González.....ELSA POBLETE  
Martín Alvarez.....CRISTIAN GARCIA HUIDOBRO  
Ana María Montoya.....MAITE FERNANDEZ

Text by/Con texto de:

Claudio Di Girolamo, Delfina Guzmán, Nissim Sharim,  
Sergio Vodanovic

Directed by/Dirección: Claudio Di Girolamo, Delfina  
Guzmán, Nissim Sharim

Sets & Lighting/Escenografía e Iluminación:  
Claudio Di Girolamo

Women's Costumes/Vestuario Femenino: Boutique Snob

Men's Costumes/Vestuario Masculino: Juven's

Properties/Mobiliario de Escenografía: Hille Muzard

Video Color Recording & Technical TV Supervision/  
Grabación Video Color y Supervisión Técnica TV:

Juan Jose Ulriksen

Production/Producción: Sergio Freitas

Sound/Sonido: Eduardo Luna

## COMMENTS FROM MEMBERS OF THE GROUP

For the past ten years, ICTUS has been attempting to speak with its own voice in the Chilean theatre, reflecting our own reality, complex and changeable, with sharp humor and a deep love of our heritage... We have learned to bear and love our faults and weaknesses because they keep us united and help us grow and improve together. We embarked many years ago on the adventure of creating collectively, using the axiom: "No one can or should think alone". The path taken and historical events, substantiated this idea, and confirm our position. Art is a very important part of culture; and a culture that does not allow open dialogue, that encloses itself in fixed abstract values, that doesn't recognize the right and duty of all people to reflect critically upon their own existence and destiny with other human beings, confronting convictions and opinions, ceases to be a culture and becomes a prison to the spirit. We believe that theatre, as an art form, helps us deal with ourselves, stimulates us to grow, opens the locks that keep us imprisoned in dehumanizing structures...

Claudio Di Girolamo

...I only know that we started many months ago. That the circumstances made us "grit our teeth" in order to redo part of a process that had already been carried out. I also know that we wrote this piece with many unresolved questions (which the play itself has progressively clarified) and renounced many concepts reciprocally. I should say that we were obsessed and are still obsessed by the notion of the "objective occurrence" as a fundamental parameter from which to create characters, behavior, psychology and, in general, authentic human attributes. It is our intent to contain the collective thought in an effort to singularize dreams and the thinking process, and to permit a thousand flowers to bloom...

Nissim Sharim Paz

...The Book of Jonah was written at a time in history when Israel had closed itself from the rest of the world, limiting the saving power of God solely for its own society. Jonah, the anti-hero of the story had reservations about becoming a servant of a society that used God as an instrument for its purposes. I read again in my memory that last line in the poor little book of the poor preacher: "Nevertheless, with us or in spite of us, God leaves open for all men the road to love and liberty." And it was through this commentary, with its profound democratic sense, that brought my old friend Jonah to my imagination. As we embark on this new artistic experience, as we ask ourselves the question, "How Many Years in A Day?", I would like that the road to love and liberty, not "in spite of ourselves" but "with ourselves", remain open in my country for all men...

Delfina Guzman

It is not usual to find the name of a playwright associated with a group that creates its plays collectively. Work in such a group seems to be the domain only of directors and actors. Indeed, it could be said that the collective creative process is irreconcilable with that of the individual creative process. Nevertheless, when my friends at the ICTUS Theatre invited me to participate in the process, I accepted, considering it a challenge. When the work ended, I have to confess in all honesty that the challenge was more than I could handle..."How Many Years in a Day?" is definitely not the individual expression of one, two, three or four authors, but of a group of persons. The gathering of journalists shown in the play, their disagreements and resignation, their toil of digging as deeply as possible into the surrounding reality while in the midst of a hostile climate, and their will to "go on, go, go on"...this is not my own judgment, but a theatrical expression, vital, profound, of what the ICTUS Theatre was and is...

