Guide to the Jorge Prelorán Collection

Jorge Prelorán during the filming of Casabindo (1966).
Photograph by Lorenzo Kelly. Jorge Prelorán Collection, HSFA, SI.

DRAFT

Karma Foley
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Human Studies Film Archives
Smithsonian Institution
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOGRAPHICAL NOTE</td>
<td>3</td>
</tr>
<tr>
<td>CHRONOLOGY</td>
<td>5</td>
</tr>
<tr>
<td>FILMOGRAPHY</td>
<td>7</td>
</tr>
<tr>
<td>SELECTED BIBLIOGRAPHY</td>
<td>11</td>
</tr>
<tr>
<td>SCOPE AND CONTENT NOTE</td>
<td>12</td>
</tr>
<tr>
<td>RESTRICTION</td>
<td>12</td>
</tr>
<tr>
<td>EXTENT</td>
<td>12</td>
</tr>
<tr>
<td>PROVENANCE</td>
<td>13</td>
</tr>
<tr>
<td>RELATED COLLECTIONS</td>
<td>13</td>
</tr>
<tr>
<td>PROCESSING NOTE</td>
<td>13</td>
</tr>
<tr>
<td>SERIES DESCRIPTION AND CONTAINER LIST</td>
<td>15</td>
</tr>
<tr>
<td>SERIES 1. COMPLETED FILMS AND VIDEOS</td>
<td>15</td>
</tr>
<tr>
<td>SERIES 2. FILM OUTTAKES</td>
<td>31</td>
</tr>
<tr>
<td>SERIES 3. AUDIO</td>
<td>32</td>
</tr>
<tr>
<td>SERIES 4. CORRESPONDENCE</td>
<td>33</td>
</tr>
<tr>
<td>SERIES 5. PRODUCTION FILES</td>
<td>34</td>
</tr>
<tr>
<td>SERIES 6. PROJECT FILES</td>
<td>40</td>
</tr>
<tr>
<td>SERIES 7. UCLA</td>
<td>41</td>
</tr>
<tr>
<td>SERIES 8. PRESS CLIPPINGS</td>
<td>42</td>
</tr>
<tr>
<td>SERIES 9. PHOTOGRAPHS</td>
<td>43</td>
</tr>
<tr>
<td>SERIES 10. BOOKS</td>
<td>45</td>
</tr>
</tbody>
</table>
Biographical Note

Documentary filmmaker Jorge Prelorán was best known for intimate approach to ethnographic film, a style known as “ethnobiography”. In films such as *Hermógenes Cayo (Imaginero)* (1970), *Los Hijos de Zerda (Zerda’s Children)* (1974), and *Zulay Frente al Siglo XXI (Zulay Facing the 21st Century)* (1989), Prelorán’s protagonists tell their personal stories, while also revealing the stories of their communities and cultures. Prelorán worked in Latin America and the United States, but primarily in his native country of Argentina. His career spanned from 1954 to 2008, including nearly twenty years as a film professor at UCLA.

Prelorán was born May 28, 1933 in Buenos Aires, Argentina. His father, an engineer, was Argentine and had studied in the United States where he met his wife, an American. Prelorán grew up speaking both Spanish and English. Initially pursuing a career in architecture, he studied at the Universidad Nacional de Buenos Aires. He made his first film, *Venganza*, with neighborhood friends in Buenos Aires in 1954. The film won the Beginner’s Festival of Cine Club Argentina that same year. Prelorán was accepted as an undergraduate at the University of California at Berkeley and studied architecture there for one year. In 1956 he withdrew from Berkeley and was drafted into the US Army. Prelorán served in West Germany until 1958. Upon his return he changed educational plans and began formal study of filmmaking, receiving a Bachelor of Arts in Motion Pictures from UCLA in 1960.

Shortly before the end of his service in the US Army, Prelorán married Elsa Doddi, a former classmate from Buenos Aires. They lived together in Los Angeles until Elsa returned to Argentina for the birth of their daughter, Adrianna, in 1961. The couple separated shortly thereafter.

Prelorán’s professional career as a filmmaker began in 1961 with a commission from the Tinker Foundation of New York for a series of films on the Argentine gaucho. In the course of shooting for these films, Prelorán traveled extensively throughout Argentina, visiting many locations in Patagonia and in the northwest where he would later return to make films. From 1963-1969, Prelorán was under contract at the Universidad Nacional de Tucumán to produce educational films; he also produced a series of short films on Argentine folklife with support from Fondo Nacional de las Artes and folklorist Augusto Raúl Cortazar.

In the late 1960’s, Prelorán became involved with UCLA’s Ethnographic Film Program and in 1970 he returned to UCLA as a lecturer for two semesters. Later that year he was a fellow at Harvard University’s Film Study Center, where he produced the English-language version of *Imaginero* (Spanish title, *Hermógenes Cayo*). Prelorán was the recipient of two Guggenheim Fellowships, in 1971 and 1975, and used those opportunities to produce quite a number of films, including *Damacio Caitruz (Araucanians of Ruca Choroy)*.
Prelorán remarried in 1972. His wife, Mabel Freddi, became a collaborator on his films. In addition to un-credited roles, she wrote the screenplay for Mi Tia Nora (My Aunt Nora) (1983) and co-directed Zulay Frente al Siglo XXI (Zulay Facing the 21st Century) (1989). After the Argentine military coup of March 1976 and the disappearances of fellow filmmaker Raymundo Gleyzer and Mabel's niece, the Prelorán family became fearful for their own safety. They fled to the United States, a move that would become permanent. Prelorán accepted a position as associate professor at UCLA’s School of Theater, Film and Television. He later joined the faculty as a tenured professor.

During his time at UCLA, Prelorán was twice selected as a Fulbright Scholar, in 1987 and 1994. He continued to produce films, including the Academy Award-nominated documentary short Luther Metke at 94 (1980) and the 7-hour natural history television series Patagonia (1992). After retiring in 1994, Prelorán continued to mentor film students as Professor Emeritus; he also began work in a new medium, creating a series of digital books, Nos = Otros (Sages Amongst Us) (unpublished), featuring individuals engaged in creative pursuits.

Prelorán passed away at his home in Culver City, CA at the age of 75 on March 28, 2009.

Sources Consulted

Jorge Prelorán Collection. Human Studies Film Archives, Smithsonian Institution.


Chronology

1933  Born May 28 in Buenos Aires, Argentina

1952-1954  Studies at the College of Architecture, Universidad Nacional de Buenos Aires, Argentina

1954  Completes first film, Venganza, a fictional short

1955  Studies at the College of Architecture, University of California at Berkeley

1956-1958  Drafted into United States Army, stationed in Schwetzingen, West Germany

1959-1960  Earns Bachelor of Arts in Motion Pictures from UCLA

1961-1963  Produces films on the Argentine gaucho for the Tinker Foundation, New York

1963-1969  Produces films at the Universidad Nacional de Tucumán, Argentina

1968  Attends the First International Colloquium on Ethnographic Film at UCLA

1969  Shoots film for The Warao People in Venezuela, under a grant from the Ford Foundation to the Ethnographic Film Program at UCLA

1970  Lecturer at UCLA School of Theater, Film, and Television Fellow at the Film Study Center, Harvard University

1971  Receives first Guggenheim Fellowship; films several projects in Argentina

1975  Receives second Guggenheim Fellowship; continues filming in Argentina

1976  Moves to United States Associate professor at UCLA School of Theater, Film, and Television

1978  Guest of Honor at the 2nd Margaret Mead Ethnographic Film Festival at the American Museum of Natural History, New York

1980  Academy Award nominee for Luther Metke at 94

1985  Guest at the White House for a State Dinner in honor of Argentine President Raul Alfonsin
1986  Naturalized as a United States citizen
1987  First selection as Fulbright Scholar; begins production of the series *Patagonia*
1994  Second selection as Fulbright Scholar; completes pre-production for a narrative feature film
      Retires from UCLA as professor emeritus
2009  Passed away on March 28 in Culver City, California
Filmography

Prelorán is best known for his intimate approach to ethnographic film, a style known as “ethnobiography”. In films such as *Hermogenes Cayo (Imaginero)* (1970), *Cochengo Miranda* (1974), and *Zerda’s Children* (1978), Prelorán’s protagonists tell their personal stories, while also revealing the stories of their communities and cultures. His 1989 film *Zulay, Facing the 21st Century* was considered ground-breaking for its nuanced discussion of immigration and culture change and for its self-reflexive nature (the film was co-directed by Prelorán’s wife, Mabel Prelorán, and the subject, Zulay Saravino).

Prelorán’s filmography also includes several short experimental films and one feature-length fiction film, *My Aunt Nora* (1983) (screenplay by Mabel Prelorán). Prelorán produced and directed more than sixty films and has cinematography and editing credits on many others. He collaborated with anthropologists, writers, musicians, visual artists, filmmakers, and scientists, both in Argentina and the United States.

