

COMING EVENTS

FALL 2004

MUSIC

The Jazz Forum

Singer and York Alumna Myrna Lake
Monday, December 6 at 5 PM
Performing Arts Center Lobby

Jazz Faculty and Alumni

Friday, December 10 at 7:30 PM, Little Theatre

The York College Chorus

sings Handel's *Messiah*

The Atrium

Sunday, December 12 at 3 PM
Sunday, December 19 at 3 PM

ART

Student Art Show Opening

Thursday, December 9 at 5 PM
York College Gallery
located on the first floor of the
Academic Core building
next to the west entrance

All events are open to the public and are free of charge except where noted

Celebrando la Literatura Española



YORK COLLEGE THEATRE
94-45 Guy R. Brewer Blvd.
Jamaica, NY 11451

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York College Performing and Fine Arts Department

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Joycelyn Heywood-Administrative Assistant
Nelisa Roach-College Assistant

SPEECH COMMUNICATION AND THEATRE ARTS

Prof. Como (Chair/ Speech Communication Coordinator)
Assoc. Prof. Schilling (Theatre Arts Coordinator)
Prof. Nickolich
Asst. Prof. Amrhein
Substitute CLT Kyle Schoenfeld

FINE ARTS

Assoc. Prof. Vendryes (Coordinator)
Prof. Simkin
Asst. Prof. Buxenbaum
College Assistant Richard Harvey

MUSIC

Prof. Ernst (Coordinator)
Asst. Prof. Adams
Substitute Asst. Prof. Tom Zlabinger
Sr. CLT Walter Dixon

SPECIAL THANKS

Joycelyn Heywood, Administrative Assistant
Performing & Fine Arts

Printing Services

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Buildings & Grounds

Sr. CLT Walter Dixon

York College
The City University of New York
Department of Performing & Fine Arts
James Como, Chairperson

Presents

Celebrando
la Literatura
Española

Director
Sarah Schilling

Scenic Designer
Timothy J. Amrhein

Lighting Designer
Maria Christina Fuste

Technical Director
Kyle Schoenfeld

Music Director
Tom Zlabinger

Musicians
Mark Adams
Tony Jimenez
Martin Rosamilia

Dr. James Como and Dr. Gloria Waldman
Carmen Colón, Mercedes Contreras, Emery Ferdinand, Harold Garcia,
Luisa Jaramillo, Kimberly Nivar, Sarita Rosamilia, Ailee Wiscovitch
Terry Ann Clarkson

Fall 2004
Friday, December 3 at 4 PM
Saturday, December 4 at 8 PM

Celebrando la Literatura Española

PASTORUTI SOLEDAD – *Trén del Cielo*

Actuación por Sarita Rosamilia
Tom Zlabinger, Martin Rosamilia y Tony Jimenez

- I. JOSE ZORILLA – “*Don Juan Tenorio*” y “*Escena Ultima*”
SAN JUAN DE LA CRUZ – “*Por Toda la Hermosura*”, “*Del Verbo Divino*”, “*Suma de la Perfección*”
Actuación por James Como
- II. PABLO NERUDA – “*Veinte Poemas de Amor Una Cancion Desesperada*” XII & XX
Actuación por Mercedes Contreras y Emery Ferdinand
- III. CARIDAD DE LA LUZ a.k.a. LA BRUJA – “*Vieques*” y “*The Pearl of the Caribbean*”
Actuación por Carmen Colón
- IV. JULIA ALVAREZ – “*En el Tiempo de las Mariposas*”
Actuación por Kimberly Nivar
- V. ANGELA BOTERA LOPEZ – “*Una Dia*”, “*Quien Sabe*” y “*Con los Ojos Cerrados*”
Actuación por Luisa F. Jaramillo
- VI. Tres Canciones
CONSUELO VELZAQUEZ – “*Besame Mucho*”
ERNESTO DWARTE BRITO – “*Como Fue*”
ALBERTO DOMINQUEZ – “*Perfidia*”
Actuación por Gloria Waldman
Tom Zlabinger, Tony Jimenez y Mark Adams
- VII. DANIEL NUÑA – “*El Sembrador*”
Actuación por Sarita Rosamilia
- VIII. DON MIGUEL DE CERVANTES A SAAVEDRA
“*El Ingenioso Hidalgo Don Quijote de la Mancha*”
Actuación por James Como
- IX. LOPE DE RUEDA – “*La Carátula*”
Alameda – un simple – Harold Garcia
Salzedo – su amo – Aliee Wiscovitch
- X. OSCAR DE LEON – Salsa
Los Actores y Músicos

