



Smithsonian

National Museum of Natural History

Guide to the Jorge Prelorán films

Karma Foley

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Collection Overview

Repository:	Human Studies Film Archives
Title:	Jorge Prelorán films
Date:	1954-circa 2008
Identifier:	HSFA.2007.10
Creator:	Preloran, Jorge, 1933-2009
Extent:	50 Film reels (50 completed films and 1 film series; 110,600 feet of original film outtakes (51 hours); 412 hours of audiotape; 31 digital books) 22 Linear feet (Papers and photographs)
Language:	Materials are primarily in English and Spanish. One film is partially in Quichua.
Summary:	Documentary filmmaker Jorge Prelorán was best known for his intimate approach to ethnographic film, a style known as "ethnobiography." 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. This collection contains edited films and videos, film outtakes, audio tapes, photographic prints and transparencies, digital books, correspondence, production files, scripts, project files, and press clippings spanning 1954-2008.
Digital Content:	Image(s): Jorge Preloran

Administrative Information

Acquisition Information

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, 2011-07, 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 Materials

The Human Studies Film Archives holds a copy of Fermín Rivera's edited biographical documentary film, *Huellas y Memoria de Jorge Prelorán* (HSFA 2015.1.27), as well as transcripts of interviews conducted with Jorge and Mabel Prelorán for the film (in Spanish).

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

The Arthur Hall Collection at Temple University, Philadelphia, Pennsylvania and Ile Ife Films in Belfast, Maine hold a copy of *The Unvictorious One* that differs from the two versions held at the HSFA.

Processing Information

The titles for published films and videos are written in italics. "Known as" titles for unpublished works are written in quotation marks. 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 and ZIP disks are listed according to the order established by the creator. These digital materials have not been fully processed.

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 - processing and description of the Press Clippings series

Samantha Oddi - processing 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.

Finally, a very special thanks to Mabel Prelorán for graciously answering innumerable questions, fact-checking the biographical sketch and chronology, and brightening many a day with her kindness and warmth.

Processed by Karma Foley, June 2012

Encoded by Katherine Christensen, May 2020

Preferred Citation

The Jorge Prelorán films, Human Studies Film Archives, Smithsonian Institution.

Restrictions

The collection is open for research. Please contact the archives for information on availability of access copies of audiovisual recordings. Original audiovisual material in the Human Studies Film Archives may not be played.

Various copyrights and restrictions on commercial use apply to the reproduction or publication of film, video, audio, photographs, and the digital books.

Access to the Jorge Prelorán collection requires an appointment.

Conditions Governing Use

Contact the repository for terms of use.

Biographical Note

Documentary filmmaker Jorge Prelorán was best known for his intimate approach to ethnographic film, a style known as "ethnobiography." In films such as *Hermógenes Cayo (Imaginerio)* (1970), *Los Hijos de Zerde (Zerde'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 the University of California, Los Angeles (UCLA).

Prelorán was born May 28, 1933 in Buenos Aires, Argentina. His father, an engineer, was Argentine and had studied at the Massachusetts Institute of Technology, 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, Berkeley, and studied architecture there for one year. In 1956 he withdrew from UC 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 Dondi, a former classmate from Buenos Aires. They lived together in Los Angeles until Elsa returned to Argentina for the birth of their daughter, Adriana, 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 many of his 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 under the mentorship of folklorist Augusto Raúl Cortazar, Ph.D.

In the late 1960s, 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 *Imaginerio (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. 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), among other credited and un-credited roles. After the Argentine military coup of March 1976 and the disappearances of fellow filmmaker Raymundo Gleyzer and Mabel's niece, Haydee, the Preloráns 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 and educational pursuits.

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

Sources Consulted

UCLA, School of Theater, Film and Television. "Jorge Prelorán 1933 - 2009." Obituary. Last modified March 31, 2009. Accessed April 1, 2009. <http://tft.ucla.edu/news/obituary>

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

Rivera, Fermín. *Huellas Y Memoria de Jorge Prelorán*. Documentary film. 2010.

Woo, Elaine. "Jorge Prelorán dies at 75; Argentine filmmaker and former UCLA professor." *Los Angeles Times*, April 5, 2009. Web. 29 Apr 2009.

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, <i>Venganza</i> , 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 <i>The Warao People</i> 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; completes several film 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 <i>Luther Metke at 94</i>
1985	Guest at the White House for a State Dinner in honor of Argentine President Raul Alfonsín
1986	Naturalized as a United States citizen
1987	First selection as Fulbright Scholar; begins production of the series <i>Patagonia, en Busca de su Remoto Pasado</i>
1994	Second selection as Fulbright Scholar; completes pre-production for the narrative feature film "Vairoletto: The Last Gaucho Outlaw" Retires from UCLA as professor emeritus
2009	Dies on March 28 in Culver City, California

Scope and Contents

This collection contains edited films and videos, film outtakes, audio tapes, photographic prints and transparencies, digital books, correspondence, production files, scripts, project files, and press clippings spanning 1954-2008.

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 and 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.

Arrangement

This collection is arranged in 11 series: (1) Completed Films and Videos, 1954-circa 2008; (2) Film Outtakes, 1960s-1980s; (3) Audio, 1969-2008; (4) Correspondence, 1954-2005 (bulk 1967-1992); (5) Production Files, 1961-1998; (6) Project Files, 1967-1995; (7) UCLA, 1968-2005 (bulk 1980s); (8) Press Clippings, 1960-2005; (9) Photographs, 1961-2000; (10) Books, 1994-1998, undated; (11) Electronic Files, circa 2000-circa 2006

Filmography

Prelorán is best known for his intimate approach to ethnographic film, a style known as "ethnobiography". In films such as *Hermogenes Cayo (Imaginerio)* (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, anthropologist 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.

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.

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)**
1962 *Costa Patagónica*
1962 *Costumbres Neuquinas*
1962 *La Patagonia Argentina ***
1963 *The Gaucho of Corrientes (El Gaucho Corriente)**
1963 *The Gaucho of the Pampas (El Gaucho de las Pampas)**
1963 *The Gaucho of Salta (El Gaucho de Salta)**
1963 *The Argentine Gaucho, Today (El Gaucho Argentino, Hoy)**
1964 *Anfibios, Reproduccion y Desarrollo*
1964 *Potential Dinamico de la Republica Argentina*
1965 *La Biologia Experimental*
1965 *Dinosaurs—The Age of Reptiles*
1965 *El Estudio de los Vegetales***
1965 *Reptiles Fosiles Triasicos de la Argentina*
1965 *Máximo Rojas, Monturero Criollo (Re-edited into Valle Fertil) ***
1965 *Trapiches Caseros (English version, Primitive Sugar Mills, published 1978)*
1965 *Feria en Simoca*
1966 *Casabindo*
1966 *Ocurrido en Hualfín (Co-directed by Raymundo Gleyzer)*
1966 *Quilino (English version published in 1977)*
1966 *Viernes Santo en Yavi (Re-edited into another film) ***
1966 *Purmamarca*
1966 *Claudia y Yo*
1967 *El Tinkunaco*
1967 *Salta y Su Fiesta Grande*
1967 *Un Tejedor de Tilcara*
1968 *Artesanias Santiagueñas*
1968 *Chucalezna (English version published in 1978)*
1968 *Iruya*
1968 *Medardo Pantoja, Pintor (Re-edited version published in 1983)*
1969 *La Feria de Yavi*
1969 *Fiestas en Volcan*
1969 *Señalada en Juella*

- 1970 *Hermógenes Cayo, Imaginero* (English version, *Imaginero*)
1971 *Damacio Caitruz* (English version, *Araucanians of Ruca Choroy*)
1971 *El Grano Dorado* (Re-edited version published ca. 1981)
1971 *Manos Pintadas* (Re-edited version and English version, *Painted Hands*, published in 1981)
1971 *The Red-Tailed Comet* (Edited by Prelorán; Photography by Francisco Contino)
1971 *Remate en Estancia*
1972 *Claudia*
1972 *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)
1974 *Los Hijos de Zerda* (English version, *Zerda's Children*, published in 1978)
1974 *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*
1980 *Héctor di Mauro, Titeritero* (English version, *Héctor di Mauro, Puppeteer*)
1983 *Mi Tia Nora* (English version, *My Aunt Nora*)
1989 *Zulay Frente al Siglo XXI* (English version, *Zulay Facing the 21st Century*)
1993 *Patagonia, en Busca de su Remoto Pasado* (Seven-part series)
1994 *Obsesivo* (English version, *Obsessive*)
-

Selected Bibliography

By Prelorán

1975. "Documenting the Human Condition." In *Principles of Visual Anthropology*, ed. Paul Hockings, 103-107. The Hague: Mouton Publishers, 1975.

2006. *El Cine Etnobiográfico*. Buenos Aires: Universidad del Cine, 2006.

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About Prelorán

1987. José Rossi, Juan, ed. *El Cine Documental Etnobiográfico de Jorge Prelorán*. Buenos Aires: Ediciones Busqueda, 1987.

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

2007. Sherman, Sharon. "From Romanticism to Reflexivity in the Films of Jorge Prelorán." In *Memories of the Origins of Ethnographic Film*, edited by Beate Engelbrecht, 279-291. Frankfurt am Main: Peter Lang, 2007.

1994. Taquini, Graciela. *Los Directores del Cine Argentino, Jorge Prelorán*. Buenos Aires: Centro Editor de América Latina, 1994.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Biography
- Documentary films
- Ethnology

Names:

- University of California, Los Angeles

Places:

- Argentina
- Patagonia (Argentina and Chile)

Container Listing

Series 1: Completed Films and Videos, 1954-circa 2008

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

Scope and Contents: 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; video is in various formats, as noted. Contact the archives for information on availability of access copies. Original audiovisual material in the Human Studies Film Archives may not be played.

Arrangement: The series is divided into two sub-series: (1.1) Films directed by Prelorán, 1954-circa 2008; (1.2) Films directed by others, circa 1958, circa 1969

Restrictions: Please contact the archives for information on availability of access copies of audiovisual recordings. Original audiovisual material in the Human Studies Film Archives may not be played.

1.1: Films directed by Prelorán, 1954-circa 2008

Arrangement: 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). Incomplete films have been organized by date of creation.

	Venganza Notes:	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. The HSFA holds two versions of this film.
Item 2007.10.1	Venganza (ca. 1965 version), 1954, 1965 1 Film reel (silent, black-and-white reversal; 550 ft; 15 minutes; 16mm) Language: In Spanish. Notes:	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.
Item 2007.10.77	Venganza (1995 version), 1995	

1 Film reel (silent, black-and-white positive film; 863 ft; 24 minutes; 16 mm)

Language: In Spanish.

Notes: Longer, re-edited version includes inter-titles not found in the original.

At Three O'Clock

Notes: 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.

Item 2007.10.3

At Three O'Clock, 1956

1 Film reel (silent, black-and-white negative film; 472 ft; 13 minutes; 16 mm)

Language: In Spanish.

The Unvictorious One

Notes: 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.

Item 2007.10.4

The Unvictorious One (1957 version), 1957

1 Film reel (silent, color reversal and positive film; 700 ft; 19 minutes; 16 mm)

Language: In English.

Notes: Original version of the film.

Item 2007.10.79

The Unvictorious One (1996 version), 1996

1 Film reel (silent, color positive film; 510 ft; 14 minutes; 16 mm)

Language: In English.

Notes: Re-edited version includes additional footage and inter-titles of a poem by Langston Hughes not found in the original.

Mackinac Island

Notes: 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.

Item 2007.10.2

Mackinac Island, 1958

1 Film reel (silent, color reversal film; 500 ft; 14 minutes; 16 mm)

Language: In English.

This Is U.C.L.A.

Notes: 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.

Item 2007.10.5 This Is U.C.L.A. (1959 version), 1959
1 Film reel (silent, color and black-and-white reversal film; 964 ft; 26.5 minutes; 16 mm)
Language: In English.
Notes: This is the original version.

Item 2007.10.75 Is This U.C.L.A.??!! (1995 version), 1995
1 Film reel (silent, color and black-and-white positive film; 964 ft; 26.5 minutes; 16 mm)
Language: In English.
Notes: This version includes a slightly different title and updated credits, but is otherwise the same.

"Delirium Tremens"

Notes: Experimental film about an alcoholic suffering from delirium tremens while roaming the streets of Los Angeles. Film was shot in 1959 while Prelorán was a student at UCLA. Cinematography is by Columbian filmmaker and fellow UCLA student Julio Luzardo. The film was edited and re-edited over several decades, including a digital edit in 2008, though Prelorán considered it unfinished.

Item 2007.10.6 "Delirium Tremens", circa 1960
1 Film reel (silent, black-and-white positive film; 733 ft; 20 minutes; 16 mm)
Language: In Spanish.

Death, Be Not Proud

Notes: 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. Cinematography is by Columbian filmmaker and fellow UCLA student Julio Luzardo. This film was presented as Prelorán's thesis project at UCLA in 1961. The HSFA holds three versions of this film.

Item 2007.10.66 Death, Be Not Proud (1961 version), 1961
1 Film reel (sound, black-and-white positive film; 371 ft; 10 minutes; 16 mm)
Language: In English.
Notes: The original version, Prelorán's thesis project.

Item 2007.10.67 Muerte, No Seas Orgullosa, 1961
1 Film reel (sound, black-and-white and color positive film; 365 ft; 10 minutes; 16 mm)
Language: In Spanish.
Notes: 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.

