

# \*\*\*\*\*BUSCANDO\*\*\*\*\*

A newsletter documenting multicultural theatre and art in the Southland.

(c) February 1992/BLACK HISTORY MONTH

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## EDITOR'S NOTES

Theatre audiences can be strange animals. During a performance of Fornes' Abingdon Square at San Diego Repertory, "the audience from hell" ascended chatting noisily. Packages rustled. Watches beeped. Just before intermission, a trio exited down the bleachers like elephants. Seconds later, another elephant followed. During a particularly solemn scene, a woman in the back kept laughing. What capped the evening off was watching the lead actress storm off as the cast was taking its bows.



A week later, I saw Miguel Sabido's La Falsa Cronica de Juana la Loca at the Bilingual Foundation of the Arts in L.A. Beeping watches were there, too. A woman next to me added her own lines to the play. But it could not spoil an extraordinarily fine and powerful performance. The play runs till March 22.

With a Caribbean setting for Twelfth Night, South Coast Repertory in Costa Mesa showcased a multicultural cast, which included Ben Halley, Jr., and Djimbe West African Dancers and Drummers. Halley, Jr., is directing SCR's Billy Bishop Goes to War. It opens March 12.

The employment of black actors and directors at SCR (including Noah Johnson Had a Whore) is opportune, amidst speculation about the future of the now dormant Orange County Black Actors Theatre, founded in 1981 by Adleane Hunter.

Look for Latinos Anonymous at SCR in June. They will have a three-week run on Second Stage.

Ruby Nelda Perez brings A Woman's Work to the Centro Cultural de la Raza on March 20 and 21. She will also give an acting workshop. Perez was at Univ. of Calif., Riverside, on Feb. 8, as part of Comedy 2 Nite, which Carlos Garcia & his troupe Alternatives also participated in.

Eloise de Leon, performing arts coordinator for the Centro, opened up her house for an informal breakfast meeting of Latinas this month. There I met Nancy Mercado-Ramirez, project director for ArtStreet, a group of high-risk kids united through drama and art. ArtStreet was at the Centro, but I missed them because of a mix-up. Sorry! Interestingly enough, Mercado-Ramirez is related to Alexandra Zalce whose paintings & organic floor patterns are on display now at the Centro until March 29. Check the Centro's schedule for their many other events.

Fuenteovejuna was at Univ. of Calif., San Diego, Feb. 19-23. Kudos to Sol Miranda (Laurencia) & Peter Cirino (Mengo). Lorca's Yerma will be staged April 15-19. At UCSD's Grove Gallery, David Avalos and Deborah Small's installation, mis-ce-ge-NATION, concluded Feb. 22.

Mas Mexico!, a bilingual play by Louie Olivos, Jr., is at Rancho Santiago College in Santa Ana on Feb. 29 and March 1. The outdoor shows start at 3 p.m.

## RE/WRITING THEATER HISTORIES

On February 13-15, a bilingual conference examining Chicano, Latino, and Spanish theater was held at the University of California, Irvine, Student Center. There were 10 panels on topics ranging from performance practices to performing women to theater/power/social formations. Noted academicians such as Hernán Vidal, Univ. of Minnesota; Kirsten Nigro, Univ. of Cincinnati; Juan Bruce-Novoa, UCI; and María Herrera-Sobek, UCI, sat on the panels. The conference joyously concluded with the one-act La Historia de Ixquic, based on the Mayan legend of creation Popol Vuh, wonderfully narrated and performed in Spanish by Ruben Pagura of Teatro Quetzal of Costa Rica. The event was held at the Crystal Cove Auditorium in the UCI Student Center.



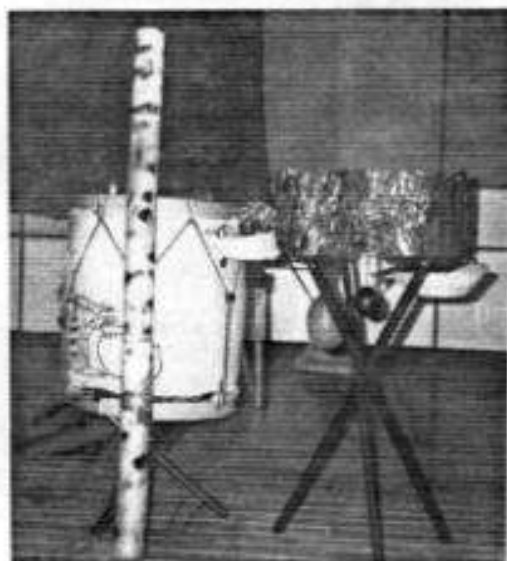
One of the 10 panels at the conference. This one was on marginal theatrical discourses. The discussion leader was Juan Villegas, UCI. Presenters were María Herrera-Sobek, UCI; Mario Rojas, Catholic Univ. of America; and Donald H. Frischmann, Texas Christian Univ.