FACULTY OF YORK COLLEGE THEATRE

James Como (Chairman of the Performing and Fine Arts Department, Professor of Speech Communication) came to York in 1968, when he founded the speech discipline. He chaired the Department of Performing and Fine Arts for 12 years. He holds a Ph.D. degree in Language, Literature and Communication from Columbia University. At York, he has appeared in *The Madwoman of Chaillot* (directed by Barbara Nickolich) and *Scenes and Readings from Shakespeare's Hamlet* (Polonius). His newest book is *Branches to heaven: The Geniuses of C.S. Lewis*.

Timothy J. Amrhein (Assistant Professor of Theatre Design) holds an MFA from Wayne State University. He has designed sets and costumes for various productions throughout the United States, and most recently: *Princess Ida* (The Village Light Opera Group), *Romeo and Juliet & Much Ado About Nothing* (The Princeton Rep Shakespeare Festival, Princeton, NJ). Some of Mr. Amrhein's past productions include: *Flea in Her Ear*, *Damn Yankees*, & *Bus Stop* (The River Rep Theatre, Ivoryton, CT); *The Comedy of Errors & The Merry Wives of Windsor* (The Princeton Rep Shakespeare Festival, Princeton, NJ). *The Crimson Thread* (The Wings Theatre Off Off-Broadway), *Chess*, *You're A Good Man Charlie Brown*, and *Merrily We Roll Along* (The Gallery Players Off-Off Broadway); multiple designs for The Second City Comedy Group (Detroit, MI and Toronto, Canada); the national tour for *Perilous Times*; industrial designs for Carnegie Mellon University; and several designs at the University of Pittsburgh, Montclair State University, and California University of PA. He is a member of United Scenic Artists (USA) Local 829 and a professional member of the United States Institute of Theatre Technology (USITT).

Barbara Nickolich (Professor of Theatre) received her formal theatre training from Wheaton College, Northwestern University and New York University. In addition, she has been a student of Bobby Troka, voice coach, in New York City. She has appeared as a performer and director with the CUNY Readers Theatre. She developed a one-woman show, *American Counterpoint*, which she performed in Munich, Germany, Nashville and New York City. Most of her work has been as a director of legitimate theatre in university settings. Joseph Walker's *The River Niger*, *Antigone*, *Tartuffe*, *Six Plays by Dario Fo*, *Callallo 7*, *The Miser*, *Camino Real*, *The Imaginary Invalid*, *Galileo*, *Callallo 8*, and *A Servant of Two Masters* have been her most recent productions.

Sarah Schilling (Associate Professor of Theatre) received her training at Western Reserve University and the Cleveland Playhouse. After graduation, she joined a professional acting company in Erie, PA and played summer stock in Wisconsin. Upon arriving in New York City, she performed for over a year in the role of Heloise in a play by the same name at the Off Broadway Gate Theatre. While teaching, first at Packer Collegiate Institute and then at York, she worked as one of the directors at the Off-Off-Broadway Actor's Place Theatre at St. Luke's in the West Village. Recently she appeared in Samuel Beckett's *Cascando* at LaMaMa and as a Guide in the Off-Off Broadway production: *A Woman's Work is Never Done*.

Kyle Schoenfeld (CLT, Theatre Technical Director) received his BFA in Technical Direction from the North Carolina School of the Arts. He has recently worked for the Wilson Center for the Arts in Wisconsin as Technical Director, and for Skylight Opera Theatre as their Assistant Technical Director.

THE PRODUCTION STAFF & CREW

Christine Brissett (Backstage Crew) graduated with an Associate of Science degree from Queensboro Community College. She is currently a senior at York College majoring in Business Management/ Human Resources. After graduation, she plans on pursuing a MBA in Business Management at Baruch College.

Mary Childs (Backstage Crew) is a lower junior at York College majoring in Speech Communication/ Theatre Arts. A retired senior citizen, Mary is a conscientious student who has been on the Dean's List each semester. This is important to her, but theatre classes and working backstage give her the greatest joy.