Item 2007.10.7 Death, Be Not Proud (1994 version), 1994
1 Film reel (sound, black-and-white positive film; 314 ft; 8.5 minutes; 16 mm)
Language: In English.
Notes: Shorter, re-edited version, dating to 1994.

The Llanero

Notes: 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.

Item 2007.10.82 The Llanero, 1962
1 Film reel (sound, color positive film; 692 ft; 8.5 minutes; 16 mm)
Language: In English.

Costa Patagónica

Notes: 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.

Item 2007.10.8 Costa Patagónica, 1962
1 Film reel (sound, color positive film; 295 ft; 8 minutes; 16 mm)
Language: In Spanish.

Costumbres Neuquinas

Notes: Educational film documents the feast of St. Sebastian in Las Ovejas, Neuquén Province, Argentina, as well as local customs such as a method of threshing with horses. Film was shot in 1961 and released in 1962.

Item 2007.10.118 Costumbres Neuquinas, 1962
1 Film reel (sound, color positive film; 400 ft; 11 minutes; 16 mm)
Language: In Spanish.

El Gaucho Argentino, Hoy

Notes: 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 from 1962 to 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*.

Item 2007.10.83 El Gaucho Argentino, Hoy, 1963
1 Film reel (sound, color positive film; 725 ft; 20 minutes; 16 mm)
Language: In Spanish.

Anfibios, Reproduccion y Desarrollo

Notes: 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.

Item 2007.10.9 Anfibios, Reproduccion y Desarrollo, 1964
1 Film reel (sound, color positive film; 404 ft. ; 16 mm)
Language: In Spanish.

Potencial Dinamico de la Republica Argentina

Notes: 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.

Item 2007.10.10 Potencial Dinamico de la Republica Argentina, 1964
1 Film reel (sound, color positive film; 763 ft; 21 minutes; 16 mm)
Language: In Spanish.

La Biologia Experimental

Notes: Educational film for high school students presents experiments conducted in a biological laboratory. Film was released in 1965.

Item 2007.10.11 La Biologia Experimental, 1965
1 Film reel (sound, color reversal film; 460 ft; 12.5 minutes; 16 mm)
Language: In Spanish.

Dinosaurs – The Age of Reptiles

Notes: 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.

Item 2007.10.12 Dinosaurs – The Age of Reptiles, 1965, 1978
1 Film reel (sound, color reversal film; 632 ft; 16 mm)
Language: In English.

Reptiles Fosiles Triasicos de la Argentina

Notes: 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.

Item 2007.10.13 Reptiles Fosiles Triasicos de la Argentina, 1965
1 Film reel (sound, color reversal film; 475 ft; 13 minutes; 16 mm)
Language: In Spanish.

Trapiches Caseros

Notes: 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. Around 2008, Prelorán revisited the film again, creating a videotape master. The HSFA holds three versions.

Item 2007.10.18 Trapiches Caseros, 1965, 1996
1 Film reel (sound, color reversal film; 340 ft; 9.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.122 Trapiches Caseros (2008 version), circa 2008
1 Videocassettes (MiniDV) (sound, color; 8.5 minutes)
Language: In Spanish.

Item 2007.10.73 Primitive Sugar Mills, 1978
1 Film reel (sound, color reversal film; 431 ft; 12 min; 16 mm)
Language: English language version.

Feria en Simoca

Notes: 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. Around 2008, Prelorán revisited the film again, creating a videotape master. There is also a recorded English narration for this film, though it does not appear an English version was completed. The HSFA holds two versions.

Item 2007.10.15 Feria en Simoca, 1965, 1996
1 Film reel (sound, color reversal film; 275 ft; 7.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.120 Feria en Simoca (2008 version), circa 2008
1 Videocassettes (MiniDV) (sound, color; 6.5 minutes)
Language: In Spanish.

Casabindo

Notes: 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.

Item 2007.10.19 Casabindo (1996 version, Spanish), 1966, 1996
1 Film reel (sound, color reversal film; 531 ft; 14.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.84 Casabindo (ca. 1977 version, English), circa 1977
1 Videocassettes (U-matic) (sound, color; ¾" Umatic video; 15 minutes)
Language: In English.

Ocurrido en Hualfín

Notes: Documentary film co-directed by Raymundo Gleyzer was shot in the early 1960s 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*. The HSFA holds two versions.

Item 2007.10.16 Ocurrido en Hualfín (ca. 1969 version), circa 1969
3 Film reels (sound, color and black-and-white positive film; 1521 ft; 16 mm)
Language: In Spanish.
Notes: This version is in three parts. It may or may not match the original 1966 release.

Item 2007.10.76 Ocurrido en Hualfín (1995 version), 1995
1 Film reel (sound, color and black-and-white positive film; 1000 ft; 27.5 minutes; 16 mm)
Language: In Spanish.
Notes: This version combines the three parts into one. Prelorán also referred to this film by an alternate title, "Los Figueroa de Hualfín".

Quilino

Notes: 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.

Item 2007.10.20 Quilino (1996 version, Spanish), 1966, 1996
1 Film reel (sound, color reversal film; 600 ft; 16.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.72 Quilino (1977 version, English), 1977
1 Film reel (sound, color reversal film; 525 ft; 14.5 minutes; 16 mm)
Language: In English.

Purmamarca

Notes: 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.

Item 2007.10.17 Purmamarca, 1966
1 Film reel (sound, color reversal film; 530 ft; 16 minutes; 16 mm)
Language: In Spanish.

Claudia (Claudia y Yo)

Notes: 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 holds five versions of this title.

Item 2007.10.68 Claudia y Yo, 1966
1 Film reel (sound, color reversal film; 318 ft; 9 minutes; 16 mm)
Language: In Spanish.
Notes: Early version with alternate title. Music by Rodrigo Montero.

Item 2007.10.14-1 Claudia (version I), 1972
1 Film reel (sound, color reversal film; 230 ft; 6.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.14-2 Claudia (version II), 1972
1 Film reel (sound, color reversal film; 230 ft; 6.5 minutes; 16 mm)
Language: In Spanish.

Notes: Song by Argentine writer Poldy Bird with music by Rodrigo Montero.

Item 2007.10.14-3 Claudia (version III), 1972
1 Film reel (sound, color reversal film; 230 ft; 6.5 minutes; 16 mm)
Language: In Spanish.
Notes: Music by Alan Ross and the Beverly Hills String Band.

Item 2007.10.14-4 Claudia (version IV), 1972
1 Film reel (sound, color reversal film; 230 ft; 6.5 minutes; 16 mm)
Language: In Spanish.
Notes: Music by Rodrigo Montero.

El Tinkunako

Notes: 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.

Item 2007.10.22 El Tinkunako, 1967
1 Film reel (sound, color reversal film; 575 ft; 16 minutes; 16 mm)
Language: In Spanish.

Salta y Su Fiesta Grande

Notes: 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.

Item 2007.10.21 Salta y Su Fiesta Grande (1996 version), 1967, 1996
1 Film reel (sound, color positive film; 552 ft; 15.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.80 Salta y Su Fiesta Grande (1967 version), 1967
1 Film reel (silent, color positive film; 815 ft; 22 minutes; 16 mm)
Language: In Spanish.
Notes: This version is not extant but the original, silent footage in original order survives.

Un Tejedor de Tilcara

Notes: Ethnographic film documents a traditional method of weaving using a horizontal loom introduced by the Spanish. Sinfiorano

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".

Item 2007.10.26 Un Tejedor de Tilcara, 1967
1 Film reel (sound, color reversal film; 700 ft; 19.5 minutes; 16 mm)
Language: In Spanish.

Artesanías Santiagueñas

Notes: 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.

Item 2007.10.23 Artesanías Santiagueñas (1968 version), 1968
1 Film reel (sound, color positive film; 595 ft; 16.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.78 Artesanías Santiagueñas (1996 version), 1996
1 Film reel (silent, color and black-and-white positive film; 545 ft; 15 minutes; 16 mm)
Language: In Spanish.
Notes: This is an uncompleted work-in-progress.

Chucalezna

Notes: 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. Around 2008, Prelorán revisited the film again, creating a videotape master of the Spanish version. The HSFA holds three versions.

Item 2007.10.85 Chucalezna (Spanish version), 1968
1 Film reel (sound, color positive film; 675 ft; 18.5 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.29 Chucalezna (English version), 1968, 1978
1 Film reel (sound, color positive film; 675 ft; 18.5 minutes; 16 mm)
Language: In English.

Item 2007.10.119 Chucalezna (2008 version, Spanish), circa 2008
1 Videocassettes (MiniDV) (sound, color; 13.5 minutes)
Language: In Spanish.

Iruya

Notes: 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.

Item 2007.10.24 Iruya, 1968, 1996
1 Film reel (sound, color reversal film; 747 ft; 20.5 minutes; 16 mm)
Language: In Spanish.

Medardo Pantoja, Pintor

Notes: 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 1960s 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.

Item 2007.10.69 Medardo Pantoja, Pintor (1968 version, narrated), 1968
1 Film reel (sound, color positive film; 640 ft; 17.5 minutes; 16 mm)
Language: In Spanish.
Notes: This is the original release version, which includes a narration.

Item 2007.10.25 Medardo Pantoja, Pintor (1983 version), 1983
1 Film reel (sound, color reversal film; 420 ft; 11.5 minutes; 16 mm)
Language: In Spanish.
Notes: This later version has no narration or dialogue.

Item 2007.10.90 Medardo Pantoja (2008 version), 1968, 2008
1 Videocassettes (MiniDV) (sound, color; 11.5 minutes)
Language: In Spanish.
Notes: The extent of differences between this version and the 1983 version has not been fully ascertained.

La Feria de Yavi

Notes: 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 1970s or 1980s. The HSFA holds three versions.

Item 2007.10.27	La Feria de Yavi (1996 version), 1969, 1996 1 Film reel (sound, color reversal film; 334 ft; 9 min; 16 mm) Language: In Spanish.
Item 2007.10.89	La Feria de Yavi (2008 version), 1969, 2008 1 Videocassettes (MiniDV) (sound, color; 9 minutes) Language: In Spanish. Notes: The extent of differences between this version and the 1996 version has not been fully ascertained.
Item 2007.10.87	The Fair at Yavi, circa 1981 1 Videocassettes (U-matic) (sound, color ¾" Umatic video; 9 minutes) Language: In English.
	Fiestas en Volcan Higueras Notes: 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 and 26, 1968, and released in 1969.
Item 2007.10.30	Fiestas en Volcan Higueras, 1969 1 Film reel (sound, color positive film; 1100 ft; 30.5 minutes; 16 mm) Language: In Spanish.
	Señalada en Juella Notes: 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 or re-edited the film.
Item 2007.10.28	Señalada en Juella, 1969, 1996 1 Film reel (sound, color positive film; 627 ft; 17.5 minutes; 16 mm) Language: In Spanish.
	Hermógenes Cayo (Imaginero) Notes: 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 taken over a period of several years. The footage, filmed over two years, documents 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.

Item 2007.10.31	<p>Hermógenes Cayo, 1970 2 Film reels (sound, color positive film; 1893 ft; 52 minutes; 16 mm) Language: In Spanish.</p>
Item 2007.10.56	<p>Imagineró, 1970 1 Film reel (sound, color positive film; 1893 ft; 52 minutes; 16 mm) Language: In English. Notes: English language version. Produced at the Film Study Center, Harvard University.</p>
	<p>Damacio Caitruz (Araucanians of Ruca Choroy) Notes: 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.</p>
Item 2007.10.32	<p>Damacio Caitruz (1996 version), 1971, 1996 1 Film reel (sound, color positive film; 1725 ft; 48 minutes; 16 mm) Language: In Spanish. Notes: Originally known as "Araucanos de Ruca Choroy."</p>
Item 2007.10.88	<p>Damacio Caitruz (2008 version), 1971, 2008 1 Videocassettes (MiniDV) (sound, color; 45 minutes) Language: In Spanish. Notes: The extent of differences between this version and the 1996 version has not been fully ascertained.</p>
Item 2007.10.57	<p>Araucanians of Ruca Choroy, 1971 2 Film reels (sound, color; positive film; 1702 ft; 48 minutes; 16 mm) Language: In English.</p>
	<p>El Grano Dorado Notes: 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 1960s and first released in 1971. Around 1980, Prelorán re-edited the film and released an English language version. The HSFA holds two versions.</p>

Item 2007.10.70 El Grano Dorado, 1970
1 Film reel (sound, color positive film; 767 ft; 21 minutes; 16 mm)
Language: In Spanish.
Notes: This is most likely the original release version.

Item 2007.10.33 The Golden Grain, circa 1980
1 Film reel (sound, color positive film; 575 ft; 16 minutes; 16 mm)
Language: In English.
Notes: The date of this re-edited, shorter version is uncertain, however it is later than the original release version.

Manos Pintadas (Painted Hands)

Notes: 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 1960s 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.

Item 2007.10.71 Manos Pintadas (1971 version), 1971
1 Film reel (sound, color positive film; 502 ft; 14 minutes; 16 mm)
Language: In Spanish.
Notes: The original release version.

Item 2007.10.74 Manos Pintadas (Painted Hands) (ca. 1981 version), 1988
1 Film reel (sound, color positive film; 381 ft; 10.5 minutes; 16 mm)
Language: In Spanish.
Notes: Re-edited, shorter version.

