

Toño: She is a teatrera, a theatre-person. During the seventies she organized Anamú.

Rosa: The weed that not even the goat can eat.

Toño: a street theatre collective directed towards a theatre practice of ethnic, national and class definitions. University professor, frequent collaborator of Augusto Boal and Peter Schumann and my accomplice in graphic-theatrical ventures since 1984

Rosa: 20 years

Toño: we'll be speaking about our interdisciplinary experience of theatre and fine arts as communication tools in the Caribbean.

Rosa: He is also a by-product of the 60's and 70's. His art develops directly from the engraving ateliers of the Institute of Puerto Rican Culture under the direction of master Lorenzo Homar. He later develops his own Alacrán's workshop and other similar ventures in Latin America integrating caricature, political satire and profound mala leche(impossible to translate) against all forms of authority. He returns to Puerto Rico just in time to design La marcha de la plena verdad-The March of the True Plena against the imminent US invasion of Nicaragua. (as you know Puerto Rico is training ground for all Caribbean invasions)

Toño: We need to develop a project to express our rejection to the US invasion of Nicaragua...

Rosa: Dissaffiliated pro-independence activists were tired of the traditional modes of protest.

Toño: I refuse to go to another picket line, cardboard in hand to yell and sing the same slogans which are only heard, memorized and repeated by us like parrots.

Rosa: We have to propose another language.

Toño: I've never been satisfied by only engaging in my role as painter, which often turns in the arts scene, into a pararell discourse in conflict with our political discourse.

Rosa: Why not join what has been divided until now? If we are artists who believe in the nobility and vitality of forms generated by our countries,

Toño: **why not utilize and process them in order to turn them into weapons for our struggle and at the same time establish them in their proper place as artistic vocabulary?**

Rosa: We have several professional artists and 120 militant aficionados willing to engage in a different mode of expression, the streets of Río Piedras and its people and a major problem: no money.

Toño: Then, we have to make use of cheap art, poor in economic resources, rich in imagination, basically dependant upon the participant's enthusiasm and how far we can provoke the limits of their creativity. Talent, as we know through experiences both on the street and the barrios is perhaps our most democratic asset. The issue is to stimulate it, make it aware of itself and direct it.

Rosa: As a possible model, I propose the parades created since the Sixties by the Bread and Puppet Theatre in the US and in Europe. But, necessarily translated into the Puerto Rican reality.

Toño: If we chose to do that then our approach towards the audience in order to provoke their participation and solidarity has to be more than friendly, it has to be seductive. And what is more characteristic of our nature than that quality: to exteriorize ourselves, to come closer, to converse, to even establish physical contact, that behavior defines us. If we do it right, I'm sure we won't be rejected. But for that, we need a common ground: the street and a common language understood by all.

Rosa: Music, maestro.

Toño: Thanks Willie Colón for composing The Nuclear Era on time, and for allowing us to dress it with color, texture, and glitter so it could enter our bodies not only through our ears, but through our eyes, through our hands, through our feet.

Rosa: por las manos y por los pies...

Video de La marcha