



ENSAMBLES PROJECT DESCRIPTION

THE GOLDEN ERA: A HOMAGE TO MEXICAN CINEMA SHOW



This premiere dance project comes alive as Zenón Barrón, Artistic Director, draws inspiration from Mexico's Golden Era of Cinema (Epoca de Oro). Zenón incorporates elements of some of the most iconic movies of this era into a selection of tradition-based choreographies. The movies featured in the show include *Bugambilia*, *María Candelaria*, *Salón México*, *Los Tres Huastecos*, *Pueblerina*, *La Feria de San Marcos*, *Tizoc*, *Aventurera*, *Los Hermanos Centella*, and *Alla En El Rancho Grande*.

Bugambilia is a tragic love story between the daughter of a rich miner and a humble cockfighter (gallero) that puts love of family, defense of honor, and loyalty to the test.

María Candelaria, is a story set in the indigenous populated Xochimilco in 1909, Ostracized by her people for being the child of a prostitute, the beautiful and innocent María Candelaria dreams of getting married to the honorable Lorenzo Rafael. Tragedy strikes when María falls prey to the dishonest white foreigner whose deceitful actions turn the town against her. Convinced that María has followed in the footsteps of her mother, society will not forgive her dishonor. The only person who truly knows María's innocence, Lorenzo Rafael, proves his love for her and stays by her side heroically defending her until the end.

Salón México follows María Candelaria. This is the story of Mercedes, a young woman who makes a living dancing with the clients of Mexico City's famous Salón México. Mercedes works hard to pay for her younger sister Beatriz's expensive private school. Beatriz is unaware of her sister's job. Troubles begin when Mercedes wins a danzón contest with Paco, her pimp. When he refuses to share the prize with her, Mercedes steals the money, a daring move that can only bring problems.

Los Tres Huastecos features the Golden Age of Cinema's most revered star, Pedro Infante. *Los Tres Huastecos* tells the story of three brothers separated at birth, upon their mother's death. Raised by their respective godfathers, they grow up into very different men: a priest, a soldier and an outlaw. Destiny forces their paths to cross again only to reveal that they are not so different after all. Playing all three roles, Infante's charisma made *Los Tres Huastecos* an instant classic.

Pueblerina, is a film about a pueblerina (a village girl) who is abused by a rich man and becomes pregnant. Justice is served when life gives her a good man, who loves and protects her.



Pieces in Act II are inspired by *La Feria de San Marcos*. It is the story of two young men who compete for the love of a beautiful young woman, the singer at the famous Feria de San Marcos in Aguascalientes.

Tizoc: Amor Indio is about Tizoc, an indigenous man who falls in love with a white Mexican woman belonging to society's elite. Acclaimed for bringing together the two most important film stars in the history of Mexican cinema, Pedro Infante and María Felix, *Tizoc* tells the tragic story of impossible love. True love is not enough in a society where class and racial prejudices prevail.

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The film *Aventurera* was the inspiration for “Prende la Vela” and “Mambo.” When her mother runs off with a man and after her father commits suicide as a result, young Elena decides to make a new life for herself. Stranger in a new city, Elena is befriended by “Pretty Boy” Lucio, who drugs her and sells her to Rosaura, the owner of a nightclub turned brothel. As she becomes *Aventurera*, the nightclub’s dancing sensation, Elena plans her revenge against those who have wronged her.

Los Hermanos Centella sets the stage for “Mesquitón” and “El Fronterizo,” dances from Northern Mexico. The film is the story of the Centella brothers, two outlaws who decide to clean up their act and begin protecting people.

The closing the act is about *Allá En El Rancho Grande*, a film that takes place in the Rancho Grande, where two friends, the owner of the ranch and its foreman simultaneously fall in love with the same girl. The ranch owner tries to ‘buy’ her love, not knowing that she is in love with the poor foreman.



For more information call
415.661.1852
www.ensambles-sf.com



26 Seventh Street, Studio No. 6, 3rd Floor, San Francisco, CA 94103