

A dark, moody photograph of three women in white, long-sleeved dresses and long gloves. They have white flowers in their hair and are looking in different directions. The image is used as a background for the text.

Lgrimas, Celos y Dudas

LCD IN CONCERT



COMPANY PROFILE

Created in 2008, by María Paz Grandjean, Manuela Oyarzún and Marcela Salinas. Three renown Chilean actresses that thanks to the financing of the National Fund for the Arts, FONDART managed the realization of this project that also includes musician Marcello Martínez.

LCD melodramatic concert, successfully presents three female characters - Tears, Jealousy and Doubts –that along with a band interpret the biggest ballad hits of the eighties amongst the Spanish-speaking world. With original arrangements and a careful aesthetic ***Lágrimas, Celos y Dudas***, LCD, is today one of the most attractive theatrical musical performances in its genre



COMPANY PROFILE

Lágrimas, Celos y Dudas assumes the representation of a specific period in Chile. The characters embody a rather fascist and religious ideology. From here emerge scenes loaded with irony about the institution of the armed forces, the ostentation of the gold of Latin American religious institutions, morality and good customs within the private sphere of the family and gender-specific roles within in society.

The exploration that Tears, Jealousies and Doubts make around the musicality, images and environment of a precise moment of the Chilean and Latin American history leads the audience towards the revision and reflection of the political and economic structures inherited from the dictatorship that determined and influenced the present and future of a whole region.

Lágrimas, Celos y Dudas develops the same content in diverse and innovative ways. Each presentation has managed to build loyalty and diversify a growing audience.

The types of presentations created by ***Lágrimas, Celos y Dudas*** are: plays: “*Lágrimas, Celos y Dudas*” (“Tears, Jealousies and Doubts”) (2008); “*Las Tres Hermanastras*” (“The Three Half-Sisters”), inspired by “The Three Sisters” from Anton Chekhov (2015); concerts in bars, night recreation spaces, etc. (2009-2018); Galas in theaters, which allude to a type of television broadcast of the eighties in Chile (2010-2015); video clips and photos, fictional covers of magazines, others (2008-2015) and performances: parties, participation in projects of other artists, political events and others (2008-2018).



ABOUT LCD ON CONCERT

Romantic songs, which were listened under the dictatorships that occurred in the seventies and eighties in the Latin American region. *Lágrimas* is performed by Marcela Salinas, *Celos* by Manuela Oyarzún and *Dudas* by María Paz Grandjean. These three fictional characters incarnate three great divas of the romantic song of the time in Latin America. The repertoire and dramaturgical material are composed from the female point of view. The songs narrate the sentimental construct of the relationships between men and women in that Latin American context. The repertoire is the textual information of the crosses of theatrical expressions, musicals and performance. Added to this is a way of speaking that mixes Latin American accents: Mexican, Argentinean, Chilean, Venezuelan, or what? The aesthetics are inspired by the exaggeration and exacerbation of the eighties: large shoulder pads, brilliant costumes, enormous "gold" accessories, futuristic projections, make-up and exaggerated hairstyles. In short, everything that tried to cover the horrors of torture and death that were taking place in the dictatorships in govern. The songs performed appeal to a whole Latin American generation. What is sung and performed on stage is something that the viewer somehow already knows; it is part of their biography and heritage.

THE PERFORMERS





Marcela Salinas Tapia

Actress graduated from the University of Chile in 2003, the same year in which she was selected to represent that institution in the Aula Iberoamericana de Escuelas Superiores de Teatro, Mexico City.

Marcela has participated in more than 55 theatrical productions in Chile and abroad, working with renowned companies and directors of the national theater scene in productions that also include musical theater and authorship. In 2009 he started directing the radio theater cycle "Dr. Mortis", live radio broadcast theater productions nominated the same year by the Association of Entertainment Journalists (APES) for Best Radio Contribution.

15 years experience as university teacher in the fields of vocal technique, the study of the Word on stage and training of professional actors at the Universidad Mayor, Universidad ARCIS, Universidad de Chile, Ucinf, IP Arcos, Universidad de las Américas.