Sergio Vodanovic

## BRIEF HISTORY OF THE GROUP

The ICTUS Theatre Group was created by members of the Teatro de Ensayo of the Catholic University of Chile, who broke away in 1955 to form their own independent theatre company. Today, ICTUS is a private, independent professional company, legally recognized as a corporation since 1969. Its current president is Nissim Sharim. ICTUS is economically organized as a collective, financed mainly by box office sales received by Teatro La Comedia, the space they have performed in since 1962. The directors of ICTUS are: Claudio di Girolamo (stage director, set designer, artist and architect), Delfina Guzman (actress) and Nissim Sharim (director, actor). Ictus counts on a variable number of artists, all university theatre graduates, who have worked in the past with other independent theatre companies that have ceased to exist. At present, six actors are working in this production, and playwright Marco Antonio de la Parra is working in the creation of the next play, in much the same way that Sergio Vodanovich worked with "How Many Years in A Day...?". Simultaneously, ICTUS is broadening its theatrical activities to include television, a medium in which they had previously worked for five years, and are forming their own TV production company. Through their dynamic and versatile organization, ICTUS has achieved stability and operational continuity for 24 years. It has an integrated repertory of dramatic plays which has attracted teams of creative artists with similar interests, perfecting their method of artistic expression, thereby attracting a permanent and supportive audience. In spite of the changing social and political conditions in Chile during the '70s and the successive crises there, ICTUS has been able to continue its work. It supports the national theatre by introducing the works of new Chilean playwrights such as Jorge Diaz ('60s) and by stimulating experimentation through the production of collective works. ICTUS has succeeded in filling their theatre during one or two year runs of each play, has been able to finance its activities for the past two years with minimal subsidies, and has overcome to a great extent existing restrictions within the theatre medium. As a result, ICTUS is now one of Chile's best established theatre institutions.

## COMENTARIOS DE LOS SOCIOS

Hace ya diez años que ICTUS trata de decir su propia palabra en el Teatro chileno, reflexionando nuestra propia realidad, cambiante y compleja, bajo el signo del humor punzante y del amor entrañable hacia nuestras propias raíces... Hemos aprendido a soportar y a amar nuestras propias carencias y debilidades porque son ellas las que nos mantienen unidos y nos hacen crecer para superarnos juntos. Hemos partido hace muchos años a la aventura de la creación colectiva con un axioma: "Nadie puede ni debe pensar solo". El camino recorrido y los acontecimientos históricos que le han servido de entorno nos han confirmado en nuestra posición. El arte es parte importantísima de la cultura y una cultura que no es dialogante, que se encierra en valores abstractos prefijados de antemano, que no reconoce el derecho y el deber de cada hombre de reflexionar críticamente sobre su propia existencia y destino con otros hombres enfrentando convicciones y opiniones, deja de ser cultura para transformarse en una cárcel para el espíritu. Pretendemos que el teatro, como arte, nos ayude a enfrentarnos con nosotros mismos, nos impulse a crecer, a liberarnos de las trabas que nos mantienen aprisionados en esquemas deshumanizantes de vida...

Claudio Di Girolamo

...Sólo se que empezamos hace muchos meses. Que las circunstancias nos obligaron a "apretar los dientes" para absorber la necesidad de rehacer parte de un proceso ya hecho. Se, también, que escribimos esta obra después de muchas interrogantes no resueltas (y que la obra misma ha ido aclarando) y de muchos reales y aparentes renuncios recíprocos. Cuento que nos persiguió implacablemente y nos persigue - la noción del "acaecer objetivo" como parámetro fundamental desde el cual generar personajes, conductas, psicología y, en general, atributos auténticamente humanos. Admito nuestro intento de colectivo container, en un afán de singularizar jerarquizadamente los sueños y el pensamiento y de permitir que florezcan mil flores...