Robinson Diaz (Backstage Crew) was born in the Dominican Republic. He served in the U.S. Army. He is a Political Science major and hopes to graduate in December 2004. Mr. Diaz plans to return to his native land to work with the government.

Parbatee Lakharam (Backstage Crew) was born on in Guyana. She last appeared as Mrs. Sarti in *Galileo*. She is a senior majoring in Speech Communication/ Theatre Arts with a co-major in Education. Ms. Lakharam loves children, counseling young people, and hopes to continue on to graduate school to become a speech therapist.

Eurania "Kathy" Lora (Backstage Crew) is from the Dominican Republic. She is a Psychology major minoring in Speech Communication/Theatre Arts. She loves helping others with their problems and also loves acting and learning different languages.

Basil "Tito" Omisanya (Light Board Operator) is a lower junior at York College. This is his fifth time working backstage at York. He returned to the theatre because the first two plays that he worked on were so successful--he had to make more magic. As light board operator, Tito is grateful for another chance to bring something to life. He knows this will not be the last time that he is a part of a great production at York!

Sindamanie J. Ramsammy (Stage Manager) is from Guyana. She is a freshman at York College majoring in Speech Communication/ Theatre Arts. Ms. Ramsammy has been involved in performing arts since 1996 and has done work both on and off stage doing make-up. She has produced a couple of pageants and has won several competitions herself in her homeland. She hopes to work in the film industry one day.

Kiszia Simmons (Backstage Crew) is a senior at York College in her last semester. She plans to go to graduate school to pursue a master degree in Education and become an elementary school teacher. This is the third production she has worked on at York College. The first was *Blithe Spirit* followed by *A Servant of Two Masters*.

Sugeiry Tavarez (Backstage Crew) is from Dominica Republic. She is a Business Administration major. Ms. Tavarez is planning to graduate in Fall 2005. Her dream is to own a business.

I.

Jose Zorilla (1817-1893) SPAIN

One of the most prestigious figures of the "Spanish Romanticismo". He briefly studied law at the University of Toledo, but preferred a more "bohemian" life in Madrid. He traveled widely (Paris, Mexico) and became a member of the "Real Spanish Academy" at the age of 31.

Translated and Performed by James Como

Don Juan Tenorio

II 5

Hold, Dona Ines! Wait. If in truth you love
Me, give me some reality that I can distinguish from a chimera.
Give me some lasting sign that surely
Would show my desire something
More than madness.
Thus could Don Juan descend, peaceful,
To his sepulcher. Yet it does irritate me,
By God, to see myself mocked by all, and
Running madly, always running, after shadows.

Escena Ultima (Final Scene)

III 4

Clement God, glory be unto you!
Tomorrow all Seville will be horrified by
The belief that I've fallen
At the hands of my victims.
But that is just: let the universe make
Note as it will. As long as Purgatory
Opens to me a mite of penance, the
God of Clemency is the God of Don Juan Tenorio.

On the divine Word

The Virgin who became pregnant
By the divine Word
Is coming this way:
Won't you give her a place to stay!

Sum of all perfection

Sum of all perfection:
oblivion of the world,
remembrance of the Maker.
Look to your inner life,
ever loving the Beloved.

I. (Continued)

San Juan De La Cruz (1542-1591) SPAIN
Spain's famous mystic poet canonized in 1726

There is no kind of beauty
Translated by Ken Krabbenhoft
Performed by James Como

There is no kind of beauty
for which I will lose myself
except that unknown something
that fortune puts into our hands.

The taste of all that's finite
does no greater harm than this:
it drains the appetite,
and devastates the palate.
So I'll never lose myself
for any kind of sweetness
if not for that unknown something
that fortune puts into our hands.

Whoever feels love-sickness
touched by divine being,
his senses are so shifted
he shrinks from pleasant feelings
like someone with a fever,
put off by the food he sees,
but now craving this something
that fortune puts into our hands.

Do not be shocked by the fact
that our senses are like this:
the cause of the disorder
is foreign to everything else.
This is why every creature
finds itself alienated
while savoring that something
that fortune puts into our hands.

I will never lose myself
for either grace or beauty,
for what in this world can be known
through the bodily senses
or understood by the mind,
no matter if it's lofty,
but only for that something
that fortune puts into our hands.

