

## Fuego Amigo - English

Language: en-GB

00:00:02.600 --> 00:00:05.600

[Title. Friendly Fire. Theatrical work. Author, Alejandra Egado.

00:00:05.600 --> 00:00:14.400

[Text says: I don't know if these characters met in a 19th-century grocery store, probably they did. If not, today they meet in a place where they can build future angry narratives, the fruit of age-old injustices.]

00:00:17.800 --> 00:00:20.080

[two women in hi-vis vests, with a stepladder and coils of cable, in a setting painted to represent a highway]

00:00:20.414 --> 00:00:25.300

FIRST WOMAN: I think I got so clumsy with  
the first pandemic. What year was that?

00:00:25.300 --> 00:00:27.320

In the year 2020.

00:00:28.800 --> 00:00:34.290

FIRST WOMAN: See? I have gone daft. How can I not remember  
if I was sleeping on the street at that time?

00:00:39.500 --> 00:00:45.290

FIRST WOMAN: Do you remember at the beginning when the  
firefighters were everywhere, come on

00:00:45.290 --> 00:00:55.220

or I'll hit you, yelling with those megaphones that we should use

masks, that we should keep a distance of

00:00:55.220 --> 00:01:01.000

two meters, that we should leave the house only  
for essentials.

00:01:03.000 --> 00:01:12.480

Yes, I remember. I loved watching the firemen.  
They looked beautiful to me, holding on by one hand to the  
truck, yelling through the megaphones as if possessed.

00:01:12.480 --> 00:01:14.529

FIRST WOMAN: Well, it scared me.

00:01:15.390 --> 00:01:22.660

Of course, sleeping under the stairs  
of the Primera Junta subway station. You can tell me.

00:01:24.470 --> 00:01:31.370

I thought they had seen me and that they were coming with  
the hoses to get me out of there. Not a bit of it.

00:01:32.940 --> 00:01:41.060

Finally I realized that it wasn't just about me,  
but everyone. So I paid attention.

00:01:42.230 --> 00:01:49.230

When I realized that they were trying to  
take care of everyone, I felt kindly towards them.

00:01:52.120 --> 00:01:57.880

And when I was able to collect a few pesos by washing the windows of the few cars that were going

00:01:57.880 --> 00:02:04.900

down Acoyte [Avenue], I went straight to the Chinese shop, I bought soap, a bowl

00:02:04.900 --> 00:02:10.450

and I asked the person in charge of the Rosario hotel for water, so I could wash my hands

00:02:10.450 --> 00:02:17.900

constantly, as the firemen had told us.

Too bad I didn't have enough money to

00:02:17.900 --> 00:02:26.400

buy alcohol gel at the Doctor Save

Pharmacy on the corner. I would have done it. Well...

00:02:27.580 --> 00:02:32.400

I even made a mask with one

of the two bras I had left.

00:02:32.800 --> 00:02:35.000

[the other woman laughs]

00:02:35.600 --> 00:02:37.950

Don't laugh. I made more.

00:02:40.070 --> 00:02:46.130

Do you remember when it was the custom to

clap for the doctors at nine o'clock in the evening?

00:02:48.460 --> 00:02:54.700

Well, I ran to do it and I was the one who clapped the most and,  
if they were singing the national anthem, I was the one that sang loudest.

00:02:54.700 --> 00:03:05.080

Alone, in the middle of the square.

[she starts singing] pra-pa, pra-pa, pra-pa  
pra-pa, pra-pa, pra-pa-pa

00:03:07.200 --> 00:03:08.800

[the other woman also sings]

00:03:09.720 --> 00:03:14.550

I don't know how I can be moved by the anthem of  
a country that does not recognize Afro people.

00:03:17.420 --> 00:03:18.680

How ridiculous is that, I ask you?