Nissim Sharim Paz

...El libro de Jonás, fue escrito en un momento de la historia de Israel, en que esta nación se había encerrado en si misma, limitando la acción salvadora de Dios a su propia sociedad. Jonás, el antihéroe del relato, tuvo reparos para ser un instrumento de Dios en favor de los paganos. Y releo en mi memoria las últimas líneas del librito pobre del predicador pobre. "Sin embargo, con nosotros, o a pesar de nosotros, Dios tiene abiertos para todos los hombres, los caminos del amor y la libertad". Y fue a través de este comentario, con su profundo sentido democrático, el que, una vez más trajo a mi imaginación, a mi viejo amigo Jonás. Y al lanzarnos en esta nueva experiencia artística, al hacernos la pregunta "Cuántos años tiene un día?", quisiera que, no "a pesar de nosotros" sino "con nosotros" queden abiertos en mi país, para todos los hombres, los caminos del amor y la libertad...

Delfina Guzmán

No es habitual ver el nombre de un dramaturgo, formando parte de un grupo de creación colectiva. La experiencia parece estar reservada sólo a directores y actores y hasta podría decirse que el proceso de creación colectiva es inconciliable con el de la creación individual. No obstante, cuando mis amigos del Teatro ICTUS me invitaron a participar en la experiencia, acepté considerándola como un desafío. Al terminar el trabajo, debo confesar con honestidad que el desafío me sobrepasó... En definitiva, "Cuántos años tiene un día?" no es la expresión individual de uno, dos, tres o cuatro autores, sino la de un grupo. Ese conjunto de periodistas que muestra la obra, esas disidencias y esos renuncios en que caen sus integrantes, esa labor de bucear en la realidad circundante que realizan en medio de un clima hostil y esa voluntad de "seguir, seguir, seguir", no es a mi juicio, sino una expresión escénica, vital, profunda de lo que ha sido y es el Teatro ICTUS.

Sergio Vodanovic

## BREVE HISTORIA DEL GRUPO

El Teatro Ictus nació en el año 1955 de una escisión del Teatro Ensayo de la Universidad Católica de Chile de aquella época. En la actualidad, el ICTUS es una Compañía Profesional Independiente, jurídicamente reconocida como Corporación de Derecho Privado desde 1969. Su presidente actual es Nissim Sharim. El ICTUS está organizado desde un punto de vista económico como una cooperativa que se financia principalmente con los recursos de su propia taquilla de la sala La Comedia, sala que ocupa ininterrumpidamente desde 1962. Sus actuales dirigentes son tres: el director de escena y escenógrafo Claudio di Girolamo (artista plástico y arquitecto), la actriz Delfina Guzmán y el actor y director Nissim Sharim. Además la Compañía cuenta con una planta variable de actores cuyo número de seis son contratados en la actualidad. En su mayoría los actores son egresados de las escuelas universitarias de teatro o provienen de otras compañías independientes que han desaparecido en el último tiempo. También presta sus servicios en la preparación de la próxima obra del ICTUS, el dramaturgo Marco Antonio de la Parra, tal como lo hiciera el dramaturgo Sergio Vodanovich en la elaboración de "Cuántos Años tiene un Día...?". Paralelamente, ICTUS ha comenzado a extender su campo de actividades teatrales al plano de la televisión, plano en el que tuvo gran importancia durante cinco años en Chile. En la actualidad, por razones de restricción del medio, se encuentra formando su propia productora de televisión. Bajo distintas modalidades orgánicas, el ICTUS ha logrado una estabilidad y continuidad operativa de 24 años. Ello le ha permitido consolidar un repertorio homogéneo de obras dramáticas y nuclear a su alrededor un equipo de creadores con similares intereses e inquietudes éticas y estéticas, perfeccionar su método y lenguaje de expresión artística y captar un público definido que los ha apoyado en forma permanente y decidida. Las cambiantes condiciones sociales y políticas en Chile en la década del 70 determinan un contexto nacional afectado

por variadas y sucesivas crisis, que en los hechos ICTUS ha logrado sortear con alguna fluidez. En un plano más general, ha apoyado la dramaturgia nacional dando a conocer autores nuevos como Jorge Diaz (década del 60) y fomentado la experimentación teatral con sus posteriores creaciones colectivas, a las que se integran diferentes dramaturgos; ha mantenido y ampliado un público que hace permanecer sus montajes entre uno y dos años en cartelera; ha logrado financiar en estos últimos dos años casi completamente sus actividades con un mínimo de subvención y ha logrado sortear en una medida importante las restricciones expresivas existentes en la actualidad en su medio. Todo lo cual hace del ICTUS una de las instituciones teatrales más sólidas que existen en Chile.