MUSICIANS

Gloria Waldman has performed at cabaret venues in Spain, Puerto Rico and New York. She has sung in New York spots including Don't Tell Mama, The Village Gate, Sweetwater's, The Triad, Satalla and Jason's On the Park. She has particularly enjoyed singing with York's Jazz Workshop over the years, with Dennis Moorman and now with Tom Zlabinger and his wonderful musicians. ¡Qué viva la música latina!

Mark Adams (Piano) graduated from City College with a BA in Jazz Performance. He has toured the world with his music, playing with such greats as Roy Ayers, Hugh Masakela, Roy Hargrove, Ron Carter and others. Mr. Adams currently teaches music theory and piano performance at York College.

Tony Jimenez (Percussion) was born in Cuba and raised in New York City. He is a graduate of the New School with a BFA in Jazz Performance. Mr. Jimenez currently teaches drums in the York College Jazz Workshop and plays professionally in and around the City.

Martin Rosamilia at 16, he has already traveled the world with The Greater New York Youth Band. He plays guitar, percussion, piano, and bass, as well as teaches children at the Salvation Army Music School.

Tom Zlabinger (Bass/Guitar) graduated with a master's in Jazz Performance from the Aaron Copland School of Music. He currently teaches music history and directs the Jazz Workshop at York College. He has performed on such stages as Carnegie Hall, the Lincoln Center, and Off-Broadway.

Costume Cleaning for York College Theatre
Courtesy of

HALLAK CLEANERS
1282 Second Avenue
New York, New York, 10028

Sarita Rosamilia is a senior at York College majoring in Psychology. She is a native of Uruguay, however her parents are Italians. Sarita comes from a musical family and has been involved in music since the age of 5. Today, she plays the cornet for the *Greater New York Youth Band* and has traveled to many countries doing concerts. Besides the cornet, she also plays the piano and violin. She is also the director of the *Youth Contemporary Group* at her local church. After graduating from York, she wants to pursue a doctorate and become a music therapist.

Ailee Wiscovitch is an upper sophomore majoring in Speech Communication/Theatre Arts and minoring in Psychology. Ailee's last performance included the role of Truffaldino in Prof. Nickolich's recent production *A Servant of Two Masters*. He gives praises and thanks to God and special thanks to his wife, Jenny, for her support, his son Elias, his mother Carmen, and grandparents Queta and Luis.

PRODUCTION STAFF

Scenic Designer.....	Timothy J. Amrhein
Lighting Designer	Maria Christine Fuste
Technical Director.....	Kyle Schoenfeld
Stage Manager.....	Sindamanie J. Ramsammy
Light Board Operator.....	Basil "Tito" Omisanya
Spotlight.....	Nelisa Roach
Poster and Cover Designer.....	Timothy J. Amrhein
Publicity.....	Nelisa Roach

Scenic Construction and Running Crew

Christene Brissett	Eurania Lora
Mary Childs	Jonelle Pinkerton
Robinson Diaz	Kisia Simmons
Lisa Kushnick	Sugeiry Taverez
Parbatee Lakrahm	Rachel Walton

II.

Pablo Neruda (1904-1973) CHILE, SA

Born Neftali Ricardo Reyes Basoalto and changed his name in 1920 to Pablo Neruda, in memory of Jan Neruda, a famous poet. The most loved and most translated poet of Chile.

Twenty poems of love and one song of despair

Translated by C.W. Merwin

Performed by Mercedes Contreras and Emery Ferdinand

XII

Your breast is enough for my heart,
and my wings for your freedom.
What was sleeping above your soul will rise
out of my mouth to heaven.

In you are the illusion of each day.
You arrive like the dew to the cupped flowers.
You undermine the horizon with your absence.
Eternally in flight like the wave.

I have said that you sang in the wind
like the pines and like the masts.
Like them you are tall and taciturn,
and you are sad, all at once, like a voyage.

You gather things to you like an old road.
You are peopled with echoes and nostalgic voices.
I awoke and at times birds fled and migrated
that had been sleeping in your soul.

XX

Tonight I will write the saddest poem

III.

Caridad de La Luz a.k.a. La Bruja U.S.-PUERTO RICO

La Bruja was born and raised in the Bronx. Her main concern is her Puerto Rican cultural heritage. She has performed all over the world and can be seen dancing in Vanessa William and Chayanne's music videos.

Vieques and The Pearl of the Caribbean
Performed in "Spanglish" by Carmen Colón

IV.