Item 2007.10.34 Painted Hands, 1971, 1981
1 Film reel (sound, color positive film; 381 ft; 10.5 minutes; 16 mm)
Language: In English.

The Red-Tailed Comet

Notes: 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 1960s by Francisco Contino. Editing and post-production were done by Prelorán and the film was released in 1971.

Item 2007.10.35 The Red-Tailed Comet, 1971
1 Film reel (sound, color positive film; 617 ft; 17 minutes; 16 mm)
Language: In English.

Remate en Estancia

Notes: 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 1960s and released in 1971.

Item 2007.10.36	<p>Remate en Estancia, 1971 1 Film reel (sound, color positive film; 424 ft; 12 minutes; 16 mm) Language: In Spanish.</p>
	<p>Valle Fertil Notes: 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 1960s and released in 1972.</p>
Item 2007.10.37	<p>Valle Fertil, 1972 2 Film reels (sound, color positive film; 3250 ft; 89 minutes; 16 mm) Language: In Spanish.</p>
	<p>Cochengo Miranda Notes: 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 and 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.</p>
Item 2007.10.38	<p>Cochengo Miranda (Spanish version), 1974-1979 2 Film reels (sound, color positive film; 2110 ft; 58 minutes; 16 mm) Language: In Spanish.</p>
Item 2007.10.81	<p>Cochengo Miranda (1979 version, English), 1979 2 Film reels (sound, color positive film; 2110 ft; 58 minutes; 16 mm) Language: In English. Notes: Original English language version.</p>
Item 2007.10.86	<p>Cochengo Miranda (2003 version, English), 1979, 2003 1 Videocassettes (Betacam) (sound, color; Digital Betacam; 58 minutes) Language: In English. Notes: Updated English language version.</p>
	<p>Los Hijos de Zerda (Zerda's Children) Notes: 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</p>

Spanish version, and may also have re-edited the film. The HSFA holds two versions.

Item 2007.10.41	Los Hijos de Zerda, 1974, 1994 2 Film reels (sound, color positive film; 1839 ft; 51 minutes; 16 mm) Language: In Spanish.
Item 2007.10.59	Zerda's Children, 1978 2 Film reels (sound, color positive film; 1890 ft; 52 minutes; 16 mm) Language: In English.
	The Warao People (Los Guaro) Notes: 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.
Item 2007.10.39	The Warao People, 1974 2 Film reels (sound, color positive film; 1947 ft; 54 minutes; 16 mm) Language: In English.
Item 2007.10.58	Los Guaro, 1974 1 Film reel (sound, color positive film; 1947 ft; 54 minute; 16 mm) Language: In Spanish.
	La Iglesia de Yavi Notes: 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. Around 2008, Prelorán revisited the film again, creating a videotape master. There is also an English language soundtrack, though it does not appear an English version was completed.
Item 2007.10.40	La Iglesia de Yavi, 1977 1 Film reel (sound, color positive film; 710 ft; 19 minutes; 16 mm) Language: In Spanish.
Item 2007.10.121	La Iglesia de Yavi (2008 version), 2008 1 Videocassettes (MiniDV) (sound, color; 17.5 minutes) Language: In Spanish.
	La Maquina (The Pump) Notes: Experimental film presents a humorous tale about a problematic turn-of-the-century water pump and its caretaker.

Film was shot in the 1960s and released in 1978 in both Spanish and English. The HSFA has two versions.

Item 2007.10.42 La Maquina, 1978
1 Film reel (sound, color positive film; 440 ft; 12 minutes; 16 mm)
Language: In Spanish.

Item 2007.10.60 The Pump, 1978
1 Film reel (sound, color positive film; 440 ft; 12 minutes; 16 mm)
Language: In English.

Luther Metke at 94

Notes: Documentary film co-directed by Steve Raymen 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 illustrate events from Metke's past. Film was shot in 1977 and 1978 in Camp Sherman, Cascade Mountains, Oregon, and released in 1979. Nominated for an Academy Award for Best Documentary (Short Subject) in 1980.

Item 2007.10.43 Luther Metke at 94, 1979
1 Film reel (sound, color positive film; 1025 ft; 28 minutes; 16 mm)
Language: In English.

Castelao

Notes: 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 1970s and released it in 1980.

Item 2007.10.44 Castelao, 1980
6 Film reels (sound, color positive film; 4475 ft; 16 mm)
Language: In Spanish.

Héctor di Mauro, Titiritero (Héctor di Mauro, Puppeteer)

Notes: 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.

Item 2007.10.45 Héctor di Mauro, Titiritero, 1980

	1 Film reel (sound, color positive film; 1383 ft; 38 minutes; 16 mm) Language: In Spanish.
Item 2007.10.61	Héctor di Mauro, Puppeteer, 1980 1 Film reel (sound, color positive film; 1383 ft; 38 minutes; 16 mm) Language: In English.
	Mi Tia Nora (My Aunt Nora) Notes: 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.
Item 2007.10.46	Mi Tia Nora, 1983 2 Film reels (sound, color positive film; 3400 ft; 94 minutes; 16 mm) Language: In Spanish.
Item 2007.10.62	My Aunt Nora, 1983 2 Film reels (sound, color positive film; 3400 ft; 94 minutes; 16 mm) Language: In English.
Item 2007.10.63	Mi Tia Nora (Trailer), 1983 1 Film reel (sound, color positive film; 100 ft; 2.5 minutes; 16 mm) Language: In Spanish.
	Zulay Frente al Siglo XXI (Zulay Facing the 21st Century) Notes: Ethnographic film based on a dialogue between Zulay Saravino, an indigenous Otavaleña of Ecuador, 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.
Item 2007.10.47	Zulay Frente al Siglo XXI, 1989 6 Film reels (sound, color positive film; 4000 ft; 109 minutes; 16 mm) Language: In Spanish and Quichua (with Spanish subtitles).
Item 2007.10.64	Zulay Facing the 21st Century, 1989 6 Film reels (sound, color negative film; 4000 ft; 109 minutes; 16 mm) Language: In English.

Patagonia, en Busca de Su Remoto Pasado

Notes: 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. Total running time of 7 hours. Reference copies are available for all seven parts.

Item 2007.10.48	Patagonia, en Busca de Su Remoto Pasado, Ch 1, 1992 2 Film reels (sound, color negative film; 2150 ft ; 16 mm) Language: In Spanish.
Item 2007.10.49	Patagonia, en Busca de Su Remoto Pasado, Ch 2, 1992 2 Film reels (sound, color negative film; 2150 ft; 16 mm) Language: In Spanish.
Item 2007.10.50	Patagonia, en Busca de Su Remoto Pasado, Ch 3, 1992 2 Film reels (sound, color negative film; 2150 ft; 60 minutes; 16 mm) Language: In Spanish.
Item 2007.10.51	Patagonia, en Busca de Su Remoto Pasado, Ch 4, 1992 2 Film reels (sound, color negative film; 2150 ft; 60 minutes; 16 mm) Language: In Spanish.
Item 2007.10.52	Patagonia, en Busca de Su Remoto Pasado, Ch 5, 1992 2 Film reels (sound, color negative film; 2150 ft; 60 minutes; 16 mm) Language: In Spanish.
Item 2007.10.53	Patagonia, en Busca de Su Remoto Pasado, Ch 6, 1992 2 Film reels (sound, color negative film; 2150 ft; 60 minutes; 16 mm) Language: In Spanish.
Item 2007.10.54	Patagonia, en Busca de Su Remoto Pasado, Ch 7, 1992 2 Film reels (sound, color negative film; 2150 ft; 60 minutes; 16 mm) Language: In Spanish.

Obsesivo (Obsessive)

Notes: 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 two decades and released in 1994 in both Spanish and English. The HSFA holds two versions.

Item 2007.10.55	Obsesivo, 1994 1 Film reel (sound, color positive film; 1022 ft; 28 minutes; 16 mm) Language: In Spanish.
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Item 2007.10.65 Obsessive, 1994
1 Film reel (sound, color positive film; 1022 ft; 28 minutes; 16 mm)
Language: In English.

"In the Old West Calaveras"

Notes: Unpublished spoof western film is edited from play-acted home movies shot with Prelorán's friends, the Miralles family. The film includes inter-titles in the style of silent films. The titles date to the 1990s, while the original home movie footage dates to 1963.

Item 2007.10.91 "In the Old West Calaveras", 1996
1 Film reel (silent, color and black-and-white positive film; 425 ft; 11.5 minutes; 16 mm)
Language: In English.

1.2: Films directed by others, circa 1958-circa 1969

Arrangement: Arranged in chronological order, according to the earliest known date of publication (via a screening or general release for distribution).

Unica Salida

Notes: Fiction thriller film directed by Julio Luzardo. Shot in a film noir style, the film features a couple attending a carnival where they are followed by a suspicious man. Film has sound, but no dialogue. Luzardo, a Colombian filmmaker, was a student at UCLA when the film was produced. Jorge Prelorán is credited with cinematography and sound.

Item 2007.10.92 Unica Salida, circa 1958
1 Film reel (sound, black-and-white negative film; 330 ft; 9 minutes; 16 mm)
Language: In Spanish.

Clic

Notes: Amateur travelogue film by Lorenzo Kelly documents a trip to the Andes mountains and the town of Junin de Los Andes in Neuquén Province, Argentina. The film includes landscape shots of snow-covered mountains and a large lake, footage of camping, and numerous shots of a man photographing with a still camera. Kelly assisted Prelorán with many films during the 1960s, and often took still photographs while Prelorán was shooting film. Prelorán is not credited in the film; however, according to Mabel Prelorán, he may have given Kelly some editing assistance.

Item 2007.10.93 Clic, circa 1969
1 Film reel (sound, color positive film; 650 ft; 18 minutes; 16 mm)
Language: In Spanish.

Relationship between a South American Finch and a Wasp

Notes: Educational film by Francisco Contino documents the symbiotic relationship between certain birds and wasps. Film was shot in the area of Yuto, Jujuy Province, Argentina. The style of the film is similar to that of *The Red-Tailed Comet*, also by Contino. Prelorán does not appear to have been involved in making the film. According to Mabel Prelorán, he assisted Contino in finding an American distributor for it.

Item 2007.10.94

Relationship between a South American Finch and a Wasp, circa 1963
1 Film reel (sound, color positive film; 200 ft; .5 minutes; 16 mm)
Language: In English.

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Series 2: Film Outtakes, 1960s-1980s

26 Items (110,600 feet of film; 51 hours)

Scope and Contents: This series contains the "outtakes," or unused footage, from the edited films. Particularly in the early part of his career, 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.

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. Dates refer to the date code (production date) of the film stock, which is not necessarily the same as the date the footage was shot. For some titles there are no surviving outtakes. Contact the archives for information on availability of access copies. Original audiovisual material in the Human Studies Film Archives may not be played.

Arrangement: Arranged alphabetically by the film they are associated with. Outtakes that are not related to a film are in "miscellaneous" groups, organized alphabetically by their existing title or label.

Restrictions: Please contact the archives for information on availability of access copies of audiovisual recordings. Original audiovisual material in the Human Studies Film Archives may not be played.

Item 2007.10.95	Casabindo (outtakes), 1963-1964 125 Feet (silent, color positive film; 3.5 minutes)
Item 2007.10.96	Claudia (outtakes), 1963 450 Feet (silent, color positive film; 12.5 minutes)
Item 2007.10.97	Cochengo Miranda (outtakes), 1973 7,500 Feet (silent, color positive film; 208 minutes)
Item 2007.10.98	Damacio Caitruz (outtakes), 1965-1966 350 Feet (silent, color and black-and-white positive film; 9.5 minutes) Notes: Includes black and white footage of a Nguillatun ceremony. The edited film <i>Damacio Caitruz</i> is also known by the title <i>Araucanians of Ruca Choroy</i> .
Item 2007.10.99	La Feria de Yavi (outtakes), 1965 550 Feet (silent, color positive film; 15 minutes)
Item 2007.10.100	El Gaucho de Salta (outtakes), 1961 1,100 Feet (silent, color positive film; 30 minutes)
Item 2007.10.101	Los Hijos de Zerda (outtakes), 1974 4,050 Feet (silent, color positive film; 52 minutes)
Item 2007.10.102	La Iglesia de Yavi (outtakes), 1960s 950 Feet (silent, color positive film; 26 minutes) Notes: Outtakes may also relate to the film "Semana Santa en Yavi," which was taken apart to make <i>La Iglesia de Yavi</i> .