Please note that not all titles from Prelorán's filmography are held at the Human Studies Film Archives.

1954       *Venganza*
1956       *At Three O’Clock*
1957       *The Unvictorious One*
1958       *Mackinac Island*
1959       *This Is U.C.L.A.*
1960       *Delirium Tremens*
1961       *Death, Be Not Proud*
1962       *The Llanero (El Llanero)* *
1963       *The Gaucho of Corrientes (El Gaucho Corriente)* *
           *The Gaucho of the Pampas (El Gaucho de las Pampas)* *
           *The Gaucho of Salta (El Gaucho de Salta)* *
           *The Argentine Gaucho, Today (El Gaucho Argentino, Hoy)* *
           *Costa Patagónica*

           *Costumbres Neuquinas**
La Patagonia Argentina **

1964  
*Anfibios, Reproduccion y Desarrollo*

*Potential Dinamico de la Republica Argentina*

1965  
*La Biologia Experimental*

*Dinosaurs -- The Age of Reptiles*

*El Estudio de los Vegetales**

*Reptiles Fosiles Triasicos de la Argentina*

*Máximo Rojas, Monturero Criollo* (Re-edited into *Valle Fertil*) **


Feria en Simoca

1966  
*Casabindo*

*Ocurrido en Hualfín* (Co-directed by Raymundo Gleyzer)

*Quilino* (English version published in 1977)

*Viernes Santo en Yavi* (Re-edited into another film) **

*Purmamarca*

*Claudia y Yo*

1967  
*El Tinkunaco*

*Salta y Su Fiesta Grande*

*Un Tejedor de Tilcara*

1968  
*Artesanias Santiagueñas*

*Chucalezna* (English version published in 1978)

*Iruya*

*Medardo Pantoja, Pintor* (Re-edited version published in 1983)
1969

La Feria de Yavi

Fiestas en Volcan Higuera

Señalada en Juella

1970

Hermógenes Cayo, Imaginero (English version, Imaginero)

1971

Damacio Caitruz (English version, Araucanians of Ruca Choroy)

El Grano Dorado (re-edited version published ca. 1981)

Manos Pintadas (Re-edited version and English version, Painted Hands, published in 1981)

The Red-Tailed Comet (Edited by Prelorán; Photography by Francisco Contino)

Remate en Estancia

1972

Claudia

Valle Fertil

1973

The Ona: Life and Death in Tierra del Fuego (Photography and Editing by Prelorán; Directed by Ann Chapman and Ana Montes de González)

1974

Cochengo Miranda (English version published in 1979)

Los Hijos de Zerda (English version, Zerda's Children, published in 1978)

The Warao People (Spanish version, Los Guarao)

1977

La Iglesia de Yavi

1978

La Maquina (English version, The Pump)

1979

Luther Metke at 94 (Co-directed by Steve Raymen)

1980

Castelao

Héctor di Mauro, Titeritero (English version, Héctor di Mauro, Puppeteer)


1993  *Patagonia, en Busca de su Remoto Pasado* (Seven-part series)

1994  *Obsesivo* (English version, *Obsessive*)

*Notes*
* These titles were produced for the Tinker Foundation (New York, NY). With the exception of *The Argentine Gaucho, Today* (*El Gaucho Argentino, Hoy*), the original film is held at the Harry Ransom Center, University of Texas at Austin.
** These titles are not held at the Human Studies Film Archives.
Selected Bibliography

By Prelorán
Prelorán, Jorge


About Prelorán
José Rossi, Juan (Ed.)

Rivera, Fermín
2010 Huellas y Memoria de Jorge Prelorán. DVD. Buenos Aires.

Sherman, Sharon

Taquini, Graciela
Scope and Content Note


The majority of Prelorán's films were shot in rural areas of Argentina, particularly the Andean highlands and the Pampas (plains), often in communities of mixed Indian and Spanish heritage. Prelorán documented a wide range of subjects, including art, folk crafts, agriculture, ranching, markets, religious rituals and festivals, and social and cultural change. Several films focus on natural history and science. There are also a number of experimental or fiction films.

Prelorán formed close friendships with many of the subjects of his films and corresponded with them long after the films were completed. This is reflected in the paper records, as is Prelorán's wide circle of colleagues and collaborators, including anthropologists, musicians, animators, historians, painters, writers, photographers, current and former students at UCLA, and fellow filmmakers. The extensive collection of press clippings, screening notices, and festival catalogs documents Prelorán's influence in Argentina, Europe, and the United States.

In the series of digital books, Prelorán presents the personal stories of individuals involved in creative work. Some books feature subjects profiled in the films, updating or expanding on their stories.

Restriction

There are no access restrictions for this collection. Various copyrights and restrictions on commercial use apply to the reproduction or publication of film, video, audio, photographs, and the digital books.

Extent

• 50 completed films and 1 film series
• 22,000 feet of original film outtakes (10 hours)
• 412 hours of audiotape
• 23 linear feet of papers and photographs
• 31 digital books
Provenance

This collection was donated to the Human Studies Film Archives in two accessions. The first accession, 2007.10, contains the edited films, outtakes, audio recordings, papers, and photographs and was donated by Jorge Prelorán. Materials had been stored at Prelorán's home office and home editing suite before they were packed by the processing archivist and sent to the HSFA. The second accession, 2011.7, contains the digital books and some additional photographs. This accession was donated by Mabel Prelorán. These materials had also been stored at Prelorán's home office and were sent to the HSFA by Mabel Prelorán.

Related Collections

The Harry Ransom Center, University of Texas at Austin, holds the original film for four titles Prelorán produced for the Tinker Foundation (New York, NY). These are: *The Llanero; The Gaucho of Corrientes; The Gaucho of the Pampas;* and *The Gaucho of Salta*. The Ransom Center has both English and Spanish versions of these titles. (A fifth film produced for the Tinker Foundation, *El Gaucho Argentino, Hoy (The Argentine Gaucho, Today)*, is held at the HSFA in its Spanish version only.)

These four films were preserved in 2010-2011 with funding from the Tinker Foundation. HSFA holds high quality video masters and reference copies of all four titles.

Processing Note

Completed films and videos have been organized in chronological order, according to the earliest known date of publication (via a screening or general release for distribution). Outtakes and audio recordings are organized alphabetically according the film they are associated with. Outtakes and audio that are not related to a film are in "miscellaneous" groups, organized alphabetically by their existing title or label.

The titles for published films and videos are written in all caps. “Known as” titles for unpublished works are written in title case. Assigned titles are placed within square brackets.

The paper records in this collection were received partially organized. Existing groupings and arrangement were retained, and the paper records were organized into five series. Original folder titles were generally retained, with assigned titles placed within square brackets.

The digital books are organized according to the order established by the creator.

Complete processing of this collection would not have been possible without the excellent work of the following interns and volunteers:
Regina Longo - initial processing of the paper records and photographs
Richard Muñiz - detailed processing and description of the Press Clippings series
Samantha Oddi - detailed inventory and organization of the audio recordings

Thanks also to Mark White and Pamela Wintle for guidance in processing this collection, and to Daisy Njoku and Lorain Wang for assistance in crafting this guide.
Series Description and Container List

Series 1. Completed Films and Videos

50 completed films and 1 film series
93,685 feet of 16mm film (43.5 hours) and 100 minutes videotape

Jorge Prelorán completed more than 50 films during his career. He deposited 47 of these films and one multi-part film series at the HSFA. Several titles in the filmography are not included here; those titles were not in Prelorán's possession at the time of accession are not held at the HSFA. Many other titles have an alternate version, second language version, or both. Multiple versions are noted in individual descriptions below. Availability of reference copies is also noted below. Reference copies may be viewed on site at HSFA; some may be purchased for personal or research use. Several titles are currently in distribution by Documentary Educational Resources (DER).

For all film titles there is original film and original audio. Some titles have preservation film and audio. For all video titles there is original video. Each description below includes: HSFA film number, title, total film footage in feet (if applicable), total running time, and description of the original film or video. All film is 16mm, unless otherwise noted.

VENGANZA
Fiction crime film about a band of criminals, shot in a film noir style. This is Prelorán's first film, made with neighborhood friends in Buenos Aires. The film was released in 1954 and won an award at the Beginner's Festival, Cine Club Argentina that same year.

2007.10.1 VENGANZA (ca. 1965 version)
550 feet (15 minutes); silent black & white; reversal film; 1954/1965
This appears to be the original version of the film, though there is some footage dating to 1965, so it is possible the film was slightly re-edited at that time. In Spanish. No reference copy.

2007.10.77 VENGANZA (1995 version)
863 feet (24 minutes); silent black & white; positive film; 1995
Longer, re-edited version includes inter-titles not found in the original. In Spanish. Reference copy available.