00:03:21.390 --> 00:03:31.280

SECOND WOMAN: At that time I was working in the Millalonco Ranquehue community, in Bariloche,  
taking advantage of a beautiful greenhouse that

00:03:31.280 --> 00:03:36.410

we had made with the community, with communal  
orchards. We had even set up a little school

00:03:36.410 --> 00:03:43.840

which was already giving excellent results.  
I felt happy, useful, better than ever.

00:03:45.540 --> 00:03:52.920

And one fine day soldiers from the Juan Domingo Perón Military School came onto the property and, without

00:03:52.920 --> 00:03:58.980

ask anything or anyone, they took away everything. They dismantled the community gardens, they dismantled the little school,

00:03:58.980 --> 00:04:04.110

they took away the irrigation hoses, the dry toilets and they even cut down fruit trees.

00:04:06.570 --> 00:04:09.300

When I realized that we had lost everything

00:04:11.200 --> 00:04:13.360

I went down to the river

00:04:13.360 --> 00:04:15.280

and I sat there for a long time

00:04:17.510 --> 00:04:23.900

I observed the signals from my body and with water that I scooped up, I washed my hands

00:04:25.090 --> 00:04:33.520

while I repeated to myself: land occupations, violent evictions, police repression, criminalisation

00:04:33.520 --> 00:04:40.570

of protest, land occupations, violent

evictions, police repression, criminalisation

00:04:40.570 --> 00:04:49.280

of protest. I repeated it a hundred times. I saw my whole history there before my eyes in the river.

00:04:51.560 --> 00:04:54.230

I spoke at length with the spirit of the water.

00:04:57.970 --> 00:05:04.760

After that, I went home. I grabbed the few things I had, the little money I had and I left.

00:05:05.570 --> 00:05:10.160

I walked a long way on the road, until the pain made me think...

00:05:11.510 --> 00:05:17.300

And I spotted a microbus, I took it and just past the microbus terminal, I got off, I bought a

00:05:17.300 --> 00:05:21.584

ticket to Buenos Aires and I came here.

00:05:21.584 --> 00:05:23.200

FIRST WOMAN: And what did your family say?

00:05:24.000 --> 00:05:26.200

SECOND WOMAN: Nothing... They understood.

00:05:26.760 --> 00:05:29.970

It's part of our history... to leave.

00:05:31.600 --> 00:05:38.200

FIRST WOMAN: And you say that those who entered  
were from the Juan Domingo Perón School?

00:05:38.200 --> 00:05:40.200

SECOND WOMAN: Yes

00:05:40.900 --> 00:05:42.520

FIRST WOMAN: What a sad story, right?

00:05:56.000 --> 00:05:59.520

[Text: This scene is a product of the CARLA project (Cultures of Anti-Racism in Latin America), which aims to explore the ways in which artists in Argentina, Brazil and Colombia address issues

00:05:59.520 --> 00:06:02.520

related to “racial” diversity in their work, in order to see how their cultural productions confront racism.

00:06:02.520 --> 00:06:05.520

It consists of researchers from the United Kingdom, Argentina, Brazil and Colombia and is based at the University of Manchester and the University of San Martín.

00:06:05.520 --> 00:06:08.520

It is also funded by the UK Arts and Humanities Council.

00:06:08.520 --> 00:06:11.520

The scene is also the result of the work carried out by the researchers belonging to the CARLA project,

00:06:11.520 --> 00:06:14.520

Lorena Cañuqueo and Ana Vivaldi and the creators, Miriam Álvarez and Alejandra Egado,

00:06:14.520 --> 00:06:19.520

and by the writing workshop-laboratory “Clandestine Dramaturgy” run by the Chilean director and playwright, David Arancibia Urzúa.

00:06:21.600 --> 00:06:25.520

Cast. Miriam Álvarez, actress and director of the El Katango Theatre Company (Mapuche Theatre)

00:06:25.520 --> 00:06:28.520

Alejandra Egido, actress and director of the theatre company Teatro en Sepia (Afro-descendant theatre)

00:06:28.520 --> 00:06:33.000

Technical team. Natalia Cano, Camera

José Ignacio López, Camera, editing and production.