

## First Meeting of Latin American Stage Directors Organized by the Argentinian Actors Association

We are men of the theatres of Argentina, Bolivia, Brazil, Chile, Guatemala, Peru and Uruguay, convened in Buenos Aires for the purpose of exchanging ideas and experiences. To our theatre folk, to our workers, to our countrymen who are the victims of a paternalistic and selective concept of culture, we propose a profound task of reclamation: to make and to participate in theatre—to make theatre in such a way that the theatrical event reaches those people in our America who never experienced it before; to succeed at the same time in transforming these people into active and creative persons, traits already inherent in them; and to make the theatre an instrument at the service of the new destiny for which these people are ready.

The historic development that is taking place in many areas of Latin America underscores the resistance to accepting the role of subordination and dehumanization that international economic interests are attempting to place on these peoples. This historic development also demonstrates the growing determination of these people to align themselves to movements that fight, with ever-increasing success, for the establishment of profound structural changes.

In this mission of liberation, the forces of all people converge, including those of the intellectual class, who cannot flee from their responsibility to their times. These forces have thrust themselves into the battle to achieve, once and for all, what has rightly been called “the second independence of the American nations.”

No effort, however vital, can make theatre an instrument of culture if its projected audience is the masses whose necessities are far more basic and elementary. Despite this fact, we invite our colleagues of this continent to put their enlightenment to bear on this problem, and by so doing to help in some way the process of transformation that has already begun. While the masses are denied access to the simplest levels of material comfort they will remain estranged from us. Nevertheless, to separate the theatre from the general process of social, economic and political transformation would be to collaborate in its decisive extinction.

Our goal is the new Latin American man, and in his behalf all of us who know what it is we want in making theatre summon forth all the sister countries of Latin America here united and represented, and even those not present at this historic meeting today.

### Exchange and Information

Following the spirit that produced the present Meeting of Latin American Theatre, realized in the city of Buenos Aires, and that is expressed in the

immediate necessity of setting forth criteria by which the theatre can convert itself into an important mass instrument to serve the Latin American reality and its historic process, we suggest the implementation of the following points: (a) mutual and periodic communication among the various theatrical media of Latin America in order to consolidate, on the continental level, this new attitude toward theatre, as well as to facilitate the discussion and diffusion of the various experiments that are being realized in this sense; (b) stressing the value of the Latin American writer whose texts are determined by his identification and his engagement with historical circumstance; (c) emphasizing those methodologies which, on the sociologic, aesthetic and technical levels, place the theatre at the service of the urgent necessities of the Latin American masses.

For the accomplishment of these goals, this first Meeting resolves:

1. To designate 1971 as the Year of the Latin American Author. Thus, we request all Latin American theatre organizations to make this fact known in all their publications, programs, correspondence, publicity, etc.
2. To create National Centers of Latin American Theatre in all countries of the continent, to serve as the organs responsible for the exchange of information and the growth and promotion of theatre, keeping in mind the goals set forth in this first Meeting. To facilitate the immediate fulfillment of these functions, the following organizations are given the authority to execute them, in their respective countries, until the second meeting, to be held in June of the present year in Chile: the Argentinian Actors Association, the Arena Theatre of São Paulo, the Theatre Department of the University of Chile, and the Uruguayan Actors Society.
3. To create annual meetings of the Latin American theatre, following this first one in Argentina, to take place in the various Latin American countries. For the immediate functioning of this activity, it is noted that the second meeting will be held in Chile in June of the present year, and the third in Uruguay during the summer of 1972-73.
4. To structure these meetings in such a way that each one of them involves a triple function: (a) a non-competitive showing of play performances (it is agreed upon that texts by contemporary national authors will be required; foreign texts which fit into the spirit of these Meetings can be included in the realm of special participation if the showing is specifically national); (b) meetings of directors, writers, actors, professors, theatre students, etc., on the theoretical level (to ensure adequate preparation for these meetings, the organizing country will communicate the theme to the other countries at least sixty days before the meetings); (c) meetings in which participating groups give practical demonstrations of their methods of work.
5. To establish relations with existing Latin American festivals with a view towards a continental integration of such activities within the spirit proposed at the present Meeting.
6. To recommend that in the geographic planning of the meetings, the use of sites in the interiors of the host countries be considered so as to promote the necessary decentralization of theatre away from the capitals;

and if geographically feasible, performances during meetings should be transferable to branch centers.