Item 2007.10.103	Iruya (outtakes), 1960s 200 Feet (silent, color positive film; 5.5 minutes)
Item 2007.10.104	Medardo Pantoja, Pintor (outtakes), 1960s 1,300 Feet (silent, color positive film; 36 minutes)
Item 2007.10.105	Ocurrido en Hualfin (outtakes), 1963 1,100 Feet (silent, color positive film; 30 minutes)
Item 2007.10.106	La Patagonia Argentina (outtakes), 1961 3,280 Feet (silent, color positive film; 90 minutes) Notes: Includes the remains of the A and B rolls for this film, as well as outtakes footage.
Item 2007.10.107	Patagonia (outtakes), 1980s 71,900 Feet (silent and sound, color negative film; 33.3 hours)
Item 2007.10.108	Quilino (outtakes), 1963 2 Cans (containers) (1700 ft, silent, color positive film; 47 minutes)
Item 2007.10.109	Remate en Estancia (outtakes), 1970 900 Feet (silent, color positive film; 25 minutes)
Item 2007.10.110	Señalada en Juella (outtakes), 1963 850 Feet (silent, color positive film; 23 minutes)
Item 2007.10.111	Un Tejedor de Tilcara (outtakes), 1963-1965 675 Feet (silent, color positive film; 19 minutes)
Item 2007.10.112	El Tinkunaco (outtakes), 1963-circa 1971 875 Feet (silent, color positive film; 24 minutes) Notes: Includes footage shot circa 1971 after <i>El Tinkunaco</i> had been edited and released, as well as outtakes from footage used in the edited film.
Item 2007.10.113	Trapiches Caseros (outtakes), 1963 900 Feet (silent, color positive film; 25 minutes)
Item 2007.10.114	Valle Fertil (outtakes), 1963-1967 4,450 Feet (silent, color positive film; 123 minutes) Notes: Includes the remains of <i>Máximo Rojas, Monturero Criollo</i> , which was taken apart to make <i>Valle Fertil</i> .
Item 2007.10.115	Zulay Frente al Siglio XXI (outtakes), 1980s 6,505 Feet (sound, color negative film; 180 minutes)
	[Miscellaneous outtakes] Notes: Consists of five rolls.
Item 2007.10.116-1	[Rio Grande Car Race, Patagonia, Argentina, 1961], 1961

	150 Feet (silent, color positive film; 4 minutes) Notes: Outtakes footage of a race track in Patagonia, Argentina.
Item 2007.10.116-2	[Taita Pedro, Otavalo, Ecuador, 1980], 1980 300 Feet (silent, color negative film; 8 minutes) Notes: Footage of Taita Pedro and his family, filmed for a planned documentary on Otavalo culture. (This project morphed into <i>Zulay Frente al Siglo XXI</i>).
Item 2007.10.116-3	[Medardo Pantoja art exhibition, circa 1967], circa 1967 100 Feet (silent, black-and-white positive film; 2.5 minutes) Notes: Footage of an exhibit of artwork by Medardo Pantoja, with Pantoja in attendance.
Item 2007.10.116-4	[Miscellaneous outtakes], 1962-1963 175 Feet (silent, color/black-and-white positive film; 5 minutes) Notes: Footage includes frog dissection, use of microscope, microscopic view of cells, and models of various reptiles. May be outtakes from <i>Anfibios</i> , <i>Reproduccion y Desarrollo</i> and <i>Reptiles Fosiles Triasicos De La Argentina</i> .
Item 2007.10.116-5	[Miscellaneous outtakes], 1961-1966 150 Feet (silent, color positive film; 4 minutes) Notes: Footage includes coastal landscape and seals or sea lions in Patagonia, Argentina, and other unidentified footage.

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Series 3: Audio, 1969-2008

412 Hours audio tape

Scope and Contents: This series contains audio recordings made for Prelorán's films and books, as well as interviews conducted with Prelorán. Contact the archives for information on availability of access copies. Original audiovisual material in the Human Studies Film Archives may not be played.

Arrangement: This series is arranged in 2 sub-series: (3.1) Audio Recordings for Films, undated; (3.2) Miscellaneous Audio Recordings, 1969-2008

Restrictions: Please contact the archives for information on availability of access copies of audiovisual recordings. Original audiovisual material in the Human Studies Film Archives may not be played.

3.1: Audio Recordings for Films

Scope and Contents: Contains synchronous and asynchronous original field recordings that relate to the films in Series 1. Includes interviews, dialog, ambient sounds, music, and sound effects. Recordings are on 1/4" audio reels, cassette, and DAT. A detailed inventory is available upon request.

Arrangement: Arranged alphabetically according the film they are associated with.

Item 2007.10.04	The Unvictorious One 1 Sound tape reel (1/4" tape) Notes: [unidentified]
Item 2007.10.12-001 and -002	Dinosaurs - The Age of Reptiles 2 Sound tape reels (1/4" tape) Notes: [English narration and unidentified recording]
Item 2007.10.13	Reptiles Fosiles Triasicos De La Argentina 1 Sound tape reel (1/4" tape) Notes: [music]
Item 2007.10.14-001 to -004	Claudia 4 Sound tape reels (1/4" tape) Notes: [music]
Item 2007.10.15	Feria en Simoca 1 Sound tape reel (1/4" tape) Notes: [sounds]
Item 2007.10.16-001 to -004	Ocurrido en Hualfin 4 Sound tape reels (1/4" tape) Notes: [music, narration, and international mix]
Item 2007.10.19	Casabindo 1 Sound tape reel (1/4" tape) Notes: [music]

Item 2007.10.21-001 and -002	Salta y Su Fiesta Grande 2 Sound tape reels (¼" tape) Notes: [music]
Item 2007.10.22	El Tinkunaco 1 Sound cassettes (DAT) Notes: [music]
Item 2007.10.25-001 and -002	Medardo Pantoja, Pintor 2 Sound tape reels (¼" tape) Notes: [music and narration]
Item 2007.10.25-003	Medardo Pantoja, Pintor 1 Sound cassettes (DAT) Notes: [narration]
Item 2007.10.26-001 to -004	Un Tejedor de Tilcara 4 Sound tape reels (¼" tape) Notes: [unidentified]
Item 2007.10.27-001 to -006	La Feria de Yavi 6 Sound tape reels (¼" tape) Notes: [music, Spanish and English narration, and unidentified recordings]
Item 2007.10.29-001 to -007	Chucalezna 7 Sound tape reels (¼" tape) Notes: [unidentified]
Item 2007.10.29-008 and -009	Chucalezna 2 Sound cassettes Notes: [unidentified]
Item 2007.10.31-001 and -002	Hermogenes Cayo 2 Sound tape reels (¼" tape) Notes: [music and narration]
Item 2007.10.32-001 and -002	Damacio Caitruz 2 Sound tape reels (¼" tape) Notes: [Spanish narration]
Item 2007.10.32-003 and -004	Damacio Caitruz 2 Sound cassettes (DAT) Notes: "Damacio – cuento"
Item 2007.10.33-001	El Grano Dorado 1 Sound tape reel (¼" tape) Notes: [Spanish narration?]

Item 2007.10.33-002 and -003	El Grano Dorado 2 Sound cassettes Notes: [unidentified]
Item 2007.10.34-001 to -004	Manos Pintadas 4 Sound tape reels (¼" tape) Notes: [music, narration, and unidentified recordings]
Item 2007.10.35-001 to -008	The Red-Tailed Comet 8 Sound tape reels (¼" tape) Notes: [music, Spanish and English narration, international mix]
Item 2007.10.36-001 to -004	Remate en Estancia 4 Sound tape reels (¼" tape) Notes: [music and Spanish narration]
Item 2007.10.37-001 to -018	Valle Fertil 18 Sound tape reels (¼" tape) Notes: [sounds, narration, international mix, and unidentified recordings]
Item 2007.10.38-001 to -009	Cochengo Miranda 9 Sound tape reels (¼" tape) Notes: [international mix and unidentified recordings]
Item 2007.10.38-010	Cochengo Miranda 1 Sound cassettes (DAT) Notes: [music]
Item 2007.10.38-011 and -012	Cochengo Miranda 2 Sound cassettes Notes: [unidentified]
Item 2007.10.39-001 to -011	The Warao People 11 Sound tape reels (¼" tape) Notes: [sounds, Spanish and English narration, international mix, and recording "Mosori-Pilar"]
Item 2007.10.40-001 to -004	La Iglesia de Yavi 4 Sound tape reels (¼" tape) Notes: [music, English narration, and interview (?) with Zenaida]
Item 2007.10.41-001 to -002	Los Hijos de Zerda 2 Sound tape reels (7" reel) Notes: [unidentified]
Item 2007.10.42	La Maquina 1 Sound tape reel (¼" tape) Notes: [unidentified]
Item 2007.10.43	Luther Metke at 94

	1 Sound tape reel (¼" tape) Notes: [music by Twilo Scofield]
Item 2007.10.44-001 to -019	Castelao 19 Sound tape reels (¼" tape) Notes: [sounds, music, narration, and unidentified recordings]
Item 2007.10.45-001 to -005	Hector di Mauro 5 Sound tape reels (¼" tape) Notes: [unidentified]
Item 2007.10.46-001 to -024	Mi Tia Nora 24 Sound tape reels (¼" tape) Notes: [sync sound and other recordings]
Item 2007.10.47-001 to -099	Zulay Frente al Siglo XXI 99 Sound tape reels (¼" tape) Notes: [field recordings and narration recordings]
Item 2007.10.47-100 to -106	Zulay Frente al Siglo XXI 7 Sound cassettes Notes: [field recordings and narration recordings]
Item 2007.10.48-001 to -039	Patagonia 39 Sound tape reels (¼" tape) Notes: [field recordings and sound effects]
Item 2007.10.48-040 to -105	Patagonia 66 Sound cassettes Notes: [field recordings, sound effects, music, and unidentified recordings]
Item 2007.10.48-106 to -114	Patagonia 9 Sound cassettes (DAT) Notes: [Spanish and English mixes, sound effects, and Spanish and English narration recordings]
Item 2007.10.55-001 to -009	Obsesivo 9 Sound tape reels (¼" tape) Notes: [unidentified]
Item 2007.10.55-010 to -015	Obsesivo 6 Sound cassettes Notes: [unidentified]
Item 2007.10.58-001 and -002	Los Guarao 2 Sound tape reels (¼" tape) Notes: [Spanish narration or mix]

Item 2007.10.59-001 and -002	Zerda's Children 2 Sound tape reels (¼" tape) Notes: [English narration]
Item 2007.10.62	My Aunt Nora 1 Sound cassette Notes: [unidentified]
Item 2007.10.64	Zulay Facing the 21st Century 1 Sound cassette Notes: [English narration]
Item 2007.10.65	Obsessive 1 Sound cassette Notes: [unidentified]
Item 2007.10.66-001	Death, Be Not Proud 1 Sound tape reel (¼" tape) Notes: [unidentified]
Item 2007.10.66-002	Death, Be Not Proud 1 Sound cassettes (DAT) Notes: [sound effects]
Item 2007.10.67	Muerte, No Seas Orgullosa 1 Sound tape reel (¼" tape) Notes: [unidentified]
Item 2007.10.83	El Gaucho Argentino Hoy 1 Sound tape reel (¼" tape) Notes: [field recording?]
Item 2007.10.94-001 to -003	Relationship Between a South American Finch and a Wasp 3 Sound tape reels (¼" tape) Notes: [unidentified]

3.2: Miscellaneous Audio Recordings, 1969-2008

Scope and Contents: Contains original recordings of oral histories and interviews that relate to the books in Series 10, interviews with Jorge Prelorán, and audio that is not clearly related to a single film title. Recordings are on ¼" tape, DAT, cassette, and microcassette.

Item 2007.10.117-001	1 Zerda - Narracion Ingles, Senalada, Melvin Helstien 1 Sound tape reel (¼" tape) Notes: Associated with <i>Zerda's Children</i> and <i>Señalada en Juella</i> .
Item 2007.10.117-002	2 Zerda - Narracion Ingles, Painted Hands, Salta, Melvin Helstien 1 Sound tape reel (¼" tape) Notes: Associated with <i>Zerda's Children</i> , <i>Painted Hands</i> , and <i>Salta y Su Fiesta Grande</i> .

Item 2007.10.117-003	3 - Claudia - 3, Castelao 1 Sound tape reel (¼" tape) Notes: Associated with <i>Claudia</i> and <i>Castelao</i> .
Item 2007.10.117-004 to -006	Anastasio 3 Sound tape reels (¼" tape)
Item 2007.10.117-007	Anastasio - Musica 1 Sound tape reel (¼" tape)
Item 2007.10.117-008	Antartida - Tincu. Musica, 1 Sound tape reel (¼" tape) Notes: Associated with <i>El Tinkunaco</i> (?)
Item 2007.10.117-009	Chuca - Tingu - Mont. 1 Sound tape reel (¼" tape) Notes: Associated with <i>Chucalezna</i> and <i>El Tinkunaco</i> (?)
Item 2007.10.117-010	Di Mauro - Vialidad - Zerda 1 Sound tape reel (¼" tape) Notes: Associated with <i>Hector di Mauro</i> and <i>Los Hijos de Zerda</i> .
Item 2007.10.117-011	Narration Fair at Simoca / Claudia, Ruth Schwartz 1 Sound tape reel (¼" tape) Notes: Associated with <i>Feria en Simoca</i> and <i>Claudia</i> .
Item 2007.10.117-012	Santiago, Final FX 1 Sound tape reel (¼" tape)
Item 2007.10.117-013	Santiago, Quito Sonidos 1 Sound tape reel (¼" tape)
Item 2007.10.117-014	Sonidos - Remate-Trilla Maximo (65) 1 Sound tape reel (¼" tape)
Item 2007.10.117-015 to -017	Sonidos 3 Sound tape reels (¼" tape)
Item 2007.10.117-018	Tehuelches 1 Sound tape reel (¼" tape) Notes: Associated with <i>Manos Pintadas</i> (?)