THEATRE IN THE AMERICAS has received support from the following organizations/ TEATRO DE AMERICA LATINA ha recibido apoyo financiero de las siguientes organizaciones: New York State Council on the Arts, the Ford Foundation, the Inter-American Foundation, the International Communications Agency, the Exxon Corporation, the Organization of American States, Ralston Purina Trust Fund, Owens-Corning Fiberglas Corporation, the Rockefeller Brothers Fund, Theatre Development Fund, the Canadian Council on the Arts, the National University of Mexico, Fonepas (Mexico), the Ministry of Culture of Sao Paulo, Viasa Venezuelan Airways and Embratur, the Brazilian Tourism Office, Canadian Department of External Affairs, Quebec Ministère des Affaires Culturelles, Quebec Ministère des Affaires Inter-Gouvernementales, Ontario Ministry of Culture.

## CALENDAR OF EVENTS

TUESDAY, JUNE 12

7:00 OPENING NIGHT

"Romeo y Julieta" (Shakespeare,  
translated by Pablo Neruda)  
Repertorio Español (138 E. 27th St.)

WEDNESDAY, JUNE 13

12:00 TEATRO TALLER COLOMBIA at

1:00 14th Street, Union Square

7:00 GRUPO ICTUS

"Cuántos años tiene un día?"

La Mama Etc., The Annex (74A E. 4th St.)

10:00 CUCALAMBE - Night of the Americas

(129 E. 4th St. between 1st and 2nd  
avenues)

THURSDAY, JUNE 14

5:30-8:30

Native American Art Show  
American Indian Community  
House (10 East 38th St.)

7:00 and 10:00

GRUPO ICTUS

"Cuántos años tiene un día?"

La Mama Etc. Annex  
(74A E. 4th St.)

8:00

REPERTORIO ESPANOL

"La moza de Ayacucho"  
(138 E. 27th St.)

10:00

CUCALAMBE - Night of the Americas  
(129 E. 4th St. between 1st and  
2nd avenues)

FRIDAY, JUNE 15

7:00

RECITAL - Musica folklórica  
tradicional puertorriquena  
Taller Latinoamericano  
(151 W. 19th St. 11th Fl.)

7:30

GRUPO PAU-BRASIL

"Macunaima", La Mama Etc. Annex  
(74A E. 4th St.)

8:00

REPERTORIO ESPANOL

"La moza de Ayacucho"  
(138 E. 27th St.)

CALENDAR OF EVENTS (CONTINUED)

- 6:00-8:00 OPENING OF EXHIBIT  
"Theatre of the Americas"  
Cayman Gallery  
(381 West Broadway, Soho)
- 8:00 INTAR workshop "Latinos"  
and INTAR'S photo exhibit  
Borinquen Mia" (420 W. 42nd St.)
- 9:00 NUYORICAN POET'S CAFE  
Live Broadcast - Gurrola and  
TOLA delegates (505 E. 6th St.)
- 10:00 CUCALAMBE - Night of the Americas  
(129 E. 4th St. between 1st and 2nd  
avenues)

SATURDAY, JUNE 16

- 2:00 TEATRO TALLER COLOMBIA  
Columbia University (116th and Broadway)  
In case of rain, MacMillian Theatre  
Casa Hispanica.
- 3:00 REPERTORIO ESPANOL  
"La moza de Ayacucho" (138 E. 27th St.)
- 7:30 GRUPO PAU-BRASIL "Macunaima"  
La Mama Etc., Annex (74A E. 4th St.)
- 8:00 INTAR workshop "Latinos"  
(420 W. 42nd St.)
- 10:00 RECITAL - Maria Escudero  
INTAR (420 W. 42nd St.)