AT THREE O’CLOCK
Fiction thriller film based on the 1938 short story "Three O'Clock" by Cornell Woolrich (aka William Irish) and shot in a film noir style. Film was shot in Buenos Aires in 1955 and editing was completed in Berkeley, CA in 1956.

2007.10.3 AT THREE O’CLOCK
472 feet (13 minutes); silent black & white; negative film; 1956
In Spanish. No reference copy.
THE UNVICTORIOUS ONE
Experimental dance film features dancer Arthur Hall, founder of the Arthur Hall Afro-American Dance Ensemble, portraying a man caught in a world of prejudice and racism. Film was shot in Heidelberg, West Germany while Prelorán and Hall were serving in the US Army. Prelorán credited Hall with the original idea for the film. The HSFA holds two versions of this film:

2007.10.4 THE UNVICTORIOUS ONE (1957 version)
700 feet (19 minutes); silent color; reversal & positive film; 1957
Original version of the film. In English. No reference copy.

2007.10.79 THE UNVICTORIOUS ONE (1996 version)
510 feet (14 minutes); silent color; positive film; 1996
Re-edited version includes additional footage and inter-titles of a poem by Langston Hughes not found in the original. In English. No reference copy.

MACKINAC ISLAND
Travelogue film documents the natural beauty and historic structures of Mackinac Island, Michigan, USA. Film was shot during the summer of 1955 while Prelorán was working on the island and was completed in 1958.

2007.10.2 MACKINAC ISLAND
500 feet (14 minutes); silent color; reversal film; 1958
In English. No reference copy.

THIS IS U.C.L.A.
Experimental film introduces the University of California, Los Angeles (UCLA) from the perspectives of students from different disciplines, including architecture, philosophy, and animation.

Film was shot and edited while Prelorán was a student at UCLA. The HSFA holds two versions of this film:

2007.10.5 THIS IS U.C.L.A. (1959 version)
964 feet (26.5 minutes); silent color and black & white; reversal film; 1959
This is the original version. In English. No reference copy.

2007.10.75 IS THIS UCLA ??!! (1995 version)
964 feet (26.5 minutes); silent color and black & white; positive film; 1995
This version includes a slightly different title and updated credits, but is otherwise the same. In English. No reference copy.

Delirium Tremens
Experimental film about an alcoholic suffering from delirium tremens while roaming the streets of Los Angeles. Film was shot in 1958 while Prelorán was a student at UCLA. It was edited and re-edited over several decades, including a digital edit in 2008, though Prelorán considered the film unfinished.

2007.10.6 Delirium Tremens
733 feet (20 minutes); silent, black & white; positive film; ca. 1960
In Spanish. No reference copy.
DEATH, BE NOT PROUD
Experimental film based on the poem "Holy Sonnet X" (also known as "Death, Be Not Proud") by John Donne. Prelorán wrote: "Edited as a sonata in three movements, the film shows the terror of a soldier upon the battle field." The soldier is portrayed by actor Tom Skerrit. This film was presented as Prelorán's thesis project at UCLA in 1961. The HSFA holds three versions of this film:

2007.10.66   DEATH, BE NOT PROUD (1961 version)
371 feet (10 minutes); sound, black & white; positive film; 1961
The original version, Prelorán's thesis project. In English. No reference copy.

2007.10.67   MUERTE, NO SEAS ORGULLOSA
365 feet (10 minutes); sound, black & white and color; positive film; 1961
Spanish language version of 2007.10.66 "DEATH, BE NOT PROUD (1961 version)". There are two prints, one black and white, one monochrome color. These prints are archival originals. No reference copy.

2007.10.7    DEATH, BE NOT PROUD (1994 version)
314 feet (8.5 minutes); sound, black & white; positive film; 1994

THE LLANERO
Ethnographic film documents the work, daily life, and traditions of the llaneros (cowboys) of the grasslands of Columbia. Produced for the Tinker Foundation of New York, NY. Film was shot in October 1961 at Hacienda de La Guaira, San Martin, Colombia and was released in 1962. This film is also part of the Edward Larocque Tinker collection, Harry Ransom Center, University of Texas at Austin.

2007.10.82   THE LLANERO
692 feet (18.5 minutes); sound, color; positive film; 1962
In English. No reference copy.

EL GAUCHO ARGENTINO, HOY
Ethnographic film provides an introduction to and overview of a series of three films on gauchos (cowboys) from three areas of Argentina, each with distinct practices and traditions. The Argentine provinces featured are: Corrientes, La Pampa, and Salta. Film was produced for the Tinker Foundation of New York, NY and features an on camera introduction and narration by Edward Tinker. Film was shot in 1962-1963 and was released in 1963. Film is related to the Edward Larocque Tinker collection, Harry Ransom Center, University of Texas at Austin. The English version of the film (not held at HSFA) is The Argentine Gaucho, Today.

2007.10.83   EL GAUCHO ARGENTINO, HOY
725 feet (20 minutes); sound, color; positive film; 1963
In Spanish. No reference copy.

COSTA PATAGÓNICA
Educational film documents the flora and fauna of the entire length of the Atlantic coast of the Patagonia region of Argentina. Film was shot in 1961 and released in 1962.

2007.10.8    COSTA PATAGÓNICA
295 feet (8 minutes); sound, color; positive film; 1962
In Spanish. No reference copy.
ANFIBIOS, REPRODUCCION Y DESARROLLO
Educational film for high school students explains the external reproduction of amphibians, the development of the embryos, and the final metamorphosis of the South American toad, *Bufo arenarum*. Film was released in 1964.

2007.10.9   ANFIBIOS, REPRODUCCION Y DESARROLLO
404 feet (11 minutes); sound, color; positive film; 1964
In Spanish.  No reference copy.

POTENCIAL DINAMICO DE LA REPUBLICA ARGENTINA
Educational film uses animation to present the demographic and economic development of Argentina from the first population census in 1869 to the present day with a projection to the year 2000. Based on a study by Doctor Juan Carlos Gamba, specialist in Regional Studies at the University of Philadelphia. Film was released in 1964.

2007.10.10   POTENCIAL DINAMICO DE LA REPUBLICA ARGENTINA
763 feet (21 minutes); sound, color; positive film; 1964
In Spanish.  No reference copy.

LA BIOLOGIA EXPERIMENTAL
Educational film for high school students presents experiments conducted in a biological laboratory. Film was released in 1965.

2007.10.11   LA BIOLOGIA EXPERIMENTAL
460 feet (12.5 minutes); sound, color; reversal film; 1965
In Spanish.  No reference copy.

DINOSAURS – THE AGE OF REPTILES
Educational film shows the process of reconstructing a dinosaur from Ischigualasto, the Valley of the Moon, San Juan Province, Argentina, and offers some theories on the extinction of dinosaurs. Film was first released in Spanish in 1965, titled Dinosaurios. Prelorán released an English version in 1978. The HSFA holds one version:

2007.10.12   DINOSAURS – THE AGE OF REPTILES
632 feet (17.5 minutes); sound, color; reversal film; 1965/1978
In English.  Reference copy available (16mm film).

REPTILES FOSILES TRIASICOS DE LA ARGENTINA
Educational film presents the history of the tetrapods from the Triassic period and their evolution toward becoming mammals. Includes footage of paleontologists excavating an area of Ischigualasto, the Valley of the Moon, San Juan Province, Argentina, and reconstructing a cynodont. Film was shot around 1964 and released in 1965.

2007.10.13   REPTILES FOSILES TRIASICOS DE LA ARGENTINA
475 feet (13 minutes); sound, color; reversal film; 1965
In Spanish.  No reference copy.

TRAPICHES CASEROS
Documentary film presents traditional methods for making molasses with wooden mills introduced by Jesuits during the colonial era. The film focuses on the family of Salomon Escobar, of Macio, Tucumán Province, Argentina. The film was shot in August, 1965.
and released that same year. Prelorán produced an English version through the Ethnographic Film Program at UCLA in 1978. In 1996, Prelorán re-edited the Spanish version, updated the titles and credits, and may have recorded a new narration. The HSFA holds two versions:

**2007.10.18 TRAPICHES CASEROS**
340 feet (9.5 minutes); sound, color; reversal film; 1965/1996
In Spanish. Reference copy available.

**2007.10.73 PRIMITIVE SUGAR MILLS**
431 feet (12 minutes); sound, color; reversal film; 1978
English language version. No reference copy.

**FERIA EN SIMOCA**
Documentary film about the traditional Saturday market in Simoca, a small town in Tucumán Province, Argentina. The sugar cane grown on many small farms around Simoca is prominent at the market. This film was shot in October, 1965 and released that same year. Prelorán updated the titles and credits in 1996 and may have re-edited the film at that time as well. There is also a recorded English narration for this film, though it does not appear an English version was completed.