In 2007 she co-founded with the actresses Ma Paz Grandjean and Manuela Oyarzún the company Lágrimas , Celos y Dudas (Tears, Jealousies and Doubts), a nucleus of artistic development that up to the date investigates in different platforms: theatrical scene, band in concert, audiovisual, spatial intervention. She is the vocalist of the local band "Los Fetuchini" between 2014 and 2016, Italian musical repertoire band and film instrumental.

Marcela is currently on touring internationally (2017-2019) with the performance "Estado Vegetal" unipersonal where she works as a playwright and actress



María Paz Grandjean

Chilean actress graduated at the University of Chile. She currently works in theater, film and television. She has starred in several theatrical productions in various theaters including "La Ópera de Tres Centávós", "La Mala Clase", "El Rucio de los Cuchillos". "Shakespeare Falsificado" and many more. He has participated in several national and international tours. In television he has worked in diverse series and teleseries among which stand out "Sitiados"(FOX TV), "Zamudio"(TVN), "Los Archivos del Cardenal"(TVN), "Prófugos"(HBO), "Cárcel de Mujeres"(TVN), "Papi Ricky"(UCTV) "Purasangre"(TVN) and "Puertas Adentro "(TVN). He has participated in several short and feature films, including "El Alma", "Amorosa", "Ana", "Radio Corazón" and several others.

As well as her work with ("Tears, Jealousies and Doubts" María Paz continue to work on stage, series and telenovelas. She has participated and has been responsible for several theatrical projects from the direction and the production, such as "Equivoca Fuga de Señorita apretando un pañuelo contra su pecho" and "La Voz Sola". During 2017 and 2018 María Paz studied at the Université Paris VIII, obtaining a Master in Theatre, Scènes du Monde, Histoire et Création.

Manuela Oyarzún Grau

Graduate of the University of Chile, Manuela has worked as an actress, director for and playwright and is currently the director of the career of Musical Theatre Interpreter at the Projazz Professional Institute and co-founder of the artistic collective "Lágrimas, Celos y Dudas".

As an actress in various productions of renowned Chilean theater directors (Andrés Pérez Araya, Ramón Griffero, Rodrigo Pérez, Víctor Carrasco, Rodrigo Bazaes). Her first play, "Tracey Ridícula", was selected for the Muestra de Dramaturgia Nacional 2005 and directed by the Premio Nacional de Artes Fernando González.

In 2006 she presented "Cabeza de Ovni", as author and director, and later she wins a grant from the Audiovisual Fund to write the documentary script of the same one. In 2010 she created the work "Surabai", with the support of the Fondo de la Cultura y las Artes. She forms the collective Mapamunditeatro with which she develops the adaptation and editing of "El Cántaro Roto" and the investigation and adaptation of the theater "El Terremoto de Chile" by Heinrich von Kleist, to later make a publication together with the publishing house Metales Pesados about research and scenic practice.

During 2015 Manuela created and directed the transdisciplinary production "Nunca Acabar" using mapping, dance, theatre, electronic music and textiles, with excellent critique. She has been highlighted as Best Actress for her character in "La Buena Vida" by Andrés Wood at the Biarritz Festival (France) and nominated for the Altazor and Pedro Sienna awards. In the musical genre she has worked as an actress in several productions (La Negra Ester by Andrés Pérez Araya, Noche de Reyes by Shakesperare in musical version, directed by Felipe Castro, Pobre Inés seated there by Alejandro Sieveking, among others). Together with the outstanding musical performance collective "Lágrimas Celos y Dudas", she has developed two musical productions ("Lágrimas, Celos y Dudas" 2008 and "Las tres hermanastras" 2015), video clips and numerous concerts, shows and performances. In another context, Manuela is a Yoga instructor, with Advance certification by the Associate of the International Yoga Studios.



Marcello Martinez



Composer, arranger and producer.