María Teresa Marrero, Univ. of Houston, was a panelist on performance practices. She also brought catalogs and books from Arte Público.



From l. to r.: José Luis Ramos, Univ. of Puerto Rico; Donald H. Frischmann, Texas Christian Univ.; and Ruben Pagura of Teatro Quetzal after the performance.

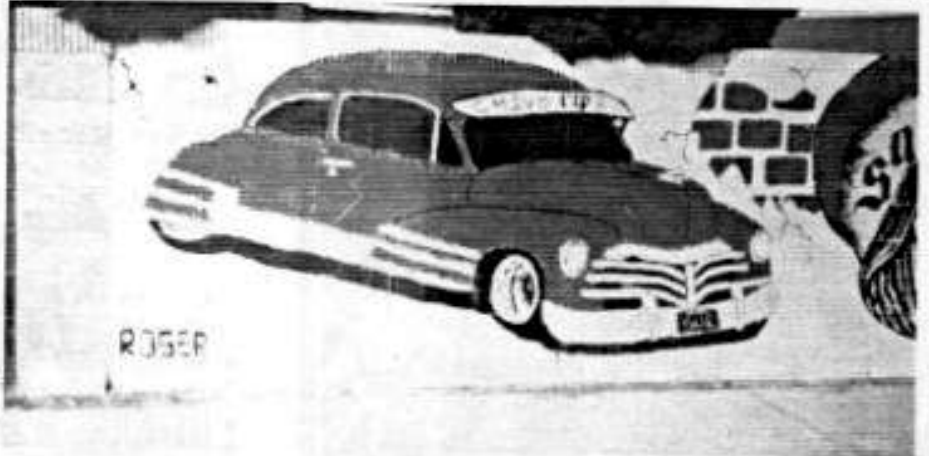


The musical instruments used during La Historia de Ixquic.

## IMAGES

You don't need to go to a museum to see art. Featured here are several panels from a mural on a wall along Civic Center Drive at Fairview in Santa Ana. They are painted over an older set of panels that were lost due to the elements and neglect.

Murals, like the graffiti it sometimes competes with for the same space, serve Chicano social, political, and cultural interests. They can be viewed not only as art, but as a form of community empowerment.



## “AFROCENTRIC”

BY

## ALBERT FENNELL

Art exhibit  
(Feb. 11-March 27)  
at PROVA, 3110 Camino  
Del Rio S., Ste. 210,  
in San Diego.



“Our greatest resource is human potential.”

--Arturo Madrid on cultural literacy,  
10/24/90



## GERONIMO

a.k.a. Goyahkla or Gokhlayeh  
(June 1829?-Feb. 17, 1909)

An Apache leader who fought Mexican and U.S. troops for the future of his people. He died in Fort Sill, Oklahoma, far from his Old Mexico birthplace in what became during his life U.S.-owned Arizona and New Mexico.



The outside wall of the Centro Cultural de la Raza in Balboa Park San Diego. The painting is based on a photograph of Geronimo taken when he was 50-60 years old.

## IN CASE YOU MISSED IT LAST MONTH . . .



The UCSD MECHA conference in Jan. From l. to r.: Chicano Secret Service agents Eduardo Lopez & Thomas Carrasco, unidentified woman, actor/director Danny de la Paz, and Voz Fronteriza's Adolfo Guzmán López.

## BLUE WOLF

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"HARD TO FIND, BUT DO IT..."



Marti Serizawa taking a coffee break at The Blue Wolf before a Chicano Secret Service performance in downtown Fullerton in Orange County.



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FROM THE ED.: THANK YOU!, Joyce, for your donation which made this month's expanded edition possible.