**2007.10.15 FERIA EN SIMOCA**
275 feet (7.5 minutes); sound, color; reversal film; 1965/1996
In Spanish. Reference copy available.

**CASABINDO**
Ethnographic film documents festivities in honor of the Virgin of the Assumption, patron saint of Casabindo, Jujuy Province, Argentina. Casabindo was the first town founded by Spanish Conquistadors in the territory of Argentina. The film was shot on August 15, 1965 and originally released in 1966. Prelorán produced an English version through the Ethnographic Film Program at UCLA around 1977. In 1996, Prelorán re-edited the Spanish version, updated the titles and credits, and may have recorded a new narration.
The HSFA holds two versions:

531 feet (14.5 minutes); sound, color; reversal film; 1966/1996
In Spanish. Reference copy available.

**2007.10.84 CASABINDO (ca. 1977 version, English)**
15 minutes; sound, color; ¾" Umatic video; ca. 1977
English language version. No reference copy.

**OCURRIDO EN HUALFÍN**
Documentary film co-directed by Raymundo Gleyzer was shot in the early 1960’s in San Fernando, Valley of Hualfín, Catamarca Province, Argentina. It presents the story of three members of the Figueroa family: Temistocles, 94, who worked as a sugar cane harvester; Justina, 83, a potter whose children have moved to the city; and Antonia, 40, a weaver. First released in 1966 as a trilogy, the film appears to have been re-edited in 1969 and again in 1995. In English, the film is known as "It Happened in Hualfín". A version of the film is currently in distribution by Facets Video as part of a compilation of Gleyzer's work. The HSFA holds two versions:
2007.10.16  **OCURRIDO EN HUALFÍN (ca. 1969 version)**
1521 feet (42 minutes); sound, color and black & white; positive film; ca. 1969
This version is in three parts. It may or may not match the original 1966 release. In Spanish. No reference copy.

2007.10.76  **OCURRIDO EN HUALFÍN (1995 version)**
1000 feet (27.5 minutes); sound, color and black & white; positive film; 1995
This version combines the three parts into one. Prelorán also referred to this film by an alternate title, "Los Figueroa de Hualfín". In Spanish. No reference copy.

**QUILINO**
Ethnographic film documents local craft work of straw and feathers in the small village of Quilino, Córdoba Province, Argentina, as well as the effect of the train on the local economy. The film was shot in January 1966 by Prelorán and Raymundo Gleyzer and was released later that year. Prelorán produced an English version through the Ethnographic Film Program at UCLA in 1977. In 1996, Prelorán re-edited the Spanish version, updated the titles and credits, and may have recorded a new narration. The HSFA holds two versions:

2007.10.20  **QUILINO (1996 version, Spanish)**
600 feet (16.5 minutes); sound, color; reversal film; 1966/1996
In Spanish. Reference copy available.

2007.10.72  **QUILINO (1977 version, English)**
525 feet (14.5 minutes); sound, color; reversal film; 1977
English language version. Reference copy available (16mm film).

**PURMAMARCA**
Ethnographic film documents the festivities in honor of Saint Rose of Lima, patron saint of Purmamarca, Humahuaca Canyon, Jujuy Province, Argentina. Film was shot on August 31, 1966 and released later that year.

2007.10.17  **PURMAMARCA**
530 feet (16 minutes); sound, color; reversal film; 1966
In Spanish. No reference copy.

**CLAUDIA (CLAUDIA Y YO)**
Experimental film described by Prelorán as "a free improvisation with a child of 5 who plays, has fun, gets mad, and ends up in frenetic activity, all enhanced with superimposed animation". The film has four versions, each with a different musical score. Prelorán's intention was that all four versions would be viewed together in order to compare how the character of the child changes according to the music. The film was shot in Tucumán, Argentina around 1965. The child is Claudia Niccolini, the daughter of a friend and colleague of Prelorán's. In 1966, Prelorán released his first version of the film, titled "Claudia y Yo". He later re-edited and shortened the film and, over time, requested soundtracks from several composers. In 1972, he released four versions under the title "Claudia"; these are the four intended to be viewed together. The HSFA has five versions of this title:

2007.10.68  **CLAUDIA Y YO**
318 feet (9 minutes); sound, color; reversal film; 1966

2007.10.14-1 CLAUDIA (version I)
230 feet (6.5 minutes); sound, color; reversal film; 1972
Music by Jose Luis Castañeira. In Spanish. Reference copy available (16mm film).

2007.10.14-2 CLAUDIA (version II)
230 feet (6.5 minutes); sound, color; reversal film; 1972
Song by Argentine writer Poldy Bird with music by Rodrigo Montero. In Spanish. Reference copy available (16mm film).

2007.10.14-3 CLAUDIA (version III)
230 feet (6.5 minutes); sound, color; reversal film; 1972

2007.10.14-4 CLAUDIA (version IV)
230 feet (6.5 minutes); sound, color; reversal film; 1972

EL TINKUNAKO
Ethnographic film documents the ceremony of "El Tinkunako", which reenacts San Francisco Solano's mediation between the Spanish and the local indigenous population in 1593. In the ceremony, two processions move through the city of La Rioja (La Rioja Province, Argentina), meeting in front of the governor's house. One procession features San Nicolas de Bari (representing the Spanish) and the other features the Christ Child (dressed as the Mayor of La Rioja and representing the indigenous population). Film was shot in December 1966 and released in 1967.

2007.10.22 EL TINKUNAKO
575 feet (16 minutes); sound, color; reversal film; 1967
In Spanish. No reference copy.

SALTA Y SU FIESTA GRANDE
Ethnographic film documents the pilgrimage of a devotee in the festivities in honor of Christ Lord of the Miracles in the city of Salta (Salta Province), which attracts more than 100,000 people annually from throughout the northwest of Argentina. The film was shot on September 15, 1967 and released that same year. In 1996, Prelorán re-edited the film, updated the titles and credits, and may have recorded a new narration. The HSFA holds two versions:

2007.10.21 SALTA Y SU FIESTA GRANDE (1996 version)
552 feet (15.5 minutes); sound, color; positive film; 1967/1996
In Spanish. Reference copy available.

2007.10.80 SALTA Y SU FIESTA GRANDE (1967 version)
815 feet (22 minutes); silent, color; positive film; 1967
This version is not extant but the original, silent footage in original order survives. In Spanish. No reference copy available.

UN TEJEDOR DE TILCARA
Ethnographic film documents a traditional method of weaving using a horizontal loom
introduced by the Spanish. Sinforiano Alancay, of Tilcara, Humahuaca Canyon, Jujuy Province, Argentina, is shown weaving a bedspread. Film was shot in March, 1967 and released that same year. It may also be known by the title, "Sinforiano Alancay, Tejedor".

2007.10.26 UN TEJEDOR DE TILCARA
700 feet (19.5 minutes); sound, color; reversal film; 1967
In Spanish. No reference copy.

ARTESANIAS SANTIAGUEÑAS
Ethnographic film documents artisans of Santiago del Estero, Argentina. In this semi-desert area of northwestern Argentina, artisans work in wood, plaiting, pottery, weaving and paper. Film was shot in November 1967 and released in 1968. Prelorán later began re-editing the film. The HSFA holds two versions:

2007.10.23 ARTESANIAS SANTIAGUEÑAS (1968 version)
595 feet (16.5 minutes); sound, color; positive film; 1968
In Spanish. No reference copy.

2007.10.78 ARTESANIAS SANTIAGUEÑAS (1996 version)
545 feet (15 minutes); silent, color and black & white; positive film; 1996
This is an uncompleted work-in-progress. In Spanish. No reference copy.

CHUCALEZNA
Documentary film presents a portrait of the children of a small rural school in Chucalezna, in Humahuaca Canyon, Jujuy Province, Argentina. In addition to working in the fields and attending their classes, the children paint. Their colorful depictions of the life and landscape of Chucalezna, painted on donated paper tacked to the exterior walls of the school, have garnered international recognition. Film was shot in October 1966 and released in 1968. Prelorán later produced an English language version. The HSFA holds two versions:

2007.10.85 CHUCALEZNA (Spanish version)
18 minutes; sound, color; Beta SP; 1968
In Spanish. Reference copy available.

2007.10.29 CHUCALEZNA (English version)
675 feet (18.5 minutes); sound, color; positive film; 1968/1978
English language version. No reference copy.

IRUYA
Ethnographic film documents celebrations in honor of Our Lady of the Rosary, patroness of Iruya, a remote village in the Zenta Mountains, Salta Province, Argentina. The celebrations include performances in pantomime and ritual dances which are reminiscent of the Autos Sacramentales of the 17th and 18th centuries in Spain. The film was shot in October, 1968 and released that same year. In 1996, Prelorán re-edited the Spanish version, updated the titles and credits, and may have recorded a new narration.