Julia Alvarez (March 27, 1950—)

In 1960, a few months after my family fled the dictatorship of Trujillo in the Dominican Republic, the three Mirabal sisters were brutally murdered. Founders of the underground, las Mariposas (the Butterflies, their code name) had inspired resistance cells throughout the country. (My father had joined one of these cells, which was cracked by the Secret Police in the summer of 1960—the reason we were forced to flee.) This novel tells the Mirabal story through the lens of fiction. Needless to say, this book is one I felt compelled to write.

In the Time of the Butterflies
Performed by Kimberly Nivar

My name is Maria Argentina Minerva Reyes Mirabal. I was born on March 12, 1926, in Ojo de Agua, Salcedo, Dominican Republic. I was the first Dominican woman to go to a university to become a lawyer. From 1930 to 1961, General Rafael Leonidas Molino Trujillo took control over the Dominican Republic. I, along with my two sisters, Patria and Mate, started a revolution that changed the history of our nation forever. This was the simple conversation that I had with El Jefe, in 1949 that started it all. El Jefe liked to seduce women he felt attracted to, but that night he couldn't try it with me. He asked me if I agreed with his politics, I said I was not interested in politics. Then he asked me: "What if I send my subjects to conquer you?" I answered: "What if I conquer your subjects?"

The day of my sisters and my assassination was November 25, 1960; shortly after, about six months later, Trujillo was murdered. November 25th, was declared international day against violence against women, by the United Nations. That's our day, the day of the Butterflies.

The following is Julia Alvarez' story of the last morning of "the Butterflies" life.

That morning we had mama almost convinced that the three of us would be just fine traveling by ourselves. Rufino was at the door. "Any time you ladies are ready. Good day," he said, nodding towards Mama and Dede. Rufino was at the door again. "We should go," I said, to spare him having to say it again. "*La Bendicion*," Patria called, asking for mama's blessing. "La bendicion, mis hijas." Dede stood by the jeep, blocking our way. "I'm going crazy with worrying. I'll be locked up forever, you'll see. In the madhouse!" "We'll come visit you, too," I said, laughing. But then seeing her teary, unhappy face, I added, "poor, poor Dede." I took her face in my two hands. I kissed her goodbye and then climbed into the jeep.

WHO'S WHO IN THE CAST

Terry Ann Clarkson is a senior at York College majoring in Business Administration. She is originally from the island of Jamaica where she performed in several plays. She has performed in three productions in America. This is her second time working on a York College Theatre production.

Carmen Colón is a lower sophomore at York College, majoring in Psychology and minoring in Speech Communication/Theatre Arts. She has been in three York College Theatre productions. She was last seen portraying the role of Edith in *Blythe Spirit*. She would like to thank her family for their love and support. Ms. Colón dedicates this performance to her mother, Fidelina Rivera, and her father, René Colón. "I am very grateful to my parents for keeping me grounded in my heritage."

Mercedes Contreras is a junior at York College, majoring in Business Administration and minoring in Psychology. This is her first appearance in a York College Theatre production. She worked on *A Servant of Two Masters* as the production stage manager and thanks Prof. Schilling for this opportunity, her family, and boyfriend for their support.

Emery Ferdinand is a junior majoring in Business. Although this his second appearance at York, Emery worked for 2 years at Safe Space, a theatre company located on Jamaica Avenue. In his spare time, he enjoys watching movies, bowling, and playing baseball. He also enjoys writing short stories and poems (love poems are his specialty). I would like to thank God, my family, my girlfriend, and Prof. Schilling for all of their support.

Harold Garcia is a senior at York College majoring in Speech Communication/Theatre Arts who is making his last appearance on the York College stage. Professionally, he has performed both in English and Spanish in New York festivals such as the Fringe Festival and the Lower East Side. He is the founder and Artistic Director of Teatro La Esfinge (The Sphinx) based in Yumbo, Colombia. His company has staged several plays such as *Oedipus Rex*, *Joan of Arc Under Fire*, *A Midsummer Night's Dream*, and others. This active group is for young people with little to no experience in theatre. Some of his credits as an actor include: *Joan of Arch Under Fire* (ACE award 2000 nominee), *Two Gentleman of Verona*, *Hamlet*, *A Midsummer Night's Dream*, *Oedipus Rex*, *The School-Teacher*, and *The Man Who Turned Into A Dog*. Recently, Harold won the Elena Borstein Scholarship in Fine Arts and the Student Government Scholarship. He dedicates this last performance to those friends who have supported his work (*La Mesa*), his family and his lovely company: The Solitude. I remember you.