Marcelo has developed most of his creative activity in the field of applied music for performing arts. As a producer and composer of applied music, he has worked and designed sound in more than eighty theatrical productions, choreographies, dramatized readings and audiovisual projects, collaborating with directors Paulina García, Luis Barrales, Jaime Vadell, Marcelo Alonso, Pablo Krögh, Vivian Romo, Luis Ureta, Alejandro Sieveking, Tomás Vidiella, Alejandro Goic, Jesús Urqueta, Francisca Sazié, Cristian Keim and Rodrigo Bazaes, among others. He has also collaborated with Carmen Luz Parot and Rodrigo Ortúzar in documentaries and films respectively. He was producer of the sound models during the creation stage and later musical supervisor of the content project of the Chile Pavilion for the 2010 Shanghai-China Universal Expo.

Since 2008 to date, he is musical director, pianist and arranger of the group Lágrimas, Celos y Dudas, together with actresses María Paz Grandjean, Manuela Oyarzún and Marcela Salinas, exploring new ways of revisiting the Latin American romantic and melodramatic repertoire developed between 1970 and 1990, this has resulted in 2 plays, 3 musical galas and about 40 live performances in different instances.

As producer and manager, he has worked for the musical groups Fulano, Inti-Illimani Histórico, Mauricio Redolés and Jorge Campos Cuarteto; for the performing arts creators Alfredo Castro, Jaime Vadell, Alejandro Sieveking, Rodrigo Pérez, Cristian Figueroa and Vivian Romo; and for entities such as the Radio and the Federation of Students of the University of Chile (RUCH and FECH), the Center for Copper Studies (CESCO), the National Council for Culture and the Arts (CNCA), Centro Cultural Matucana 100, the Center for Theatrical Research: Theater The Memory. He has also taught in institutions of higher education. Recently, he graduated in Documentary Cinema at UAHC.

BAND

Carlos luz: drums

Carlos Molina: bass

Marcelo Concha: guitar

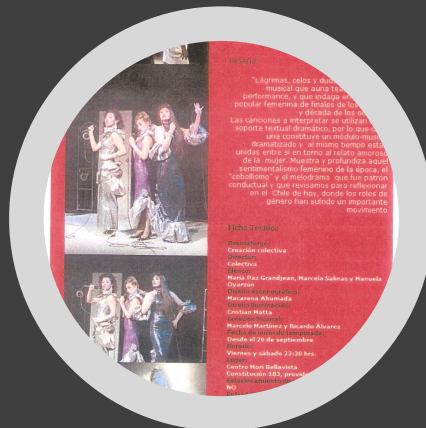




MEDIA

<https://www.youtube.com/channel/UCPSJWcs5RZf1xe-0TswDXNw/featured>

PRESS



Cultura

por CULTURA+CIUDAD, EL MAGAZINE DE EL MOSTRADOR
(HTTP://WWW.ELMOSTRADOR.CL/AUTOR/CULTURAMASCIUDAD/) | 12 mayo 2015

Divas ochenteras de la canción interpretan "Las tres hermanastras", una sarcástica revisión del clásico de Chejov

El trío Lágrimas, Celos y Dudas estrenan Las tres hermanastras, obra que relata su exilio en la ex Unión Soviética y sus aventuras por sobrevivir al comunismo ruso. Inspirada en el clásico de Chéjov (Las tres hermanas), las actrices-cantantes Manuela Oyarzún, Marcela Salinas y María Paz Grandjean, interpretan el drama ruso con todo el estilo y estética de los ochenta.