2007.10.24 IRUYA
747 feet (20.5 minutes); sound, color; reversal film; 1968/1996
In Spanish. Reference copy available (16mm film).
MEDARDO PANTOJA, PINTOR
Documentary film presents a portrait of painter Medardo Pantoja at work in his home town of Tilcara, in the Humahuaca Canyon, Jujuy Province, Argentina. Images of many of Pantoja's paintings are included, as well as footage of the town of Tilcara and the surrounding countryside. Film was shot in the 1960’s and first released in 1968. Prelorán re-edited and re-released the film in 1983. In 2008, he slightly re-edited the film once more, using a digital video editing program. The HSFA holds three versions:

2007.10.69  MEDARDO PANTOJA, PINTOR (1968 version, narrated)
640 feet (17.5 minutes); sound, color; positive film; 1968
This is the original release version, which includes a narration. In Spanish. Reference copy available (16mm film).

2007.10.25  MEDARDO PANTOJA, PINTOR (1983 version)
420 feet (11.5 minutes); sound, color; reversal film; 1983
This later version is shorter and has no narration nor dialogue. In Spanish. Reference copy available.

2007.10.90  MEDARDO PANTOJA (2008 version)
11.5 minutes; sound, color; miniDV videotape; 1968/2008
The extent of differences between this version and 2007.10.25 has not been fully ascertained. In Spanish. Reference copy available.

LA FERIA DE YAVI
Ethnographic film documents the Easter weekend market in Yavi, a small town in Jujuy Province, Argentina, along the border with Bolivia. The film was shot in March, 1966 and released in 1969. In 1996, Prelorán re-edited the film, updated the titles and credits, and may have recorded a new narration. In 2008, he slightly re-edited the film once more, using a digital video editing program. Prelorán also produced an English version through the Ethnographic Film Program at UCLA in the 1970's or 1980's. The HSFA holds three versions:

2007.10.27  LA FERIA DE YAVI (1996 version)
334 feet (9 min); sound, color; reversal film; 1969/1996
In Spanish. Reference copy available.

2007.10.89  LA FERIA DE YAVI (2008 version)
9 minutes; sound, color; miniDV videotape; 1969/2008
The extent of differences between this version and 2007.10.27 has not been fully ascertained. In Spanish. Reference copy available.

2007.10.87  THE FAIR AT YAVI
9 minutes; sound, color; ¾" Umatic video; ca. 1981
English language version. No reference copy.

FIESTAS EN VOLCAN HIGUERAS
Ethnographic film documents aspects of daily life and a religious celebration to honor St. James the Apostle and Saint Ann in the small, remote village of Volcan Higueras. Located in the Zenta Mountains, Salta Province, Argentina, Volcan Higueras is reached by a twelve-hour mule ride from Iruya. The film was shot on July 25-26, 1968 and released in 1969.

2007.10.30  FIESTAS EN VOLCAN HIGUERAS
SEÑALADA EN JUELLA
Ethnographic film documents the señalada, a ritual of earmarking sheep and goats, during Carnival in the town of Juella in the Humahuaca Canyon, Jujuy Province, Argentina. The ritual has Incan origins and is performed in honor of Pachamama (Mother Earth). The film was shot in February 1968 and released in 1969. In 1996, Prelorán updated the titles and credits, and may have recorded a new narration and/or re-edited the film.

2007.10.28 SEÑALADA EN JUELLA
627 feet (17.5 minutes); sound, color; positive film; 1969/1996
In Spanish. Reference copy available.

HERMÓGENES CAYO (IMAGINERO)
Ethnographic and biographical film presents a portrait of Hermógenes Cayo, a religious icon maker from the Puna, the high Andean plateau, Jujuy Province, Argentina, near the Bolivian border. The narration was drawn from audio recordings of Cayo's work, as well as his family and some aspects of their daily life, a trip with his son to the nearest town, and his marriage to his wife, Aurelia. Using historical photographs, the film also presents the story of Cayo's participation in the Malón de la Paz of 1946, in which indigenous residents of northwestern Argentina marched to Buenos Aires to demand land rights. The film was shot between 1965 and 1967 and first released in 1969. In 1970, Prelorán released a shortened version the film and an English language version. The HSFA holds two versions:

2007.10.31 HERMÓGENES CAYO
1893 feet (52 minutes); sound, color; positive film; 1970
In Spanish. Reference copy available.

2007.10.56 IMAGINERO
1893 feet (52 minutes); sound, color; positive film; 1970
English language version. Produced at the Film Study Center, Harvard University. Reference copy available.

DAMACIO CAITRUZ (ARAUCANIANS OF RUCA CHOROY)
Ethnographic film documents the Araucanian tribe of Mapuche Indians at Ruca Choroy, an Indian reservation in a small valley of the Southern Andes, Nenquin Province, Argentina, where approximately eighty families live. Narrated by Damacio Caitruz, the head of the tribe, the film explores daily and religious life in this isolated settlement. The film was shot during the summer of 1966 and was originally released in 1971 in both Spanish and English. In 1996, Prelorán updated the titles and credits of the Spanish version, re-titling it "Damacio Caitruz". He may also have re-edited the film at that time. In 2008, Prelorán slightly re-edited the film once more, using a digital video editing program. The HSFA holds three versions:

2007.10.32 DAMACIO CAITRUZ (1996 version)
1725 feet (48 minutes); sound, color; positive film; 1971/1996
In Spanish. Originally known as "Araucanos de Ruca Choroy". Reference copy available.

**2007.10.88**  
**DAMACIO CAITRUZ (2008 version)**  
45 minutes; sound, color; miniDV videotape; 1971/2008  
The extent of differences between this version and 2007.10.32 has not been fully ascertained. In Spanish. Reference copy available.

**2007.10.57**  
**ARAUCANIANS OF RUCA CHOROY**  
1702 feet (48 minutes); sound, color; positive film; 1971  
English language version. No reference copy available.

**EL GRANO DORADO**  
Documentary film presents traditional methods of sowing, harvesting, threshing, and milling wheat as practiced along the Argentine Andes. This is contrasted with the modern processing of flour and manufacturing of bread in Realicó, La Pampa Province. Film was shot in the 1960's and first released in 1971. Around 1980, Prelorán re-edited the film and released an English language version. The HSFA holds two versions:

**2007.10.70**  
**EL GRANO DORADO**  
767 feet (21 minutes); sound, color; positive film; 1970  
This is most likely the original release version. In Spanish. No reference copy.

**2007.10.33**  
**THE GOLDEN GRAIN**  
575 feet (16 minutes); sound, color; positive film; n.d. (ca. 1980)  
The date of this re-edited, shorter version is uncertain, however it is later than the original release version. In English. No reference copy.

**MANOS PINTADAS (PAINTED HANDS)**  
Documentary film about La Cueva de las Manos (the Cave of the Painted Hands) in Alto Río Pinturas, Argentina. The cave's thousands of painted handprints and hunting scenes were created by pre-Tehuelche Indians between 6000 and 9000 years ago. Film was shot in the 1960's and first released in 1971. In 1981, Prelorán re-edited and shortened the film, and produced an English language version. The HSFA holds three versions:

**2007.10.71**  
**MANOS PINTADAS (1971 version)**  
502 feet (14 minutes); sound, color; positive film; 1971  
The original release version. In Spanish. No reference copy.

**2007.10.74**  
**MANOS PINTADAS (ca. 1981 version)**  
381 feet (10.5 minutes); sound, color; positive film; 1988  

**2007.10.34**  
**PAINTED HANDS**  
381 feet (10.5 minutes); sound, color; positive film; 1971/1981  
English language version. Reference copy available.

**THE RED-TAILED COMET**  
Educational film documents the birth and first flight of the *Sappho sparganura*, the red-tailed comet hummingbird, in the remote Santa Barbara Mountains, Salta Province, Argentina. Film was shot in the 1960's by Francisco Contino. Editing and post-production were done by Prelorán and the film was released in 1971.

**2007.10.35**  
**THE RED-TAILED COMET**
617 feet (17 minutes); sound, color; positive film; 1971
In English. Reference copy available.

**REMOTE EN ESTANCIA**
Documentary film about a cattle auction of 6000 head at a large ranch on the plains of La Pampa Province, Argentina. Film was shot in the 1960’s and released in 1971.

**2007.10.36 REMOTE EN ESTANCIA**
424 feet (12 minutes); sound, color; positive film; 1971
In Spanish. Reference copy available.

**VALLE FERTIL**
Ethnographic film documents life in a valley of the Llanos Riojanos, San Juan Province, western Argentina. Shot over several years, the film shows both tradition and change and features narration by local residents. Film was shot in the 1960's and was released in 1972.