Item 2007.10.117-019 and -020	Norte de neuquen 2 Sound tape reels (¼" tape)
Item 2007.10.117-021	Foley, Quilino/Simoca 1 Sound cassettes (DAT) Notes: Associated with <i>Quilino</i> and <i>Feria en Simoca</i> .
Item 2007.10.117-022	Narraciones 1-Quilino 2-Artesanias-Dora 3-Simoca-Leda 1 Sound cassettes (DAT) Notes: Associated with <i>Quilino</i> , <i>Artesania Saltiagueñas</i> , and <i>Feria en Simoca</i> .
Item 2007.10.117-023	Oaxaca SFX #1, Oaxaca Film Project SFX 1 Sound cassettes (DAT)
Item 2007.10.117-024	Rodrigo - disco 1 Sound cassettes (DAT)
Item 2007.10.117-025	Entrevista Radio - '73 - Ciudad Creadora Oct. 69, 1969-1973 1 Sound tape reel (¼" tape)
Item 2007.10.117-026	Entrevistas '69, Radio, 1969 1 Sound tape reel (¼" tape)
Item 2007.10.117-027	Entrevistas '71, Radio, 1971 1 Sound tape reel (¼" tape)
Item 2007.10.117-028	Entrevistas '72, Radio, 1972 1 Sound tape reel (¼" tape)
Item 2007.10.117-029	Entrevistas Las 12 Horai '74 La Ronda Nov '75, 1974-1975 1 Sound tape reel (¼" tape)
Item 2007.10.117-030	Entrevista - LA - Dr. George Wald 1 Sound tape reel (¼" tape)
Item 2007.10.117-031	10 Victor - Sync 1 Sound cassette
Item 2007.10.117-032 to -039	Abuela 6/5/1990 [Margarita Ruales of Liniers, Argentina], 1990 June 5 8 Sound cassettes
Item 2007.10.117-040	Amigos - Autbio 1994, 1994 1 Sound cassette
Item 2007.10.117-041	Anselmo + wife Adela interview San Miguel Allende, Mex 4/18/99, 1999 April 18

	1 Sound cassette
Item 2007.10.117-042	Autobio - Leo - 'Los molles' - Dec '94, 1994 December 1 Sound cassette
Item 2007.10.117-043 and -044	Barbarita Cruz 2 Sound cassettes
Item 2007.10.117-045	Caloi 2 1 Sound cassette
Item 2007.10.117-046	Casa de pantoja Tilcara 1 Sound cassette
Item 2007.10.117-047 and -048	Charla Jorge - Sept 15, '95, 1995 September 15 2 Sound cassettes
Item 2007.10.117-049	Charla Mia - 1977, 1977 1 Sound cassette
Item 2007.10.117-050	Chucalezna 1 Sound cassette
Item 2007.10.117-051	Clara-Juan-Jorge 1 Sound cassette
Item 2007.10.117-052	Di Mauro - Luisa 1 Sound cassette
Item 2007.10.117-053	Eolo Pons 1 Sound cassette
Item 2007.10.117-054	Father John Garcia, Oct 15 1997, 1997 October 15 1 Sound cassette
Item 2007.10.117-055	Feraud sobre Nete 1 Sound cassette
Item 2007.10.117-056 and -057	Frigerio - Jorge, Entrevista a J.P. con Alejandro Frigerio UCLA abil 22, 1983, 1983 April 22 2 Sound cassettes
Item 2007.10.117-058 to -062	Gemma Taccogna 5 Sound cassettes
Item 2007.10.117-063	Hector Di Mauro 1 Sound cassette
Item 2007.10.117-064	Irene Aparicio 1 Sound cassette
Item 2007.10.117-065	John Young 1 Sound cassette

Series 4: Correspondence, 1954-2005 (bulk 1967-1992)

7.5 Linear feet (18 boxes)

Scope and Contents: This series 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, Zulay Saravino, and many of their families.

In addition to the correspondents' nicknames, Prelorán is sometimes referred to by his childhood nickname, Dick (taken from his middle name, Ricardo).

Additional correspondence is found in Series 5: Production Files, Series 6: Project Files, Series 7: UCLA, and Series 9: Press Clippings. Series 9 contains more correspondence from the late 1950s and early 1960s than is found here.

Arrangement: 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.

Box 1	[Barbieri], Sergio, 1970 Notes: Photographer who traveled with Prelorán in 1960s during film shoots; often took still photographs to accompany the films.
Box 1	[Bode, Barbara], 1971-1972 2 Folders Notes: Largely relating to a proposed film project.
Box 1	[Evangelista, Ruben, aka Cacho], 1974-1987
Box 1	[Fondo Nacional de las Artes, Argentina] FNA, 1965-1976 Notes: Regarding funding for several films.
Box 1	[Freddi], Esther, 1973-1983 Notes: Includes correspondence, Prelorán's reports on trips to Ecuador, and a transcript of comments following a screening of the film <i>Mi Tia Nora</i> .
Box 1	Gardner, Robert, 1969-1979 Notes: Primarily regarding the film <i>Imaginerio</i> .
Box 2	[Gardner, Robert] – Imaginerio, 1969-1971
Box 2	Gardner, [Robert] and Phoenix Films, 1971-1979 Notes: Regarding distribution of the film <i>Imaginerio</i> .

Box 2	[Gutierrez], Yolanda, undated
Box 2	[Homero], Alsina, 1978-1982
Box 2	MacDougall, [David], 1978, undated
Box 2	Moore, [Burton] and Treiberg, [Edwin], 1971-1979 Notes: Regarding distribution of <i>Dinosaurs—The Age of Reptiles</i> and other films with Treiberg Films and Filmstrips.
Box 2	Phoenix Films, 1974-1992 2 Folders
Box 2	[Prelorán], Adriana, 1970-1982 Notes: Prelorán's daughter. Additional correspondence filed under "A" in various years.
Box 2	[Raymen, Steve], 1976-1979 Notes: Co-director of <i>Luther Metke at 94</i> . Additional correspondence filed under "R" in various years.
Box 2	Strand, [Chick], 1972-1975
Box 3	Valle Fertil, 1966-1974 2 Folders
Box 3	[Widuczynski], Clara, 1970-1971
Box 3	Zulay, undated Notes: Zoila "Zulay" Saravino; last name is also spelled Sarabino.
Box 3	Letters from Dick Prelorán to his sister Vivian Frigerio, 1954-1965 3 Folders Notes: Dick is a childhood nickname for Jorge Prelorán. Photocopies of Prelorán's original letters.
Box 4	1961, 1961
Box 4	[1967-1968], 1967-1968 2 Folders Notes: Includes Robert Gardner, Edward Tinker, and Colin Young.
Box 4	1969 [A-C], 1969
Box 4	1969 [D-H], 1969
Box 4	1969 [K-L], 1969
Box 4	1969 [M-P], 1969

Box 4	1969 [S-Z], 1969 Notes: Includes correspondence with Chick Strand.
Box 4	[Various correspondence 1969-1971], 1969-1971
Box 4	1970 [A], 1970
Box 4	1970 [B], 1970 Notes: Includes correspondence with Asen Balicki.
Box 4	1970 [C], 1970
Box 4	1970 [D], 1970 Notes: Includes correspondence with Emilie de Brigard.
Box 4	1970 [E-F], 1970 Notes: Includes correspondence with Prelorán's parents (filed under 'Folks').
Box 5	1970 [G-H], 1970 Notes: Includes Raymundo Gleyzer.
Box 5	1970 [K-L], 1970 Notes: Includes Alan Lomax.
Box 5	1970 [M-N], 1970 Notes: Includes David MacDougall.
Box 5	1970 [R], 1970 Notes: Includes Steve Raymen and Jay Ruby.
Box 5	1970 [S-T], 1970
Box 5	1970 [U-Z], 1970
Box 5	1971 [A-B], 1971 Notes: Includes Tim Asch.
Box 5	1971 [C], 1971 Notes: Includes Horst Cerni and Anne Chapman (regarding <i>The Ona: Life and Death in Tierra del Fuego</i>).
Box 5	1971 [D], 1971 Notes: Includes Emilie de Brigard.
Box 5	1971 [E-F], 1971 Notes: Includes Alan Lamont of <i>Film Comment Magazine</i> .
Box 5	1971 [G], 1971

Box 6	1971 [H-I], 1971
Box 6	1971 [J-K], 1971 Notes: Includes Lorenzo Kelly.
Box 6	1971 [L], 1971 Notes: Includes Alan Lomax.
Box 6	1971 [M], 1971
Box 6	1971 [N-O], 1971
Box 6	1971 [P-Q], 1971 Notes: Includes Medardo Pantoja.
Box 6	1971 [R], 1971
Box 6	1971 [S], 1971 Notes: Includes Chick Strand.
Box 6	1971 [T], 1971
Box 6	1971 [U-V], 1971
Box 6	1971 [W-X], 1971
Box 6	1971 [Y-Z], 1971
Box 7	1972 [A], 1972 Notes: Includes Tim Asch.
Box 7	1972 [B], 1972
Box 7	1972 [C], 1972 Notes: Includes Damacio Caitruz.
Box 7	1972 [D], 1972
Box 7	1972 [F], 1972 Notes: Includes "Folks" (Prelorán's parents).
Box 7	1972 [G-H], 1972
Box 7	1972 [J], 1972
Box 7	1972 [K-L], 1972 Notes: Includes Lorenzo Kelly and Alan Lomax.
Box 7	1972 [M-N], 1972

Box 8	1972 [O-P], 1972 Notes: Includes Medardo Pantoja.
Box 8	1972 [Q-R], 1972
Box 8	1972 [S-T], 1972
Box 8	1972 [U-Z], 1972 Notes: Includes Colin Young.
Box 8	1973 [A], 1973 Notes: Includes Tim Asch.
Box 8	1973 [B], 1973
Box 8	1973 [C], 1973 Notes: Includes Damacio Caitruz, Anne Chapman, and Francisco Contino.
Box 8	1973 [D], 1973 Notes: Includes Emilie de Brigard and Christina Diaz.
Box 8	1973 [F], 1973
Box 8	1973 [G], 1973 Notes: Includes Ana Gonzalez (re: <i>The Ona: Life and Death in Tierra del Fuego</i>).
Box 8	1973 [H-I], 1973 Notes: Includes Richard Hawkins and Paul Hockings.
Box 8	1973 [J-L], 1973
Box 9	1973 [M], 1973
Box 9	1973 [N-O], 1973
Box 9	1973 [P-R], 1973 Notes: Includes Steve Raymen, Ralph Rinzler, and Jean Rouch.
Box 9	1973 [S-T], 1973
Box 9	1973 [U-V], 1973
Box 9	1973 [W-Z], 1973 Notes: Includes Marilyn Wood of Documentary Educational Resources.
Box 9	1974 [A], 1974

	Notes:	Includes Adriana Prelorán (Prelorán's daughter) and Tim Asch.
Box 9		1974 [B], 1974
Box 9	1974 [C], 1974 Notes:	Includes Damacio Caitruz and Horst Cerni.
Box 9		1974 [D], 1974
Box 9	1974 [E-F], 1974 Notes:	Includes Cacho (Evangelista) and the Frigerio family.
Box 10		1974 [G-H], 1974
Box 10		1974 [I-J], 1974
Box 10		1974 [K-L], 1974
Box 10	1974 [M-N], 1974 Notes:	Includes Cochengo Miranda and Prelorán's sister Nancy (filed under "N").
Box 10	1974 [O-P], 1974 Notes:	Includes "Folks" (Prelorán's parents, filed under "P").
Box 10	1974 [R-S], 1974 Notes:	Includes Ralph Rinzler, Jay Ruby, and Chick Strand.
Box 10	1974 [T-Z], 1974 Notes:	Includes Colin Young.
Box 10		1975 [A-B], 1975
Box 10	1975 [C], 1975 Notes:	Includes Francisco Contino.
Box 10	1975 [D], 1975 Notes:	Includes Emilie de Brigard and Hector diMauro.
Box 10	1975 [E-F], 1975 Notes:	Includes Cacho (Evangelista).
Box 11		1975 [G-H], 1975
Box 11	1975 [I-L], 1975 Notes:	Includes Alan Lomax.
Box 11		[1975 M], 1975
Box 11		[1975 O-P]

Box 11	[1975 R], 1975
Box 11	[1975 S-T], 1975
Box 11	[1975 U-V], 1975
Box 11	[1975 W-Z], 1975
Box 11	[1975, Unknown Correspondent], 1975
Box 11	[1976 A-B], 1976
Box 11	[1976 C-D], 1976
Box 11	[1976 E-F], 1976
Box 11	[1976 G-H], 1976
Box 11	[1976 I-J], 1976
Box 11	[1976 K-L], 1976
Box 12	[1976 M-N], 1976
Box 12	[1976 O-P], 1976
Box 12	[1976 R-T], 1976
Box 12	[1976 W-Y], 1976
Box 12	[1976 Various], 1976
Box 12	[1977 A-B], 1977
Box 12	[1977 C-D], 1977
Box 12	[1977 E-F], 1977
Box 12	[1977 G], 1977
Box 12	[1977 H-I], 1977
Box 12	[1977 K-L], 1977
Box 12	[1977 M], 1977
Box 12	[1977 O-P], 1977

Box 13	[1977 R-T], 1977
Box 13	[1977 V-Z], 1977
Box 13	[1977 Various], 1977
Box 13	[1978 A-B], 1978
Box 13	[1978 C-D], 1978
Box 13	[1978 F], 1978
Box 13	[1978 G-H], 1978
Box 13	[1978 K-L], 1978
Box 13	[1978 M-N], 1978
Box 13	[1978 O-P], 1978
Box 13	[1978 R-S], 1978
Box 13	[1978 V], 1978
Box 13	[1978 Various], 1978
Box 13	[1979], 1979 2 Folders
Box 14	[1980], 1980 2 Folders
Box 14	[1981], 1981 2 Folders
Box 14	[1982], 1982 2 Folders
Box 15	[1983], 1983 2 Folders
Box 15	[1984], 1984 2 Folders
Box 15	[1987], 1987
Box 15	[1988], 1988
Box 15	[1989], 1989

Box 16	[1990], 1990
Box 16	[1991], 1991
Box 16	[1992], 1992
Box 16	[1993], 1993 2 Folders
Box 16	[1994], 1994
Box 16	[1995], 1995 2 Folders
Box 16	[1996], 1996 2 Folders
Box 17	[1997], 1997 3 Folders
Box 17	[1998], 1998 3 Folders
Box 17	[1999], 1999 3 Folders
Box 18	[2003-2004], 2003-2004
Box 18	[Undated], probably 1970s-1980s 2 Folders

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Series 5: Production Files, 1961-1998

5 Linear feet (12 boxes)

Scope and Contents: This series 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 materials in Spanish and English.