Luisa Jaramillo is a lower sophomore at York College, majoring in Business. She is appearing on the York stage for the first time. She would like to thank her friends from "La Mesa" for their unconditional support throughout this process.

Kimberly Nivar is a sophomore at York College. Ms. Nivar is a Social Science major, and hopes to start a minor in Speech Communication/Theatre Arts. Kim is a passionate young playwright, as well as an actress. In the past, she has worked with the MCC Youth Theatre Group, and was a Musical Theatre major at La Guardia Middle College High School. This is Kim's second performance at York College. Kim worked on costumes and make-up for *A Servant of Two Masters*. She enjoys both off-stage and on-stage work. While working on this production, she learned a lot about her heritage. ¡Que vivan las mariposas! (Long live the butterflies!)

IX.

Lope de Rueda (1510-1565) SPAIN

Lope de Rueda was a street performer who introduced the Comedia to Spain with the invention of the "paso"—a dramatic interlude turning on a simple episode.

According to Hugo Albert Rennert's The Spanish Stage in the Time of Lope de Vega, Cervantes saw Rueda perform and wrote:

all the properties of a theatrical manager were contained in a sack and consisted of 4 white pelices (robes) trimmed with gilded leather and 4 beards and wigs, with four staffs.... The stage, which at time consisted of 4 benches arranged in a square with 4 or 5 boards upon them, raised about 4 spans from the ground.... The furnishings were an old woolen blanket drawn by 2 cords from one side to another, which formed a dressing room, behind which musicians, singing some old ballad without accompaniment of a guitar.... Lope acted with the greatest skill and propriety one can imagine.

The Mask (a paso)

Performed by Harold Garcia (Alameda- a simple man)
and Ailee Wiscovitch (Salzedo-his friend)

The Plot:

Two Friends: Alameda and Salzedo meet in a city square. Alameda while working in the mountains discovered a mask. He doesn't know what it is, but he thinks he can sell it for a lot. His friend Salzedo, a little smarter, convinces Alameda that the mask is the face of Diego Sanchez, a famous santero. Salzedo tells Alameda that if "they" catch him with this face, "they" will try him for a thief and hang him. Alameda is terrified. Salzedo then convinces Alameda to become a santero so that he will not be punished for taking the mask. Alameda leaves. Salzedo takes the mask and decides to scare Alameda by putting on a sheet, wearing the mask and pretending to be Diego Sanchez.

Alameda returns with a bell and board (the tools of a santero used to call for an audience) complaining how difficult it is to be a santero.

Salzedo -calls to him -scares him and finally appears to him. But Alameda sees his shoes and catches on to the joke. Alameda runs off chased by Salzedo.

V.

Angela Botero Lopez (1959--) COLOMBIA, SA

Angela Lopez designs, does the calligraphy, and publishes all her books of poetry. She currently lives in Barcelona, Spain.

One Day

Performed by Luisa Jaramillo

One day
one decides to give it all
with all without caring that it is a lot.
One still has enough if not more.
In each thing
one puts their perfect side,
their entire soul.
And then one afternoon
the magic ends.
Inside
you feel a hole; a nothing.
We have abused
and without expecting it
we are there.
Being like we are,
we extend our hands with confidence
that one day it will be born
with the sun early in...
One day,
one decides to give it all
without caring that it is a lot.
One still has enough if not more.
In each thing one puts their perfect side,
their entire soul the morning.

Who Knows

No one knows why
we never give up
what we have lost.
We made it disappear,
we no longer see it
but still do everything
in our reach
to keep it alive.
Who knows why
forgetting is so difficult,
like the idea of reliving it.

With my eyes

With my eyes closed, I see you.
With my eyes opened, I watch you.
With my hands closed, I speak you.
With them opened, I stroke you.
With my mouth closed, I speak to you.
With it opened, I kiss you.
I hear you and sigh,
Breathe and inhale you.
With my five sense...I love you.

VI

Three songs sung by Gloria Waldman with Tom Zlabinger, Tony Jimenez and Mark Adams

VII.