SUNDAY, JUNE 17

- 12:00-5:00 THEATER MARATHON  
Center for Inter-American  
Relations (680 Park Ave.)
- 3:00 TEATRO TALLER COLOMBIA "Candelita"  
La Mama Etc. Annex (74A E. 4th St.)
- 4:00 INTAR workshop "Latinos"  
(420 W. 42nd St.)

MONDAY, JUNE 18

- 8:00 NUYORICAN POETS CAFE - Meeting with  
playwrights, poets, actors and directors.  
(505 E. 6th Ave.)

CALENDAR OF EVENTS (CONTINUED)

- 8:00 LATIN AMERICAN THEATER ENSEMBLE  
"EL PORTON" "Esperando a Godot"  
(356 W. 36th St. between 2nd and 9th  
avenues - 2nd floor)

TUESDAY, JUNE 19

- 7:30 FACTORY THEATRE LAB "Lucky Strike"  
La Mama Etc. Annex (74A E. 4th St.)
- 7:30 TEATRO DE LOS BUENOS AYRES  
"Historias para ser contadas" La Mama Etc.  
First Floor Theatre (74A E. 4th St.)
- 8:00 JUDITH MALINA - Julian Beck International  
Affairs Auditorium, Columbia University  
(118th St.)
- 8:00 FRANKLIN CAICEDO "Peer Gynt"  
Repertorio Espanol (138 E. 27th St.)
- 8:00 PUERTO RICAN TRAVELING THEATRE  
NORMA ALEANDRO - One woman show  
(304 West 47th St.)

WEDNESDAY, JUNE 20

- 2:00 Henry Street Settlement  
Workshop (466 Grand St.)
- 7:00 and 10:00 TEATRO DE LOS  
BUENOS AYRES "Historias  
para ser contadas" La Mama Etc.  
First Floor Theatre (74A E. 4th St.)
- 7:30 FACTORY THEATRE LAB "Lucky Strike"  
La Mama Etc. Annex
- 7:30 PUERTO RICAN TRAVELING THEATRE  
"El Macho" (304 W. 47th St.)
- 8:00 LATIN AMERICAN THEATRE ENSEMBLE  
"EL PORTON" JUAN ROMANCA,  
Mexican actor from UNAM's company  
in "Contra" by Alejandro Acevedo  
(356 W. 36th St.)
- 8:00 FRANKLIN CAICEDO "Peer Gynt"  
Repertorio Espanol  
(138 E. 27th St.)

THURSDAY, JUNE 21

- 7:30 FACTORY THEATRE LAB "Lucky Strike"  
La Mama Etc. Annex (74A E. 4th St.)

CALENDAR OF EVENTS CONTINUED:

- 7:30 FRANKLIN CAICEDO "Peer Gynt"  
La Mama Etc. First Floor Theatre  
(74A E. 4th St.)
- 8:00 TEATRO DE LOS BUENOS AYRES  
"Historias para ser contadas"  
Repertorio Espanol (138 E. 27th St.)

FRIDAY, JUNE 22

- 3:00-6:00 Meeting with the Society  
of Stage Directors and  
Choreographers. Center for  
Graduate Studies (33 W. 42nd St.  
room 207)
- 7:30 TEATRO REPERTORIO UNAM "Lastima que  
sea puta" La Mama Etc. Annex  
(74A E. 4th St.)
- 8:00 THEATRE D'AUJOURD'HUI "La Diva"  
La Mama Etc. First Floor Theatre  
(74A E. 4th St.)
- 8:00 FRANKLIN CAICEDO "Peer Gynt"  
Repertorio Espanol (138 e. 27th St.)
- 8:00 TEATRO DE LOS BUENOS AYRES  
"Historias para ser contadas"  
Taller Latinoamericano  
(151 W. 19th St. 11th Fl.)
- 8:00 TEATRO THAILIA SPANISH THEATRE  
"Angeles Caidos" by Noel Coward  
(41-77 Greenpoint Ave., Sunnyside  
Queens)
- 9:00 NUYORICAN POET'S CAFE "The Hustle  
Contest" Grupo Cemi (505 E. 6th St.)