Arrangement: This series is organized alphabetically according to film title, with two miscellaneous folders at the end.

Processing Information: 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], circa 1964
Notes: English version titled *External Reproduction of Amphibians*.

Box 1 Artesanias [Santigueñas], circa 1968
Notes: English version titled *Crafts of Santiago del Estero*.

Box 1 La Biología [Experimental], circa 1965
Notes: Scripts by Dr. Francisco Barbieri. English version titled *Experimental Biology*.

Box 1 Casabindo, circa 1966, 1996
Notes: Includes Spanish narration script.

Box 1 [Castelao], 1975-1987
2 Folders
Notes: Includes correspondence with Antonio Perez Prado and Alvaro Campos, as well as scripts in Spanish and English.

Box 1 Castelao [Screenplay], circa 1980
Notes: Screenplay by Antonio Perez Prado (Spanish and English versions).

Box 1 Chucalezna, circa 1968, 1978
Notes: Includes narration scripts, dialogue transcriptions, and correspondence.

Box 1 Claudia, circa 1972
Notes: Includes English translation of a song by Poldy Bird used in the film.

Box 1 Cochengo Miranda, 1974-1979
Notes: Includes Spanish and English scripts, a 1974 letter from Prelorán to his daughter Adriana, and program notes for the series "Cine Antropologico" at the Museum of Modern Art, New

York, 1976, written by Emile de Brigard and translated into Spanish by Jorge Prelorán.

Box 1	Cochengo Miranda [Interview transcripts], circa 1974
Box 2	[Damacio Caitruz], 1965-1972 Notes: Includes correspondence. Film also known by the title <i>Araucanians of Ruca Choroy</i> .
Box 2	Damacio Caitruz [Interview transcript], 1966
Box 2	Death, Be Not Proud, 1961, 1980s Notes: Includes program, "A Special Retrospective of the Films of Jorge Prelorán," May 4-21, UCLA Melnitz Theater, 1980s.
Box 2	Dinosaurs [—The Age of Reptiles], circa 1965, 1978 Notes: Includes Spanish and English scripts and copyright certificate.
Box 2	[El Estudio de los Vegetales] The Study of Plants, circa 1964 Notes: Includes Spanish and English narration scripts.
Box 2	[Feria en Simoca], circa 1965 Notes: Includes narration script.
Box 2	[La Feria de Yavi], circa 1969, 1996 Notes: Includes Spanish and English narration scripts.
Box 2	[Fiestas en] Volcan Higueras, circa 1969 Notes: Includes Spanish and English narration scripts.
Box 2	[Gaicho film series], 1961-1964 Notes: Report, accounting, and correspondence with Edward Larocque Tinker of the Tinker Foundation. See also "[<i>The Llanero</i>] Columbian Llanero" in this series.
Box 2	Gaicho of Argentina [The Argentine Gaicho, Today], circa 1961 Notes: Includes English script and field notebook.
Box 2	Gaicho Argentino, 1979-1984, 1979-1984 Notes: Includes correspondence with the University of Texas, Austin.
Box 2	[The] Gaicho of Corrientes, circa 1963 Notes: Includes English narration script.
Box 3	[The] Gaicho of [the] Pampas, circa 1963 Notes: Includes screening notices, article written by Max Horst Cerni.
Box 3	[El Grano Dorado] The Golden Grain, circa 1971, 1981 Notes: Includes Spanish and English narration scripts.

Box 3	Hector di Mauro, [Titiritero], 1977-1998 2 Folders Notes: Includes Spanish and English scripts and correspondence.
Box 3	Hermógenes Cayo [Imaginero], 1968-1970 2 Folders Notes: Includes Spanish and English scripts, a biography of Hermógenes Cayo (Spanish), correspondence, and 2 drawings (possibly made by Cayo).
Box 3	[Los Hijos de Zerda] Zerda's Children, 1974-1978 Notes: Includes correspondence with Henry Fonda, Spanish and English scripts, and copyright certificate.
Box 3	[La Iglesia de Yavi] The Church at Yavi, 1960s-1970s Notes: Includes footage logs, Spanish and English narration scripts, and treatment or partial script for "Semana Santa en Yavi."
Box 3	Iruya, circa 1968, 1996
Box 3	[The Llanero] Columbian Llanero, 1961 Notes: Includes two reports (in English) written in 1961 by Prelorán 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 "[Gaucho film series]" in this series.
Box 4	[Luther Metke at 94, Transcript and PR], 1979-1980 Notes: Includes promotional brochure, English transcript and Spanish translation of transcript.
Box 4	[Luther Metke at 94], 1977-1978 2 Folders Notes: Includes correspondence with co-director Steve Raymen.
Box 4	Mackinac Island, 1990s
Box 4	Manos Pintadas [Painted Hands], circa 1971, 1981 Notes: Includes Spanish and English narration scripts.
Box 4	[La Maquina] The Pump, 1978 Notes: Includes copyright certificate.
Box 4	Medardo Pantoja, [Pintor], 1968-1983 2 Folders
Box 4	Mi Tia Nora, 1982-1984 Notes: Includes correspondence and reports on the filming of <i>Mi Tia Nora</i> , written by Mabel Prelorán.

Box 5	[Mi Tia Nora, Press Materials], circa 1983 Notes: Includes Spanish and English promotional materials.
Box 5	[Mi Tia Nora, original screenplay], undated Notes: In Spanish. This should be re-formatted due to mold.
Box 5	[Mi Tia Nora, screenplay], undated Notes: Final screenplay. In Spanish.
Box 5	[Mi Tia Nora, scripts], undated Notes: Narration scripts in English, Spanish, and French.
Box 5	My Aunt Nora Distribution, circa 1983
Box 5	[My Aunt Nora, Independent Feature Project], 1982-1986 Notes: Relates to marketing and distribution of the film.
Box 5	[My Aunt Nora, screenplay], 1983 Notes: Final screenplay. In English. Includes copyright certificate.
Box 5	Obsessive, 1990s Notes: Includes correspondence.
Box 6	[Ocurrido en Hualfín], 1960s
Box 6	The Ona People, circa 1973 Notes: Includes Spanish and English scripts for the film <i>The Ona: Life and Death in Tierra del Fuego</i> and correspondence with the film's directors, Anne Chapman and Ana Montes de Gonzalez.
Box 6	[Patagonia] The East, 1982-1986 Notes: Includes report on film series work done during a trip to the east coast of the United States.
Box 6	[Patagonia] CONICET, 1985-1989 Notes: CONICET is Consejo Nacional de Investigaciones Cientificas y Tecnicas, Argentina.
Box 6	[Patagonia, National Endowment for the Humanities], 1987 Notes: Grant application.
Box 6	Patagonia, [Proposal and PR], 1987-1992 Notes: Includes report on the process of completing the series written by Prelorán (Spanish).
Box 6	Patagonia Diary, probably 1988 Notes: Includes photocopy of a portion of Prelorán's Patagonia diary, in Spanish.

Box 6	Patagonia [Licensing and Distribution], 1990-1993 2 Folders Notes: Includes correspondence with Lolita Lechner of Television Española.
Box 6	Patagonia [Series brochure], undated Notes: Illustrated brochure or study guide (?) related to the series. Work in progress.
Box 7	[Patagonia and "Vairoletto"] Fulbright, 1986-1994 Notes: Applications, award letters, and other information pertaining to Prelorán's 1987 and 1994 Fulbright awards, used toward <i>Patagonia</i> and "Vairoletto," respectively.
Box 7	[Potencial Dinamico de la Republica Argentina], 1960s, 1998 Notes: Includes correspondence and writing by Juan Carlos Gamba.
Box 7	Purmamarca, circa 1966 2 Folders
Box 7	Purmamarca [Postcards], undated
Box 7	Quilino, circa 1966, 1996
Box 7	[The Red Tailed Comet / El Picaflor de Cola Larga], circa 1971 Notes: Includes Spanish and English narration scripts, written by Francisco Contino.
Box 7	Remate en Estancia, circa 1971 Notes: Includes English narration, "Cattle Auction on the Pampas".
Box 7	[Reptiles Fosiles Triasicos de la Argentina], circa 1965 Notes: Contains English narration script, "Triassic Fossil Reptiles of Argentina".
Box 7	Sabino, 1970s-1990s 3 Folders Notes: An uncompleted narrative fiction film.
Box 8	[Sabino, original screenplay], undated
Box 8	[Sabino, 1979 screenplay], 1979
Box 8	[Sabino, undated screenplay by Prelorán and Steve Dunsky], undated
Box 8	[Sabino, 5th draft screenplay], undated
Box 8	[Sabino, circa 1995 screenplay], circa 1995
Box 8	[Salta y Su Fiesta Grande], circa 1967, 1996

Box 8	Señalada en Juella, circa 1969, 1996 2 Folders Notes: 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
Box 9	El Tinkunaco, circa 1967 2 Folders
Box 9	[Trapiches Caseros] Primitive Sugar Mills, circa 1965, 1978 Notes: Includes Spanish and English narration scripts.
Box 9	The Unvictorious One, circa 1957, 1996
Box 9	Vairoletto, 1980s-1990s Notes: "Vairoletto" is the working title for an uncompleted narrative fiction film. The name is sometimes also written as "Bairoletto."
Box 9	[Vairoletto] El Pampeano, 1994 Notes: "El Pampeano" appears to be another title for, or another version of, "Vairoletto," by Prelorán and Hugo Chumbita.
Box 9	[Vairoletto, English screenplay, 1 of 6], undated Notes: Titled "The Last Gaucho Outlaw," marked "1st Draft," by Jorge Prelorán, approx 60 pages.
Box 9	[Vairoletto, English screenplay, 2 of 6], undated Notes: Titled "Vairoletto: The Last Gaucho Outlaw," by Jorge Prelorán, 64 pages.
Box 9	[Vairoletto, English screenplay, 3 of 6], undated Notes: Titled "Vairoletto: The Last Gaucho Outlaw," by Jorge Prelorán, 64 pages, has extensive hand-written notes.
Box 9	[Vairoletto, English screenplay, 4 of 6], undated Notes: Titled "The Last Gaucho Outlaw," no author noted, 139 pages.
Box 10	[Vairoletto, English screenplay, 5 of 6], undated Notes: Titled "The Last Gaucho Outlaw," by Jorge Prelorán and Hugo Chumbita, 139 pages.
Box 10	[Vairoletto, English screenplay, 6 of 6], undated Notes: Titled "The Last Gaucho Outlaw," by Jorge Prelorán and Hugo Chumbita, 116 pages.
Box 10	[Vairoletto, Spanish screenplay, 1 of 6], undated Notes: No title or author noted, marked "2nd Draft," 68 pages.
Box 10	[Vairoletto, Spanish screenplay, 2 of 6], undated

	Notes:	Titled "Vairoletto: El Ultimo Bandolero Gaucho," by Hugo Chumbita and Jorge Prelorán, 66 pages.
Box 10	[Vairoletto, Spanish screenplay, 3 of 6], undated Notes:	Titled "El Gaucho Vairoletto," by Hugo Chumbita and Jorge Prelorán, 140 pages.
Box 10	[Vairoletto, Spanish screenplay, 4 of 6], undated Notes:	Titled "El Gaucho Vairoletto," by Hugo Chumbita and Jorge Prelorán, 161 pages.
Box 10	[Vairoletto, Spanish screenplay, 5 of 6], undated Notes:	Titled "El Gaucho Vairoletto," no author noted, 127 pages.
Box 10	[Vairoletto, Spanish screenplay, 6 of 6], undated Notes:	Titled "El Gaucho Vairoletto," by Hugo Chumbita and Jorge Prelorán, 140 pages.
Box 10	[Vairoletto, "El Pampeano", screenplay], undated Notes:	Titled "El Pampeano," by Hugo Chumbita, 126 pages. Story is related to "El Gaucho Vairoletto."
Box 11	Valle Fertil, 1970s 2 Folders	
Box 11	Yuto, 1970s Notes:	"Yuto" is a nickname or working title for the film <i>Relationship Between a South American Finch and a Wasp</i> . Prelorán assisted in the distribution of this film by Francisco Contino.
Box 11	Zulay, 1980-1989 3 Folders Notes:	Full film title is <i>Zulay Frente al Siglo XXI</i> (English title <i>Zulay Facing the 21st Century</i>).
Box 11	Making of Zulay, circa 1989 Notes:	Essay on the making of the film (English).
Box 11	Zulay [Spanish script], 1989	
Box 11	Zulay [English script], 1989 Notes:	Includes copyright certificate.
Box 11	Zulay [titles and subtitles], circa 1989 Notes:	Original transparencies for film titles; may or may not match the final credits that appear in the film.
Box 11	[La Educacion de Zulay Saravino], undated Notes:	Paper by Mabel Prelorán (Spanish).
Box 12	Funding, 1970s-1990s	

	Notes:	Information and correspondence relating to funding for a variety of films.
Box 12	Distribution Notes:	Information about distributors and film distribution.
Box 12	[Various films], 1970s-1990s 2 Folders Notes:	Information and correspondence relating to licensing, distribution, funding, and screenings for a variety of films.