Facebook Compartir (https://www.facebook.com/sharer/sharer.php?u=http://www.elmostrador.cl/cultura/2015/05/12/divas-ochenteras-de-la-cancion-interpretan-las-tres-hermanastras-una-sarcastica-revision-del-clasico-de-chejov/)

Twitter (https://twitter.com/share)

LinkedIn Compartir (https://www.linkedin.com/shareArticle?mini=true&url=http://www.elmostrador.cl/cultura/2015/05/12/divas-ochenteras-de-la-cancion-interpretan-las-tres-hermanastras-una-sarcastica-revision-del-clasico-de-chejov/)

Google+ Compartir (https://plus.google.com/share?url=http://www.elmostrador.cl/cultura/2015/05/12/divas-ochenteras-de-la-cancion-interpretan-las-tres-hermanastras-una-sarcastica-revision-del-clasico-de-chejov/)

Las tres hermanastras

MAYO 27, 2015MAYO 27, 2015

Obra: *Las tres hermanastras*
Género: Comedia melódica nostálgica

"Moskau
Doch wer dich wirklich kennt
Der weiß, ein Feuer brennt
In dir so heiß"
Walter Benjamin



Por esas casualidades del calendario, este mes me tocaron tres noches seguidas donde el exilio era un tema importante: Primero en clave tragedia bíblica en *El Príncipe Desolado*, luego desde la iconoclasia isabelina en *La Tempestad*, para cerrar el ciclo con un **jukebox musical** en *Las Tres Hermanastras*. Después del doblote dramático de Juan Radrigán, pasar a esta última obra fue como saltar de la Biblioteca Nacional al Santo Secreto; donde *Las Tres Hermanas* de Chéjov entrecruza frecuencias con canciones de los setentas y ochentas para plantear una ucronía colorida que devela las falencias de utopías políticas pasadas.

Ya el argumento incita a la risa: En 1986, la banda Lágrimas, Celos y Dudas, trío de divas de la balada latinoamericana con el aspecto de **Jem** y el acento de **Pandora**, cantan en una fiesta para cierto "gobierno militar" que rige la nación. Sin embargo, un atentado en plena ceremonia mata al General Presidente, la dictadura del proletariado se alza y "**La Internacional**" se impone como nuevo himno. Tras sobrevivir a este ataque, ellas son destinadas a la Unión Soviética para ser reeducadas, debido al favoritismo fascista que las apoyaba. Allí se tendrán que ganar la vida actuando en el Teatro Alexandrinski, bajo la disciplina del sistema staliniano.

Durante los ensayos, la identificación psicológica con los personajes que deben interpretar les hace recordar emotivamente sus temores. En especial la suerte de su hermano (y a la vez director musical) desaparecido, quien con su ausencia es el dinamo que potencia el deseo del retorno a Chile. Eso sí, esta sucesión sobre las motivaciones de cada integrante se vuelve extensa, debido a que reitera la misma estructura (clase-confesión-canto). La obra eclosiona más adelante, con la escena de la entrevista radial; donde la necesidad de mantener una máscara pública de artistas obedientes las fuerza a enfrentar las diferencias privadas del grupo, frente a la posibilidad de recuperar un éxito extraviado y una patria perdida.

El mayor mérito de "*Las Tres Hermanastras*" está en la irreverencia de trastocar un período penumbroso mediante la comedia: un método poco usado pero muy eficaz, como ya se ha comprobado con "*El Taller*", de Nona Fernández. Además, al invertir la relación ideológica, permiten que los dardos sarcásticos también caigan sobre una camada neo-socialista que gobierna desde sueños añejos y con las reglas impuestas por sus adversarios. También hay que destacar el aporte musical al usar un cancionero romántico como catalizador emocional, lo que facilita la conexión para varias generaciones criadas con el acompañamiento radial. Tanta amplitud modulada nos recuerda que falta exigir las promesas de un paraíso aún incompleto.

Funciones: Jueves a sábado, 21:00 horas. Domingo, 20:30 horas. Del 8 al 31 de mayo, Centro Cultural Gabriela Mistral (Avenida Libertador Bernardo O'Higgins 221, Metro Universidad Católica).

Ficha artística:
Compañía: Lágrimas, Celos y Dudas
Dramaturgia, dirección y elenco: María Paz Grandjean, Manuela Oyarzún y Marcela Salinas
Dirección Musical: Marcello Martínez
Músicos: Davor Mirić, Miguel Arredondo y Carlos Ulisse Luz
Espacio e Iluminación: Rodrigo Leal
Vestuario: Los Contadores Auditores
Peinados: Franklin Sepúlveda
Maquillaje: Carla Casali
Ingeniero grabaciones: Gonzalo Rodríguez



CRÍTICAS

¿Para qué Recordar?