Daniel Nuña (1946 –) SPAIN

Daniel Nuña writes novels and dramas as well as poetry. His purpose is to encourage people to fight for human rights.

The Sower

Performed by Sarita Rosamilia

And in that corner, that was bathed by the brilliance of the sun, that sun that fills our full triumphant sky. And of the florid land, where among flowers, I spend my infancy, so sweet and serene, wrapped among the memories of my past. Blurry, like the distance of the blue horizon, I have kept a strange memory that I have never forgotten. The strangest sower of trees who ever lived in the mountain. I still don't know if he was wise, mad or prudent, that man dressed in a humble suit. I only know that looking at him, everyone discovered a deep respect. It is perhaps that his noble but severe gestures seemed inspiring to all. Woodcutters when they look at oak trees feel in their hearts the majesty of the giants.

One afternoon I went up the mountain and I found the sower smiling at the trees. Since the beginning of time no man has worked as hard as he. With so much effort! I was curious to know what this man sowed in that lonely and fierce mountain. When he heard me, he told me with a deep melancholy: "I plant oak trees and pines and sycamores. I want to fill these meadows with fronds so that others enjoy the fruit that they will give when I die." "Why so much effort on this day?" (I asked him) and the mad one murmured in a low voice with his hands resting on his hoe. "I work and struggle to plant trees for those who work elsewhere. And if the world does not know it, only my good God understands it. Today, selfishness is the clumsy teacher we worship. When we pray we ask for our daily bread and never ask heaven for bread for everyone. In misery we are steadfast and we do nothing for our children. Don't other parents have children? We live being brothers only in name, and man for man alone is always a wolf."

"Therefore, each time I contemplate this sad world I work harder at this arduous task because I know how much my poor example is worth, however, poor and humble it seems. One must fight for the ones that do not, fight! One must beg for the others that do not implore! One must make those who don't listen, hear! And one must cry for the ones that do not cry! One must be like the water that flows among the meadows offering the entire world its fresh torrents. One must imitate the bee that in its hive, manufactures for all its sweet honey. One must imitate the wind that sows flowers in the mountains and in the plains. And one must live with the soul and the spirit looking skyward."

Thus said the mad man as he walked lost among the meadows and in the mountains. "One must live sowing, always sowing." "One must fight for the ones that do not fight." "One must beg for the ones that do not implore." "One must make those who don't listen, hear." "And one must cry, for the ones that do not cry..."

VIII.

Don Miguel de Cervantes a Saavedra (1547-1616) SPAIN

The greatest writer of Spanish Literature. Don Quixote is his masterpiece.

Don Quixote

Translated by Edith Grossman

Performed by James Como

"Oh!" responded Sancho, weeping. "Don't die, Señor; your grace should take my advice and live for many years, because the greatest madness a man can commit in this life is to let himself die, just like that, without anybody killing him or any other hands ending his life except those of melancholy. Look, don't be lazy, but get up from that bed and let's go to the country side dressed as shepherds, just like we arranged: maybe behind some bush we'll find Señora Doña Dulcinea disenchanted, as pretty as you please. If you're dying of sorrow over being defeated, blame me for that and say you were toppled because I didn't tighten Rocinante's cinches; besides, your grace must have seen in your books of chivalry that it's a very common thing for one knight to topple another, and for the one who's vanquished today to be the victor tomorrow."

"Señores," said Don Quixote, "Let us go slowly, for there are no birds today in yesterday's nests. I was mad, and now I am sane; I was Don Quixote of La Mancha, and now I am, as I have said, Alonso Quixano the Good. May my repentance and sincerity return me to the esteem your graces once had for me.

With this he brought his will to a close, and falling into a swoon, he collapsed on his bed. Everyone was alarmed and hurried to assist him, and in the three days he lived after making his will, he fainted very often. The house was in an uproar, but even so the niece ate, the housekeeper drank, and Sancho Panza was content, for the fact of inheriting something wipes away or tempers in the heir the memory of the grief that is reasonably felt for the deceased.

The tears of Sancho and of Don Quixote's niece and housekeeper, new epitaphs for his grave, are not recorded here, although Sansón Carrasco did write this one for him:

Here lies the mighty Gentleman
Who rose to such heights of valor
That death itself did not triumph
Over his life with his death.
He did not esteem the world;
He was the frightening threat
To the world, in this respect,
For it was his great good fortune
To live a madman, and die sane.