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Series 6: Project Files, 1967-1995

1.25 Linear feet (3 boxes)

Scope and Contents: This series contains notes, proposals, budgets, and correspondence relating 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.

Arrangement: The series has been organized alphabetically according to project or folder title.

Box 1	15 Years, undated Notes: Prelorán's proposal "Long-Term Ethnographic Documentation."
Box 1	Los Aborígenes del Gran Chaco Argentino, undated Notes: Manuscript by Grete Stern.
Box 1	Amazonas, 1995 Notes: Correspondence and reviews of a film by Teodoro Gómez de la Torre.
Box 1	Anastasio, undated Notes: Folder on Argentine musician Anastasio Quiroga (narrator of several of Prelorán's films).
Box 1	Anselmo, undated Notes: Edited transcription (?) related to the film by Chick Strand (in Spanish).
Box 1	Antorchas, 1994-1995 Notes: Correspondence and materials relating to Fundaciones Antorchas, which supports Latin American film and video artists.
Box 1	Argentina [National Film Institute], 1984 Notes: Report on Prelorán's 1984 trip to Argentina (in Spanish and English).
Box 1	[Articles by Prelorán], 1987, 2002 Notes: Two published articles by Prelorán: "Ethical and aesthetic concerns in ethnographic film," <i>Third World Affairs</i> (1987); and "Reflexiones de un documentalista sobre globalización y resistencia: el caso de la cultura otavelña," <i>Realidad</i> (2002).
Box 1	Australia [Humanities Research Centre], 1988-1989 Notes: Correspondence and materials relating to a conference at the Australian National University, Canberra.
Box 1	Balikci, 1985-1986 Notes: Correspondence with filmmaker Asen Balikci and the Commission on Visual Anthropology (Montreal, Canada).
Box 1	Basques, 1984

	Notes:	Related to a proposed film on Basques in the United States.
Box 1	Camino, 1985 Notes:	Correspondence with the Inter-American Indian Institute relating to ethnographic film in Latin America.
Box 1	Cofradia, 1981-1984 Notes:	Correspondence relating to a guest lectureship at the Instituto Nacional de Cinematografía, Argentina.
Box 1		[CV and filmography], undated
Box 1	Direcciones Viejas, undated Notes:	List of contacts for film work in Argentina.
Box 1	Ecuador, 1979-1983 Notes:	Correspondence and diaries relating to 1980 research and filming trip to Ecuador (in Spanish).
Box 1	Embajada Argentina, 1984 Notes:	Correspondence regarding a meeting of Argentine scholars and scientists in NY.
Box 1	Espana, 1988-1989 Notes:	Notes and other materials from a 1989 trip to Spain.
Box 1	Europa, 1980-1984 Notes:	Correspondence regarding European promotion and funding for films.
Box 1	La Fe, 1967 Notes:	Manuscript, "Un Estudio Sobre la Naturaleza de la Fe" by Barbara Bode and Miles Richardson.
Box 1	Festivals, undated Notes:	Programs, submission forms, and other documentation of various film festivals.
Box 2	Film Archives, 1982 Notes:	FIAF member list and budget estimates for unknown film.
Box 2	Film Reviews, undated Notes:	Review of film, "The Way of the Dead Indians," written by Steve Dunsky and Prelorán.
Box 2	[Fundacion] Intercambio, undated Notes:	Correspondence regarding film screenings in Mexico.
Box 2		[Interview with Jane Collings, annotated], 2004 April-May

	2 Folders Notes:	Text of transcribed interview of Jorge Prelorán, conducted by Jane Collings. Includes hand-written notes and corrections that appear to be Prelorán's.
Box 2	Grants, 1978-1984 2 Folders Notes:	Grant proposals and information. Includes several grant proposals for <i>Los Hijos de Zerda</i> .
Box 2	Guaman Poma, 1982 Notes:	Correspondence and research relating to a proposed film on the Incas, based on a book by Guaman Poma de Ayala.
Box 2	Guggenheim, 1975-1976, 1992 Notes:	Correspondence with the Guggenheim Foundation regarding Prelorán's 1975 fellowship and 1992 jury participation.
Box 2	In Progress, 1976-1985 Notes:	Correspondence and notes relating to various projects.
Box 2	Jose Luis [Castiñeira de Dios], undated Notes:	File on Argentine composer Jose Luis Castiñeira de Dios.
Box 2	Juanjo, 1984 Notes:	Correspondence with Juan Rose Rossi, President of Fundación Intercambio regarding the California Spanish Language Data Base and other projects.
Box 2	Lecture, 1980 Notes:	Notes for "Reflexiones sobre la Creatividad", a lecture prepared by Juan D'Alessandro.
Box 3	New Projects, 1986 Notes:	Correspondence and notes on various projects.
Box 3	On Being 13, 1994 (1 of 3) Notes:	Correspondence, notes, and manuscript of "On Being 13."
Box 3	On Being 13, probably 1994 (2 of 3) Notes:	English manuscript marked "Original."
Box 3	On Being 13, probably 1994 (3 of 3) Notes:	Spanish manuscript.
Box 3	Propuesta Para un Enfoque de la Enseñanza, undated Notes:	Proposal on teaching, by Jorge Prelorán.

Box 3	Quotes, undated Notes: A collection of quotes and parables.
Box 3	Secondi [Juan Carlos], 1994 Notes: Correspondence with Fundacion Bariloche, Argentina.
Box 3	Spain-USA, 1984 Notes: Correspondence and materials regarding The United States –Spanish Joint Committee for Cultural and Educational Cooperation.
Box 3	Sud America, 1977-1985 Notes: Correspondence with the Inter-American Indian Institute regarding funds for UCLA students to film in South America.
Box 3	Taquini, 1982-1986 2 Folders Notes: Correspondence and collaborations with Graciela Taquini, Prelorán's biographer.
Box 3	Trip 1983 [Europe], 1983 Notes: Notes, reports, and diary from a six-month European trip.

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Series 7: UCLA, 1968-2005 (bulk 1980s)

0.8 Linear feet

Scope and Contents: This series 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 Series 6: Project Files to create a separate series.

Arrangement: The series has been organized alphabetically according to folder title.

Box 1	Alumnos, 1970s-1980s Notes: Clippings on UCLA film school graduates.
Box 1	Annual, 1990-1996 Notes: Materials related to UCLA 'Report on Outside Professional Activities'.
Box 1	Bilbao, 1984 Notes: Correspondence regarding retrospective of UCLA student films at the 26th International Film Festival in Bilbao, Spain.
Box 1	Can Do, 1989 Notes: Correspondence regarding a film production company proposed by a group of professors at UCLA.
Box 1	Course Evaluations, undated Notes: Student evaluations for courses taught by Prelorán.
Box 1	Damian [Quevedo], 1996 Notes: Correspondence regarding UCLA Latin American Studies student and filmmaker Damian Quevedo.
Box 1	Ethno Center, 1968-1984 Notes: Materials and correspondence regarding the creation of an International Center for Ethnographic Film at UCLA.
Box 1	Ethnographic, 1970-1992 Notes: Materials and correspondence regarding the UCLA Ethnographic Film Program.
Box 1	Film II, undated Notes: Syllabus for a course taught by Prelorán.
Box 1	Film School, 1983-1989 Notes: Press and PR materials for the School of Theater, Motion Picture, and Television at UCLA.
Box 2	Handbook, probably 1980s Notes: UCLA Film and Television Handbook of policies and procedures.

Box 2	Jacome, [Claudio], undated Notes: Materials relating to Claudio Jacome, composer for Prelorán's film <i>Mi Tia Nora</i> . Includes photographs.
Box 2	L.A. Center, 1984 Notes: Materials regarding an interdisciplinary program at UCLA.
Box 2	Promotion, 1987-1988 Notes: Materials regarding Prelorán's promotion.
Box 2	Retrospective, 1985 Notes: Flyer and mailing list for a retrospective of Prelorán's films at UCLA.
Box 2	Short Film, undated Notes: Materials for a course on production of short films.
Box 2	TA 134 [Screenwriting], undated Notes: Materials for a course on screenwriting.
Box 2	UCLA, 1985-1989 Notes: Materials and correspondence regarding several topics, including a proposed program for a Master's in Ethnographic Film.
Box 2	UCLA Film Catalogs, 1989-1994, 2005 Notes: Catalogs from film and video festivals held by the UCLA film and television department.
Box 2	Uruguay, 1984-1987 Notes: Correspondence and report regarding UCLA graduate students teaching filmmaking in Montevideo, Uruguay.
Box 2	Uruguay-Argentina, 1986 Notes: Materials relating to proposed Critical Studies teaching exchange in Uruguay and Argentina.
Box 2	Workshop One, 1985-1994 2 Folders Notes: Materials for film courses and production workshops taught by Prelorán.

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Series 8: Press Clippings, 1960-2005

5.5 Linear feet (13 boxes)

Scope and Contents: This series 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, correspondence, and ephemera. Although Prelorán referred to these as 'press binders' they are more like scrapbooks due to the diversity of materials included.

Press clippings are primarily in Spanish and English, although there are several European publications as well. The correspondence overlaps with that of other series. Some notable correspondents included here are: Fondo Nacional de las Artes, Guggenheim Foundation, Richard Hawkins, Margaret Mead, Edward Larocque Tinker, and Colin Young. Ephemera includes airplane tickets, film festival passes, the Academy of Motion Picture Arts and Sciences award nomination certificate for *Luther Metke at 94*, and the invitation, menu, and other items from a 1985 White House State Dinner attended by Prelorán.

Please request the appendix from the archivist for an item-level inventory for this series.

Arrangement: The material is organized in roughly chronological order, following Prelorán's arrangement. Some loose material that Prelorán had intended to add to the binders was integrated into this series.

Box 1	1961-1969, 1961-1969 35 Folders
Box 1; Box 2	1964-1977, 1964-1977 8 Folders
Box 2	1970-1973, 1970-1973 21 Folders
Box 3	1974-1977, 1974-1977 35 Folders
Box 3; Box 4	1978, 1978 22 Folders
Box 4	1979-1980, 1979-1980 28 Folders
Box 5	1981, 1981 4 Folders
Box 5	1982, 1982 4 Folders
Box 6; Box 7	1983, 1983 12 Folders
Box 7;	1984, 1984

Box 8	10 Folders
Box 9	1985, 1985 6 Folders
Box 9	1986, 1986 4 Folders
Box 10	1987, 1987 6 Folders
Box 10	1988, 1988 3 Folders
Box 11	1989, 1989 3 Folders
Box 11	1990, 1990 3 Folders
Box 11	1991, 1991
Box 11	1992, 1992 2 Folders
Box 11	1993, 1993
Box 12	1994, 1994 2 Folders
Box 12	1995, 1995
Box 12	1996, 1996
Box 12	1997, 1997
Box 12	1998, 1998
Box 12	1999, 1999
Box 12	2000, 2000
Box 12	2001, 2001
Box 12	2003, 2003
Box 12	2004, 2004
Box 13	2005, 2005

	4 Folders
Box 13	[Articles by Prelorán]
Box 13	[Miscellaneous] 2 Folders

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Series 9: Photographs, 1961-2000

2 Linear feet (5 boxes)

Scope and Contents: This series contains black-and-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 colleagues while Prelorán was filming. The two primary photographers are Sergio Barbieri and Lorenzo Kelly, who assisted Prelorán during the 1960s and early 1970s 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).

Arrangement: 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 Series 5: Production Files during processing.

Box 1	Casabindo [16mm Trims], 1965
Box 1	Casabindo [Photographs], 1965 2 Folders
Box 1	Castelao [Photographs], undated
Box 1	Chucalezna [16mm Trims], 1966
Box 1	Chucalezna [Photographs and Postcards], undated
Box 1	Chucalezna [Photographs], undated
Box 1	Claudia [Transparencies], undated
Box 1	Claudia [Photographs], circa 1965
Box 1	Claudia [Slides], circa 1965
Box 1	Claudia [Negatives], circa 1965
Box 1	Damacio Caitruz [Photographs], 1966
Box 1	Death, Be Not Proud [16mm Trims], 1961
Box 2	[The] Fair at Yavi [16mm Trims], 1966
Box 2	[The] Fair at Yavi [Photographs], 1966 3 Folders
Box 2	Fiestas en Volcan [Higueras, Photographs], 1968
Box 2	Gauchos [Photographs], 1961-1962

Notes: Related to series of films on gauchos made for the Tinker Foundation.