7. That along with these Meetings of Latin American Theatre, the National Centers will promote regional or bi-national meetings of groups of directors, writers, actors, etc.
8. To create an Information Center for the advancement of our knowledge of the various organizations devoted to Latin American theatre. For the immediate establishment of this Information Center, the representatives of Uruguay, Messrs. Eduardo Prous, Rubén Yáñez and Blas Braidot, are authorized to begin this effort, which will function in Uruguay until the second meeting in Chile in June. The immediate responsibilities of this Information Center will be:
  - (a) the publication of a semi-annual bulletin that will be called "Teatro de Latino America," and whose first number, to appear before 31 January (1971), will include the agreements of the present Meeting;
  - (b) the distribution of this bulletin and other materials among all the Latin American countries;
  - (c) the preparation of a budget for the functioning of the bulletin; this will be sent to the various countries along with the first issue;
  - (d) the preparation of a register of institutions and persons connected with Latin American theatrical activities;
  - (e) the establishing of relations with Latin American countries not represented at this meeting.
9. That the National Centers of Latin American Theatre, in turn, have the following responsibilities *vis à vis* the Information Center:
  - (a) to send before 1 March (1971) to the Information Center the registry of institutions and persons connected with theatre in their countries;
  - (b) to send to the Information Center the funds for the publication of the bulletin corresponding to the number of copies needed;
  - (c) to send monthly to the Information Center communications on theatrical activity in their countries, giving special attention to those aspects that are included in the spirit of this Meeting.
  - (d) to send bibliographic information to the Center for similar distribution.
10. To create Depositories of Works and Publications, located in each of the National Centers, for the purpose of collecting works written in its country. Toward this end, each Depository will solicit from each director or group that premieres a national work six copies of same. For works not performed or performed in the past, the Depository will attempt to secure copies from authors, cast members or publishers. These works will be filed with the following data: (a) name and nationality of author; (b) brief thematic description of the text; (c) number of male and female characters with respective age requirements; (d) number of acts and scenes; (e) number of settings. The National Centers will send to the Information Center one copy of each file, to be disseminated beginning with the most recent works.

11. To maintain unity of Latin American effort in the attempt to achieve the goals of this Meeting, it would be useful, before the June meeting in Chile, to establish contact with already existing international organizations such as the International Theatre Institute and the Theatre of Latin America.

#### General Recommendations

It is recommended that:

1. A serious and immediate effort be placed behind the attempt to activate participation by the masses in theatrical events as a vivid and productive part of their culture.
2. A systematic research study be begun in each national sphere to determine the theatrical reality and its place in the social environment, to collect material necessary for the preparation of an ample and profound study on the true situation of the Latin American theatre, and to serve as the scientific data base for all future theoretical and practical studies.
3. The creation of permanent theatrical groups to serve the distinct development and potentialities of each country be stimulated, favoring those that assure continuity in their work, who are in agreement with the spirit of this meeting, who contribute to the advancement of theatre as a collective creative process, and who authentically and profoundly stimulate the talents and creative capacities of the individuals who compose these groups.
4. In the hope of reaching the largest possible public, the conclusions of this meeting should be disseminated using the means of mass communication.
5. In each country full discussion of the documents of the present meeting should be encouraged, with special attention given to writers.
6. The active incorporation of writers in the daily work of groups should be promoted.
7. Theatrical groups should make a maximum effort to include in their repertoires of the present year works by writers of national or other Latin American origin.

#### Recognition

We visiting theatre men consider it a necessary duty to take note of the initiative of the Argentinian Actors Association in organizing this meeting with unique efficiency and success, and by so doing, opening new perspectives in the continental conscience with respect to the true function of the Latin American theatre, perspectives that we feel certain will have important future repercussions. Furthermore, we thank the Association and the theatre people of Argentina for the cordial atmosphere they gave us in which to work.

Juan Baratini  
 Augusto Boal  
 Alejandra Boero  
 Antonio Pedro Borges  
 de Oliveira

Blas A. Braidot  
 Carlos Carella  
 Emilia Casas  
 Luis Continenza  
 Carlos Dardon

Atahualpa del Cioppo  
 Roberto Espina  
 Oscar Fessler  
 Juan Carlos Gené  
 Jorge Hacker

Gerardo Huillier  
Manuel Iedvaeni  
Marta LaPorte  
    Contretas  
Antonio Larreta  
Inda Ledesma

Onofre Lovero  
Victor Jara Martínez  
Luis Ordaz  
Domingo Piga  
Eduardo Prous  
Marcela Sola

Walter Soubrie  
David Stivel  
Dervy Vilas  
Rubén Yáñez  
Alfredo Augusto  
    Zemma

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