SATURDAY, JUNE 23

- 2:00 and 7:30 TEATRO REPERTORIO UNAM  
"Lastima que sea puta"  
La Mama Etc. Annex (74A E. 4th St.)
- 2:30 and 8:00 THEATRE D'AUJOURD'HUI "La Diva"  
La Mama Etc. First Floor Theatre  
(74A E. 4th St.)
- 8:00 FRANKLIN CAICEDO "Peer Gynt" Repertorio  
Espanol (138 East 27th St.)
- 10:00 CUCALAMBE - Night of the Americas  
(129 E. 4th St. between 1st and 2nd  
avenues)

THEATRE IN THE AMERICAS PROJECT STAFF/  
ENCUENTRO DEL TEATRO EN LAS AMERICAS PERSONAL A CARGO  
DEL PROYECTO:

- Arthur Schwartz..... Production Manager/  
Jefe de Producción
- Graciela Ferrari, Francisco  
Medeiros, Monika Villaseca... Project Coordinators/  
Coordinadores del Proyecto
- Adal Maldonado.....Photographer & Exhibit Designer/  
Fotógrafo & Diseñador de la Exposición; Courtesy/  
Cortesía Association of Hispanic Arts - CETA Project
- Nina Miller.....Public Relations/  
Relaciones Publicas
- Stage Managers/Encargados de Escenario:  
Melissa Davis.....Factory Theatre Lab  
Grupo ICTUS
- Francisco Madrid.....Grupo Pau-Brasil  
Teatro de los Buenos Ayres  
Teatro Taller de Colombia
- Francesca Zambella.....Theatre D'Aujourd'hui  
Teatro UNAM
- Special thanks..... Donna Brady, Mark Hammond and  
Rose
- David Nathan.....Sound Coordinator/  
Coordinador de Sonido
- Betsy Adams.....Lighting Coordinator/  
Coordinadora de Iluminacion

We are grateful for the cooperation received from/  
Agradecemos la cooperación recibida de:  
Edward Albee; American Indian Community House;  
Association of Hispanic Arts for providing the CETA  
Project artists Julio Ambros, Adal Maldonado, Josefina  
Monter; Brooklyn College (Theatre Department) for  
volunteers; Cayman Gallery; Center for Graduate  
Studies(CUNY); Cucalambe; The Frank Silvera Workshop;  
Andrew Harris (Columbia University); Latin America  
Theatre Ensemble; David Levine (Dramatists Guild);  
Morrell Wines; Estelle Parsons; Restaurants: Gallery  
93, Kohinoor, Magic Pan, Shagorika & The Ukranian  
Restrnt.; Mel Shapiro (SSDNC); Taller Latino Americano;  
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volunteer translators.

THEATRE OF LATIN AMERICA (TOLA) is a non-profit arts organization established in New York in 1967 to bring Latin American values, thought and creativity to U.S. audiences and artists through programs in the arts: theatre production (in English), invited theatre and musical groups, videotape and film presentations, poetry readings, university lecture tours. TOLA also provides U.S. artists and students of the arts information and materials on Latin American arts and assists Latin American artists who visit the United States. TOLA is located at 1860 Broadway, New York, New York 10023. Telephone: (212) 247-7117.

TEATRO DE AMERICA LATINA, INC. (TOLA), fue creado en Nueva York en 1967 como una organización no lucrativa, exenta de impuestos, para proveer al público norteamericano el teatro, el cine, la música y la poesía latinoamericanos que reflejan aspectos del pensamiento, la crítica y la creatividad de artistas y gentes de esas naciones. TOLA también pone a disposición de los artistas y estudiantes de arte norteamericanos nuevas ideas y técnicas creativas desarrolladas en América Latina. Los programas de TOLA incluyen producciones teatrales, recitales poéticos, exhibiciones de films, producciones de videotape, giras universitarias de gente de teatro y músicos y asiste a los artistas Latino Americanos que visitan los Estados Unidos. TOLA está situado en 1860 Broadway, New York, NY 10023, telefono (212) 247-7117.



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