Box 2	Hermógenes Cayo [Color Stills], probably 1965-1967
Box 2	Hermógenes Cayo [Black & white Stills], probably 1965-1967
Box 2	Hermógenes Cayo [Negative, large format], probably 1965-1967
Box 2	Hermógenes Cayo Malon [Photographs], undated
Box 3	Los Hijos de Zerda [Photographs], 1974
Box 3	Los Hijos de Zerda [Negatives and 16mm Trims], 1974
Box 3	[La Iglesia de Yavi, 16mm Trims], 1966
Box 3	[La Iglesia de Yavi, Photographs], 1966
Box 3	Iruya [Photographs], 1968
Box 3	Luther Metke at 94 [Stills and 16mm Trims], 1977-1978
Box 3	Manos Pintadas [16mm Trims], 1960s
Box 3	La Maquina [16mm Trims], 1960s
Box 3	Medardo Pantoja [Images], 1960s 2 Folders
Box 3	My Aunt Nora [Stills], 1983
Box 3	My Aunt Nora [Negatives and 16mm Trims], 1983 2 Folders
Box 4	Obsessive [Images], undated
Box 4	[Ocurrido en Hualfín, Photographs and Negatives], 1960s Notes: Original folder name, <i>La Familia Figueroa</i> .
Box 4	Purmamarca [Photographs], 1966
Box 4	Quilino [Stills and 16mm Trims], 1966
Box 4	[The Red Tailed Comet, 16mm Trims and Photographs], 1960s
Box 4	[Remate en Estancia, Photographs], 1960s
Box 4	Salta y Su Fiesta [Photographs], 1967

Box 4	Señalada en Juella [Photographs], 1968
Box 4	Sinforiano Alancay [Un Tejedor de Tilcara] [Photographs], 1967
Box 4	El Tinkunaco [Photographs], 1966
Box 5	Trapiches Caseros [Photographs], 1965
Box 5	Trapiches Caseros [16mm Trims], 1965
Box 5	The Unvictorious One [Photographs and Transparencies], undated
Box 5	Vairoletto [Negatives], undated
Box 5	Valle Fertil [Photographs], 1960s 3 Folders
Box 5	[The Warao People, 16mm Trims], 1969
Box 5	Zulay [Negatives], 1980s

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Series 10: "Nos = Otros", 1994-1998, undated

0.5 Linear feet (4 boxes)

32 Digital files

Scope and Contents: Prelorán's creative energy was seemingly limitless. After a lifetime of filmmaking, he began working in a new medium, creating a series of 31 image-rich digital books, "Nos = Otros" ("Sages Among Us"). Each book presents the personal story of someone devoted to a creative pursuit. The books celebrate teachers, painters, writers, filmmakers, photographers, farmers, and artisans, all seeking to express themselves through their work.

Drawing from interviews and using archival materials such as photographs, drawings, and written texts, often provided by subjects, Prelorán created these books to inspire younger generations to pursue their career dreams. At the end of his life, he was in the process of developing a course curriculum to use the books in two ways: first, to teach about the value of cultural diversity; and second, to train students in gathering oral histories and transforming them into visual and textual narratives. His dream was to inspire students to create their own books to document their experiences.

Several book subjects were first profiled in Prelorán's films, including *Hermógenes Cayo*, presented above. Cayo passed away in 1968, decades before the book was made, so Prelorán collaborated with Cayo's son, Pedro, to tell the story of this singular man.

Some audio recordings relate to the books, containing oral histories and interviews with the subjects.

Arrangement: Series is arranged in two subseries: (10.1) Paper records, 1994-1998, undated; (10.2) Digital records

10.1: Paper records, 1994-1998, undated

Scope and Contents: The paper records are part of accession 2007.10.

Box 1	["Sages Among Us", overview booklet] Notes: Provides an introduction to the project and short descriptions of completed and uncompleted books. In English.
Box 1	Chucalezna Notes: May relate to digital book on Luis Chauque, who studied and painted at the school in Chucalezna as a child.
Box 1	Cochengo Miranda 6 Folders Notes: Research materials, transcripts of interviews, drafts of text, and some correspondence. See Box 4 for several versions of a printed, bound book.
Box 1	Damacio Caitruz 2 Folders Notes: Research materials.
Box 2	Araucanians [Damacio Caitruz] Notes: Research materials on the Araucanian Indians.

Box 2	Hector di Mauro 3 Folders Notes: Includes programs for puppet shows, a book on puppets, and photographs of di Mauro's puppets.
Box 2	Hector di Mauro – Cartoons de Federichi 3 Folders Notes: Photocopies and original line drawings of cartoons about puppetry, created by Luis Lujan Federichi as commissioned by Prelorán for use in his book on Hector di Mauro.
Box 3	Medardo Pantoja Notes: Research materials.
Box 3	Zerda – Ramon Sixto Notes: Research materials and press clippings.
Box 3	Zulay Notes: Research materials.
Box 4	"Cochengo Miranda", 1994 Notes: Bound book. Marked "1," copyright 1994.
Box 4	"Cochengo Miranda", 1994 Notes: Bound book. Copyright 1994.
Box 4	"Cochengo Miranda", 1994 Notes: Bound book. Marked "2 ½," copyright 1994.
Box 4	"Cochengo Miranda", 1998 Notes: Bound book. Copyright 1998.

10.2: Digital books

Scope and Contents: The digital records are accession 2011.7; these records are not fully processed but a list of the subjects of the books is included below. Contact the archives for information on the availability of access copies.

Disk 2011.7	1 COCHENGO Notes: Cochengo Miranda, farmer and folk singer living in rural Argentina, subject of Prelorán's film, <i>Cochengo Miranda</i> .
Disk 2011.7	2 DAMACIO Notes: Damacio Caitruz, leader of the Araucanian Indian tribe at Ruca Choroy, Argentina. Also the subject of Prelorán's film, <i>Damacio Caitruz</i> .
Disk 2011.7	3 HERMOGENES Notes: Hermógenes Cayo, religious icon maker living in rural Argentina and subject of Prelorán's film, <i>Hermógenes Cayo, Imaginero</i> .

Disk 2011.7	4 ASHU Notes:	Ashu Lugones, renowned weaver and trusted counselor in her community in central Argentina.
Disk 2011.7	5 DI MAURO Notes:	Hector di Mauro, puppeteer and teacher of puppetry, subject of Prelorán's film, <i>Hector di Mauro, Puppeteer</i> .
Disk 2011.7	6 BOSCHI Notes:	Lucio Boschi, photographer and director of Museo de Fotografía 'Los Cerros' in Tilcara, Jujuy Province, Argentina.
Disk 2011.7	7 MICHI Notes:	Guadalupe (Michi) Aparicio, painter of the Andes in Argentina (also the husband of Irene Saderman, subject of another book).
Disk 2011.7	8 REYNOSO Notes:	Atilio Reynoso, guitarist and folk singer who collects traditional songs threatened with extinction.
Disk 2011.7	9 CHAUQUE Notes:	Luis Chauque, former student at the rural school in Chucalezna, northern Argentina, whose students' painting was recognized by UNESCO; Chauque continues to paint as a hobby.
Disk 2011.7	10 PANTOJA Notes:	Medardo Pantoja, painter from Tilcara, Argentina, and subject of Prelorán's film, <i>Medardo Pantoja, Pintor</i> .
Disk 2011.7	11 D'ALESSANDRO Notes:	Juan D'Alessandro, designer and painter in Argentina, and collaborator on Prelorán's film, <i>Obsesivo</i> .
Disk 2011.7	12 SUBER Notes:	Howard Suber, professor of film and founding chair of the Film and Television Producers Program at UCLA. Howard Suber holds copyright to the book, according to him and confirmed by Mabel Prelorán; this was by agreement with Prelorán. Copyright notice in book itself may also confirm this.
Disk 2011.7	13 FEDERICHI Notes:	Luis Luján Federichi, Argentine artist and teacher.
Disk 2011.7	14 COLINA Notes:	Uriel Colina, biologist and advocate of wildlife protection in Argentina.
Disk 2011.7	15 CHAN K'IN Notes:	Chan K'in Viejo, spiritual leader of the Lacandone Indians in southeastern Mexico. Book made in collaboration with Garrick

Wilkie, producer of the documentary short, *Chan Ki'n Viejo: The Last of the Mayans*.

Disk 2011.7	16 VILLACIS Notes:	Eduardo Villacis, Ecuadorian painter and sculptor.
Disk 2011.7	17 LUCIANA Notes:	Luciana Frigero, artist and photographer based in the United States, and Prelorán's niece.
Disk 2011.7	18 GEMMA Notes:	Gemma Taccogna, Italian painter and sculptor who worked in the United States for many years.
Disk 2011.7	19 BARBARITA Notes:	Barbarita Cruz, poet and folk singer in Jujuy Province, Argentina. This book was finished to Prelorán's satisfaction but he considered it unfinished as he was unable to obtain Cruz's final approval. When Prelorán presented the final book for Cruz's approval, the family demanded payment. Cruz and Prelorán collaborated up to that point.
Disk 2011.7	20 CALOI Notes:	Carlos "Caloi" Loiseau, famous Argentine political cartoonist.
Disk 2011.7	21 ARANCIO Notes:	Juan Arancio, Argentine painter and illustrator.
Disk 2011.7	22 KABUKA Notes:	Idamo Kabuka, member of the Warao Indians of the Orinoco Delta, Venezuela. This book is unfinished. Book was collaboration between Prelorán and a student or professor at UCLA; she withdrew from the project and Prelorán did not (or could not) complete it.
Disk 2011.7	23 MERLINO Notes:	Adolfo Merlino, Argentine lawyer-turned-anthropologist. This book was finished to Prelorán's satisfaction but he considered it unfinished as he was unable to obtain Merlino's final approval.
Disk 2011.7	24 RUALES Notes:	Benjamin Ruales, former resident of Buenos Aires who became a cattle herder and kept a dairy of 'decimas' (poetic lyrics). The book tells Ruales' story through his decimas and the narrative of his daughter, Margarita Ruales.
Disk 2011.7	26 LEDA VALLADARES Notes:	Leda Valladares, famous Argentine singer, poet, and researcher of traditional Argentine folk music. Work on this book was only barely begun; Valladares fell ill and was unable to continue collaborating with Prelorán.

Disk 2011.7	27 CLARA Notes:	Clara Widuczynski, painter and craftsperson. This book is unfinished.
Disk 2011.7	28 IRENE Notes:	Irene Saderman, Argentine painter (also wife of Michi Apparicio and daughter of Anatole Saderman, two other book subjects). This book is unfinished.
Disk 2011.7	29 ZULAY Notes:	Zoila "Zulay" Sarabino (last name also spelled Saravino), tour guide specializing in traditional Otaveleño sites in Ecuador. This book is unfinished.
Disk 2011.7	30 MINER Notes:	Michael Miner, writer, photographer, and filmmaker (perhaps best known as the writer of the film, "Robocop"). This book is unfinished.
Disk 2011.7	31 ZERDA Notes:	Sixto Ramon Zerda, hardworking laborer and devoted father, also the subject of Prelorán's film, <i>Los Hijos de Zerda (Zerda's Children)</i> , which documented the exploitation of laborers in the Pampas of Argentina. This book is unfinished.
Disk 2011.7	32 CHANNING Notes:	Channing Pena, American artist. This book is unfinished.
Disk 2011.7	33 SEOANE Notes:	Jose Maria Seoane, Argentine teacher and photographer. This book is unfinished.
Disk 2011.7	34 CASTELAO Notes:	Alfonso Rodriguez Castelao, Galician nationalist and political cartoonist, also the subject of Prelorán's biographical film, "Castelao". This book is unfinished.
Disk 2011.7	35 SADERMAN Notes:	Anatole Saderman, Russian-born photographer best known for portraits of intellectuals and artists in Buenos Aires, Argentina, (also the father of Irene Saderman, subject of another book). This book was completed to Prelorán's satisfaction but is unfinished due to unresolved copyright issues. Daughter Irene Saderman collaborated with Prelorán and approved final book, but her brother demanded payment. There were also possible issues with copyright (or other rights, i.e. celebrity images) of Saderman's photographs.
Disk 2011.7	36 BARILARI Notes:	Enrique Barilari, Argentine painter. This book is unfinished and only partially developed.

Disk 2011.7

38 CONRAD

Notes:

Paul Conrad, political cartoonist. This book was completed to Prelorán's satisfaction but is unfinished due to unresolved copyright issues. Prelorán collaborated with Conrad and he approved the final book, however there were some copyright concerns due to drawings that were published in newspapers. Conrad's son was making arrangements to publish a shortened version of the book, ended up re-editing the book and published it w/out any credit to Prelorán.

Disk 2011.7

39 AUTOBIOGRAFIA

Notes:

Unfinished autobiography of Prelorán.

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Series 11: Electronic Files, circa 2000-circa 2006

24 Discs

Scope and Contents: These digital materials have not been fully processed. This series spans 2000-2006 (estimated). The ZIP disks contain correspondence, research materials, and digital images related to the digital books and other projects.

No container list is available; the disks are simply numbered 1-24. These materials may not be available for research. Please consult HSFA staff.

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