**2007.10.37 VALLE FERTIL**
3250 feet (89 minutes); sound, color; positive film; 1972
In Spanish. No reference copy.

**COCHENGO MIRANDA**
Ethnographic film documents the life of a family in the Western Pampas, Argentina over the course of one year. The primary focus is Cochengo Miranda, a former folk singer who works as a rancher to support his family. Special attention is paid to the transculturation that is taking place and the differences in life for the older and younger generations. Film was shot in 1973-1974 and first released in 1974. In 1979, Prelorán produced an English language version and may have re-edited the Spanish version. In 2003, he updated the titles and credits in the English version. He may also have re-edited the English version at that time. The HSFA holds three version:

**2007.10.38 COCHENGO MIRANDA (Spanish version)**
2110 feet (58 minutes); sound, color; positive film; 1974/1979
In Spanish. Reference copy available.

**2007.10.81 COCHENGO MIRANDA (1979 version, English)**
2110 feet (58 minutes); sound, color; positive film; 1979
Original English language version. No reference copy.

**2007.10.86 COCHENGO MIRANDA (2003 version, English)**
58 minutes; sound, color; Digital Betacam; 1979/2003
Updated English language version. Reference copy available.

**LOS HIJOS DE ZERDA (ZERDA'S CHILDREN)**
Ethnographic film documents a family of woodcutters living in isolation in the mountains of Calden, at the geographic center of Argentina. Through his narration, Sixto Ramon Zerda explains his wish for his children to be educated and to avoid the punishing work and exploitation he has suffered. Film was shot in 1974 and released that same year. In 1978, Prelorán produced an English language version, introduced by Henry Fonda. In 1994, Prelorán updated the titles and credits in the Spanish version, and may also have re-edited the film. The HSFA holds two versions:
2007.10.41  **LOS HIJOS DE ZERDA**  
1839 feet (51 minutes); sound, color; positive film; 1974/1994  
In Spanish.  No reference copy.

2007.10.59  **ZERDA’S CHILDREN**  
1890 feet (52 minutes); sound, color; positive film; 1978  
English language version.  Reference copy available.

**THE WARAO PEOPLE (LOS GUARAO)**  
Ethnographic film documents the Warao Indians who live along the waterways of the Orinoco Delta, Venezuela.  Includes footage of daily life, conflict resolution, and a curing ritual.  Some filming was done by Chick Strand, who shot her film, *Mosori Monika*, at the same time.  Film was shot in the summer of 1969 and first edited and shown in 1970.  The film was re-edited and officially released in 1974.  The HSFA holds two versions:

2007.10.39  **THE WARAO PEOPLE**  
1947 feet (54 minutes); sound, color; positive film; 1974  
English language version.  No reference copy.

2007.10.58  **LOS GUARAO**  
1947 feet (54 minutes); sound, color; positive film; 1974  
In Spanish.  Reference copy available.

**LA IGLESIA DE YAVI**  
Ethnographic film presents a portrait of a well-preserved colonial church in the small town of Yavi, Jujuy Province, Argentina.  A voice over narration by Zenaida Wayar, the church's caretaker for over forty years, provides the history of the church and the region.  Film was shot in 1966 and released in 1977.  There is also an English language narration, though it does not appear an English version was completed.

2007.10.40  **LA IGLESIA DE YAVI**  
710 feet (19 minutes); sound, color; positive film; 1977  
In Spanish.  Reference copy available.

**LA MAQUINA (THE PUMP)**  
Experimental film presents a humorous tale about a problematic turn-of-the-century water pump and its caretaker.  Film was shot in the 1960's and released in 1978 in both Spanish and English.  The HSFA has two versions:

2007.10.42  **LA MAQUINA**  
440 feet (12 minutes); sound, color; positive film; 1978  
In Spanish.  No reference copy.

2007.10.60  **THE PUMP**  
440 feet (12 minutes); sound, color; positive film; 1978  
In English.  Reference copy available.

**LUTHER METKE AT 94**  
Documentary film presents a portrait of Luther Metke, a Spanish American War veteran, poet, philosopher, and log-cabin maker, aged 94 at the time of filming.  In voice over narration drawn from interviews, Metke recites his own poetry and talks about his life and his philosophy.  Includes footage of Metke building a six-sided cabin, being
interviewed by a local TV news station, and visiting with his family. Historical and family photographs are used to illustrate events from Metke's past. Co-directed by Steve Raymen. Nominated for an Academy Award for Best Documentary (Short Subject) in 1980. Film was shot in 1977-1978 in Camp Sherman, Cascade Mountains, Oregon and was released in 1979.

**2007.10.43 LUTHER METKE AT 94**
1025 feet (28 minutes); sound, color; positive film; 1979
In English. Reference copy available.

### CASTELAO
Historical documentary film presents the biography of Galician writer and nationalist Alfonso Castelao. Using historical film and photographs, animation, and Castelao's own political cartoons, the film explores Castelao's life and times. Prelorán worked on this film throughout the 1970's and released it in 1980.

**2007.10.44 CASTELAO**
4475 feet (126 minutes); sound, color; positive film; 1980
In Spanish. Reference copy available.

### HÉCTOR DI MAURO, TITIRITERO (HÉCTOR DI MAURO, PUPPETEER)
Documentary film explores the work of Héctor di Mauro, an Argentine puppeteer who presents solo shows in remote rural schools and organizes workshops to train new puppeteers. Includes footage of puppet shows, the craft of making puppets, and di Mauro's explanation of how various types of puppets work, as well as a brief history of puppet theater in Europe and Argentina. Film was shot in 1974 and released in 1980 along with an English language version. The HSFA holds two versions:

**2007.10.45 HÉCTOR DI MAURO, TITIRITERO**
1383 feet (38 minutes); sound, color; positive film; 1980
In Spanish. No reference copy.

**2007.10.61 HÉCTOR DI MAURO, PUPPETEER**
1383 feet (38 minutes); sound, color; positive film; 1980
English language version. Reference copy available.

### MI TIA NORA (MY AUNT NORA)
Narrative fiction film presents the story of Nora, a middle-aged single woman who is unable to cope after the death of her mother. Her niece tries to help her, but Nora falls into a profound depression and is institutionalized. The film explores women's lives in a modernizing Latin American country. Shot in Quito, Ecuador, with local talent. Screenplay by Mabel Prelorán. Film was shot in 1983 and released in 1983 along with an English language version. The HSFA holds two versions and a film trailer:

**2007.10.46 MI TIA NORA**
3400 feet (94 minutes); sound, color; positive film; 1983
In Spanish. No reference copy available.

**2007.10.62 MY AUNT NORA**
3400 feet (94 minutes); sound, color; positive film; 1983
English language version. Reference copy available.

2007.10.63  MI TIA NORA (Trailer)
100 feet (2.5 minutes); sound, color; positive film; 1983
In Spanish. No reference copy available.

ZULAY FRENTE AL SIGLO XXI (ZULAY FACING THE 21ST CENTURY)
Ethnographic film based on a dialogue between Zulay Saravino, an indigenous Otavaleña of Equator, and Mabel Prelorán, an Argentine anthropologist living in Los Angeles, regarding the feelings and problems that both women encountered while adapting to a new country after emigrating. The film shows Zulay and her family in their village, Quinchuqui, near Otavalo, Ecuador, including many scenes of daily life, and also in her adopted home of Los Angeles. Co-directed by Mabel Prelorán and Zulay Saravino, this reflexive film addresses issues of cultural identity, trans-culturation, economic advancement, and personal emotional ties. Film was shot between 1982 and 1989 and was released in 1989 along with an English language version.

2007.10.47  ZULAY FRENTE AL SIGLO XXI
4000 feet (109 minutes); sound, color; positive film; 1989
In Spanish and Quichua (with Spanish subtitles). Reference copy available.

2007.10.64  ZULAY FACING THE 21ST CENTURY
4000 feet (109 minutes); sound, color; negative film; 1989
English language version. Reference copy available.

PATAGONIA, EN BUSCA DE SU REMOTO PASADO
Educational film series presents the geology and paleontology of the Patagonia region of Argentina and describes the evolution of life, from primitive organisms such as algae to the development of human beings. The series is hosted by Jorge Prelorán and features narration by 46 scientists from the various disciplines of biological and earth sciences. Series was shot between 1989 and 1992 and released in 1992. In Spanish. Total running time of 7 hours. Reference copies are available for all seven parts:

2007.10.48  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 1
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

2007.10.49  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 2
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

2007.10.50  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 3
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

2007.10.51  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 4
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

2007.10.52  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 5
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

2007.10.53  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 6
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

**2007.10.54**  PATAGONIA, EN BUSCA DE SU REMOTO PASADO, Ch 7
2150 feet (60 minutes); sound, color; negative film; 1992
Reference copy available.

**OBSESIVO (OBSESSIVE)**
Experimental film presents a dialogue between two friends, filmmaker Jorge Prelorán and painter Juan D'Allesandro, regarding art, artists, critics, and their personal creative obsessions. Film was shot over several years and released in 1994 in both Spanish and English. The HSFA holds two versions:

**2007.10.55**  OBSESIVO
1022 feet (28 minutes); sound, color; positive film; 1998
In Spanish. No reference copy.

**2007.10.65**  OBSESSIVE
1022 feet (28 minutes); sound, color; positive film; 1998
In English. Reference copy available.
Series 2. Film Outtakes

22,000 feet of film, 10 hours

This series contains the "outtakes", or unused footage, from the edited films. Prelorán adhered to a very tight shooting ratio (generally 2:1), as a result of limited budgets for the purchase of film stock. Therefore, despite the large number of edited films, there are relatively few outtakes. This unused footage provides additional documentation of subjects found in the edited films. At present there are no reference copies for any outtakes footage.

For all film outtakes there is original film only. Each description below includes: HSFA film number, title, total film footage in feet, total running time, and description of the original film. All film is 16mm, unless otherwise noted.

Individual descriptions of film outtakes to be added.
Series 3. Audio
412 hours

This series contains audio recordings made for Prelorán's films and books, as well as interviews conducted with Prelorán. Subject to condition, audio recordings may be listened to on site at HSFA; copies may be purchased for personal or research use. The series is divided into three subseries.

SUBSERIES: AUDIO RECORDINGS FOR FILMS
Contains synchronous and asynchronous original field recordings that relate to the films in Series 1. Includes interviews, dialog, ambient sounds, music, religious rituals, and sound effects. Recordings are on ¼” audio reels and on DAT. A detailed inventory is available upon request.

SUBSERIES: AUDIO RECORDINGS FOR BOOKS
Contains original recordings of oral histories and interviews that relate to the books in Series 10. Recordings are on cassette and microcassette. A detailed inventory is available upon request.

SUBSERIES: INTERVIEWS WITH JORGE PRELORÁN
Contains copies of interviews from radio and other sources. Recordings are on cassette.

Item list of audio recordings to be added.
Series 4. Correspondence
xx linear feet

This series spans 1954-2005 [BULK: 1967-1992] and contains a mix of personal and professional correspondence. Very often, individual letters include both personal and professional content. Correspondence is in Spanish and English. The bulk of the letters relate to Prelorán's films and other projects. Correspondents include: Timothy Asch, Sergio Barbieri, Emilie de Brigard, Robert Gardner, Raymundo Gleyzer, Ana Montes de Gonzalez, Lorenzo Kelly, Alan Lomax, David MacDougall, Chick Strand, Howard Suber, and Colin Young, as well as Prelorán's daughter, parents, and sisters. Film subjects with whom Prelorán corresponded include: Damacio Caitruz, Hermógenes Cayo, Hector di Mauro, Cochengo Miranda, Medardo Pantoja, and Zulay Saravino, and many of their families.

Prelorán had filed correspondents in various ways, including last name, first name, nickname, or company or institutional affiliation. Some correspondents were filed more than one way, such as by first and last names in different years. There are a few folders for individuals at the beginning of the series, however additional correspondence with those individuals is scattered throughout the chronological files.

Additional correspondence is found in Series 5 (Production Files), Series 6 (Project Files), Series 7 (UCLA), and Series 9 (Press Clippings).

Folder list to be added.
Series 5. Production Files

4.8 linear feet

This series spans 1961-1998. It contains field notes, interview transcriptions, editing notes, synopses, scripts, credit lists, promotional materials, proposals, budgets, lab receipts, work orders, screening notices, and correspondence relating to Prelorán's completed and uncompleted films (including the films in Series 1). Most folders contain both Spanish and English language materials.

This series is organized alphabetically according to film title, with two miscellaneous folders at the end. Original folder names were a mix of Spanish and English, with some films referred to by shortened titles. Folder names for this series have been standardized by the processing archivist to conform to published film titles; two uncompleted films are listed under their working titles. A number of scripts kept separate by Prelorán have been integrated into this series. Photographs have been separated out (see Series 10).

Box 1

[Anfibios, Reproduccion y Desarrollo]  
*English version titled* "External Reproduction of Amphibians".  
circa 1964

Artesanias [Santiagueñas]  
*English version titled* "Crafts of Santiago del Estero".  
circa 1968

La Biologia [Experimental]  
*Scripts by Dr. Francisco Barbieri. English version titled* "Experimental Biology".  
circa 1965

Casabindo  
*Includes Spanish narration script.*  
circa 1966, 1996

[Castelao] (2 folders)  
*Includes correspondence with Antonio Perez Prado and Alvaro Campos, and scripts in Spanish and English.*  
1975-1987

Castelao [Screenplay]  
*Screenplay by Antonio Perez Prado (Spanish and English versions).*  
circa 1980

Chucalezna  
*Includes narration scripts, dialogue transcriptions, and correspondence.*  
circa 1968, 1978

Claudia  
*Includes English translation of song by Poldy Bird used in the film.*  
circa 1972

Cochengo Miranda  
*Includes Spanish and English scripts, a 1974 letter from Preloran to his daughter Adriana, and program notes for the series “Cine Antropológico” at the Museum of Modern Art, New York, 1976, written by Emile de Brigard and translated into Spanish by Jorge Preloran.*  
1974-1979

Cochengo Miranda [Interview transcripts]  
circa 1974
Box 2

[Damacio Caitruz] 1965-1972
Includes correspondence. Film also known by the title "Araucanians of Ruca Choroy".

[Death, Be Not Proud] 1966
Includes program, “A Special Retrospective of the Films of Jorge Preloran”, May 4-21, UCLA Melnitz Theater, 1980's.

Includes Spanish and English scripts and copyright certificate.

[El Estudio de los Vegetales] The Study of Plants circa 1964
Includes Spanish and English narration scripts.

[Feria en Simoca] circa 1965
Includes narration script.

Includes Spanish and English narration scripts.

[Fiestas en] Volcan Higueras circa 1969
Includes Spanish and English narration scripts.

Report, accounting, and correspondence with Edward Larocque Tinker of the Tinker Foundation.
(See also folder: [The Llanero] Columbian Llanero)

Includes English script and field notebook.

Includes correspondence with the University of Texas, Austin.

[The] Gaucho of Corrientes circa 1963
Includes English narration script.

Box 3

Includes screening notices, article written by Max Horst Cerni.

Includes Spanish and English narration scripts.

[Hector di Mauro, [Titiritero] (2 folders) 1977-1998
Includes Spanish and English scripts and correspondence.

[Hermógenes Cayo] [Imaginero] (2 folders) 1968-1970
Includes Spanish and English scripts, a biography of Hermógenes Cayo (Spanish), correspondence, and 2 drawings (possibly made by Cayo).

[Los Hijos de Zerda] Zerda's Children 1974-1978
Includes correspondence with Henry Fonda, Spanish and English scripts, and copyright certificate.

Includes footage logs, Spanish and English narration scripts.
and treatment or partial script for "Semana Santa en Yavi".

Iruya
[The Llanero] Columbian Llanero
Includes two reports (in English) written in 1961 by Preloran and Horst Max Cerni: "A Trip to the Llanos of Columbia" and "An account of the Trip to the Llanos of Columbia for the Purpose of Filming on the Llanero".
(See also folder: [Gaucho films])

Box 4
[Luther Metke at 94, Transcript and PR]
Includes promotional brochure, English transcript and Spanish translation of transcript.
[Luther Metke at 94] (2 folders)
Includes correspondence with Steve Raymen.

Mackinac Island
Manos Pintadas [Painted Hands]
Includes Spanish and English narration scripts.

[La Maquina] The Pump
Includes copyright certificate.

Medardo Pantoja, [Pintor] (2 folders)

Mi Tia Nora
Includes correspondence and reports on the filming of "Mi Tia Nora", written by Mabel Preloran.

Box 5
[Mi Tia Nora, Press Materials]
Includes Spanish and English promotional materials.

[Mi Tia Nora, original screenplay]
In Spanish.
NOTE: needs photocopy due to possible mold, esp in last 10 or so pages.

[Mi Tia Nora, screenplay]
Final screenplay. In Spanish.

[Mi Tia Nora, scripts]
Narration scripts in English, Spanish, and French.

My Aunt Nora Distribution

[My Aunt Nora, Independent Feature Project]
Relates to marketing and distribution of the film.

[My Aunt Nora, screenplay]
Final screenplay. In English. Includes copyright certificate.

Obsessive
Includes correspondence.
**Box 6**
The Ona People

Includes Spanish and English scripts for the film "The Ona: Life and Death in Tierra del Fuego" and correspondence with the film's directors, Anne Chapman and Ana Montes de Gonzalez.

[Ocurrido en Hualfin] 1960's

[Patagonia] The East

Includes report on film series work done during a trip to the east coast of the United States.


CONICET is Consejo Nacional de Investigaciones Científicas y Tecnicas, Argentina.

[Patagonia, National Endowment for the Humanities] 1987

Grant application.


Includes report on the process of completing the series written by Preloran (Spanish).

Patagonia Diary 1988?

Includes photocopy of a portion of Preloran’s Patagonia diary, in Spanish.

Patagonia [Licensing and Distribution] (2 folders) 1990-1993

Includes correspondence with Lolita Lechner of Television Española.

**Box 7**
[Potencial Dinamico de la Republica Argentina] 1960's, 1998

Includes correspondence with and writing by Juan Carlos Gamba.

Purmamarca (2 folders) circa 1966


Quilino circa 1966, 1996


Includes Spanish and English narration scripts, written by Francisco Contino.

Remate en Estancia circa 1971

Includes English narration script, "Cattle Auction on the Pampas".

[Reptiles Fosiles Triasicos de la Argentina] circa 1965

Contains English narration script, "Triassic Fossil Reptiles of Argentina".

Sabino (3 folders) 1970's - 1990's

"Sabino" is the working title for an uncompleted narrative fiction film that Preloran worked on over a period of years.

**Box 8**
[Sabino, original screenplay] --NOTE: NEEDS STAPLES n.d.
REMOVED

[Sabino, 1979 screenplay] 1979
[Sabino, undated screenplay by Preloran and Steve Dunsky] n.d.
[Sabino, 5th draft screenplay] n.d.
Señalada en Juella (2 folders) circa 1969, 1996

Includes material relating to the original 1969 release and to the 1996 re-edit of this film.

Box 9

[Un Tejedor de Tilcara] Sinforiano Alancay circa 1967
El Tinkunaco (2 folders) circa 1967

Includes Spanish and English narration scripts.

The Unvictorious One circa 1957, 1996

Vairoletto 1980's - 1990's

"Vairoletto" is the working title for an uncompleted narrative fiction film that Preloran worked on over a period of years.

[Vairoletto] El Pampeano 1994
"El Pampeano" appears to be another title for, or another version of, "Vairoletto", by Preloran and Hugo Chumbita.


Titled "The Last Gaucho Outlaw", marked "1st Draft", by Jorge Preloran, approx 60 pages.


Titled "Vairoletto: The Last Gaucho Outlaw", by Jorge Preloran, 64 pages.


Titled "Vairoletto: The Last Gaucho Outlaw", by Jorge Preloran, 64 pages, has extensive hand-written notes.


Titled "The Last Gaucho Outlaw", no author noted, 139 pages.

Box 10


Titled "The Last Gaucho Outlaw", by Jorge Preloran and Hugo Chumbita, 139 pages.


[Vairoletto, Spanish screenplay, 1 of 6] n.d.

No title or author noted, marked "2nd Draft", 68 pages.


Titled "Vairoletto: El Ultimo Bandolero Gaucho, by Hugo Chumbita and Jorge Preloran, 66 pages.
[Vairoletto, Spanish screenplay, 3 of 6]  
_Titled "El Gaucho Vairoletto", by Hugo Chumbita and Jorge Preloran, 140 pages._  
n.d.

[Vairoletto, Spanish screenplay, 4 of 6]  
_Titled "El Gaucho Vairoletto", by Hugo Chumbita and Jorge Preloran, 161 pages._  
n.d.

[Vairoletto, Spanish screenplay, 5 of 6]  
_Titled "El Gaucho Vairoletto", no author noted, 127 pages._  
n.d.

[Vairoletto, Spanish screenplay, 6 of 6]  
_Titled "El Gaucho Vairoletto", by Hugo Chumbita and Jorge Preloran, 140 pages._  
n.d.

[Vairoletto, "El Pampeano", screenplay]  
_Titled "El Pampeano", by Hugo Chumbita, 126 pages. Story is related to "El Gaucho Vairoletto"._  
n.d.

**Box 11**  
Valle Fertil (2 folders)  
Yuto  
"Yuto" is a nickname or working title for the film "Relationship Between a South American Finch and a Wasp". Preloran assisted in the distribution of this film by Francisco Contino.  
Zulay (3 folders)  
Full film title is "Zulay Frente al Siglo XXI" (English title "Zulay Facing the 21st Century").  
Making of Zulay  
_Essay on the making of the film (English)_  
Zulay [Spanish script]  
Zulay [English script]  
Includes copyright certificate.  
[La Educacion de Zulay Saravino]  
_Paper by Mabel Preloran (Spanish)._  
n.d.

**Box 12**  
[Various films] (2 folders)  
_Information and correspondence relating to licensing, distribution, funding, and screenings for a variety of films._  
1970's - 1990's
Series 6. Project Files

xx linear feet

This series spans 19xx-19xx. It contains notes, proposals, budgets, and correspondence related to various projects, including films, books, and screenings. Material relating to the funding and distribution of some of Prelorán's films is also included here. The series has been organized alphabetically according to project or folder title.

Folder list to be added.
Series 7. UCLA
0.5 linear feet

This series spans 19xx-19xx. It contains files relating to Prelorán's teaching and other work at the University of California, Los Angeles (UCLA), including annual reviews, performance appraisals, course syllabi, teaching evaluations, screenings, press clippings for student films, and project proposals. These files were separated out from the Project Files (Series 6) to create a separate series. The series has been organized alphabetically according to folder title.

Folder list to be added.
Series 8. Press Clippings
xx linear feet

This series spans 19xx-19xx. It is comprised primarily of a set of binders that Prelorán had compiled that include: newspaper and magazine articles about Prelorán; reviews of his films; announcements of film screenings; film festival programs; awards; field notes; and correspondence.

The material is organized chronologically, following Prelorán's arrangement. Some loose material that Prelorán intended to add to the binders was integrated into this series.

Folder list to be added. An item-level list for this series is available upon request.
Series 9. Photographs
2 linear feet

This series spans 1961-2000 and contains black & white and color photographic prints, slides, negatives, transparencies, and 16mm film "trims" (short sections of camera original reversal film, usually 5-15 frames each). Most of the prints, slides, and negatives were taken by a colleague at the same time that Prelorán was filming. The two primary photographers are Sergio Barbieri and Lorenzo Kelly, who assisted Prelorán during the 1960's and early 1970's in Argentina. These photographs show Prelorán at work, as well as the subjects and locations of his films. The transparencies may have been used to make titles or promotional materials for some of the films. The 16mm trims come directly from the edited films (Series 1).

The majority of the photographs are organized according to the film they are related to, maintaining Prelorán's arrangement. Some folders or individual photographs were separated out from the Production Files (Series 5) during processing.

Box 1
Casabindo [16mm Trims]
Casabindo [Photographs] (2 folders)
Castelao [Photographs]
Chucalezna [16mm Trims]
Chucalezna [Photographs and Postcards]
Chucalezna [Photographs]
Claudia [Transparencies]
Claudia [Photographs]
Claudia [Slides]
Claudia [Negatives]
Damiacu Cahiruz [Photographs]
Death, Be Not Proud [16mm Trims]

Box 2
[The] Fair at Yavi [16mm Trims]
[The] Fair at Yavi, [Photographs] (3 folders) 1966
Fiestas en Volcan [Higuera, Photographs]
   Related to series of films on gauchos made for the Tinker Foundation
Hermógenes Cayo [Color Stills]
Hermógenes Cayo [Black & white Stills]
Hermógenes Cayo [Negative, large format]
Hermógenes Cayo Malon [Photographs]

Box 3
Los Hijos de Zerda [Photographs]
Los Hijos de Zerda [Negatives & 16mm Trims]
[La Iglesia de Yavi, 16mm Trims]
[La Iglesia de Yavi, Photographs]
Iruya [Photographs]
Luther Metke at 94 [Stills & 16mm Trims]
Manos Pintadas [16mm Trims]
La Maquina [16mm Trims]
Medardo Pantoja [Images] (2 folders)
My Aunt Nora [Stills]
My Aunt Nora [Negatives and 16mm Trims] (2 folders)

Box 4
Obsessive [Images]
[Ocurrido en Hualfin, Photographs and Negatives]
   *Original folder name, "La Familia Figueroa"
Purmamarca [Photographs]
Quilino [Stills & 16mm Trims]
[The Red Tailed Comet, 16mm Trims and Photographs]
[Remate en Estancia, Photographs]
Salta y Su Fiesta [Photographs]
Señalada en Juella [Photographs]
Sinforiano Alancay [Un Tejedor de Tilcara] [Photographs]
El Tinkunaco [Photographs]

Box 5
Trapiches Caseros [Photographs]
Trapiches Caseros [16mm Trims]
The Unvictorious One [Photographs & Transparencies]
Vairoletto [Negatives]
Valle Fertil [Photographs] (3 folders)
[The Warao People, 16mm Trims]
Zulay [Negatives]
[Photographs and caricatures of Jorge Preloran]
Series 10. Books
32 digital books

Series description to be added.

Folder list to be added.