POR COLABORADOR • MAYO 21, 2015

Guillermo Pallacan-Romero fue a ver "*Las Tres Hermanastras*" del colectivo Lágrimas, Celos y Dudas, presente en el GAM. Destaca de la obra sus recursos narrativos y audiovisuales, además de una reflexión en torno a la memoria.



COLABORADOR

👍 1 LIKES

💬 0 COMMENTS

Por Guillermo Pallacan-Romero

La obra de teatro *Las Tres Hermanastras*, de la Agrupación de Creadores (as) "Lágrimas, Celos y Dudas" tiene a la memoria cómo eje central de su existencia en la escena

Technical rider– simple set (one musician)

- Digital Console 16 channels - 8 aux sends.
- Pa room: 4 speakers Meyer Sound UPA 1P
- 2 subwoofers Meyer Sound 650P
- 8 auxiliar sends for 4 stereo in ears
- 3 stereo in ear systems (Senheizer o Shure). Included phones.
- Technical staff for audio set up.
- Monitor sound engineer, if it's not posible, LCD will add one.
- 1 energy point.
 - *Note: Console must be setting in front and center of stage.*

AUDIO INPUT LIST
LAGRIMAS, CELOS Y DUDAS
SIMPLE SET

	INSTRUMENTO	MIC / DI
1	KB L	DI
2	KB R	DI
3	MAC L	DI
4	MAC R	DI
5	Vx Lágrimas	Shure SM58 inalámbrico
6	Vx Celos	Shure SM58 inalámbrico
7	Vx Dudas	Shure SM58 inalámbrico
8	Vx Spare	Shure SM58 inalámbrico

MIX LIST	
MIX 1 y 2	lagrimas
MIX 3 y 4	celos
MIX 5 y 6	dudas
MIX 7 y 8	teclados

Backline

- Keyboards:
- 1 – 88 weight keys piano keyboard (nord, roland, kawai, yamaha) with usb midi port.
- 1 – controller Arturia KeyLab 61 1 – Mac Book Pro
Stands and throne or chair

Sound technical rider- with band

- - Digital Console Venue SC48.
- - Pa room: 4 speakers Meyer Sound UPA 1P
- - 2 subwoofers Meyer Sound 650P
- - 10 auxiliar sends for 4 monitor speakers and 3 stereo in ears
- - 3 stereo in ear systems (Senheizer o Shure). Included phones.
- - Technical staff for audio set up.
- - Monitor sound engineer, if it's not posible, LCD will add one.
- - 4 energy points.
- **Note: Console must be setting in front and center of stage.*

AUDIO INPUT LIST

LÁGRIMAS, CELOS Y DUDAS

	INSTRUMENTO	MIC / DI
1	Kick in	Shure SM91
2	Kick out	Shure Beta 52
3	snare	Shure SM57
4	hi hat	Shure SM81
5	tom 1	Senheiser e604
6	tom 2	Senheiser e604
7	over L	Shure SM81
8	over R	Shure SM81
9	PAD percussion	DI
10	Bass	DI
11	guitar	Shure SM57
12	MAC L	DI
13	MAC R	DI
14	KB L	DI
15	KB R	DI
16	Vx Lágrimas	Shure SM58 inalámbrico
17	Vx Celos	Shure SM58 inalámbrico
18	Vx Dudas	Shure SM58 inalámbrico
19	Vx spare	Shure SM58 inalámbrico

Youtube: <https://www.youtube.com/channel/UCPSJWcs5RZf1xe-OTswDXNw>

Mix List (monitor):

1 Drums (phones mono)

2 Bass

3 Guitar

4 Keyboards and MAC

5 y 6 Vx Lágrimas (stereo in ear)

7 y 8 Vx Lágrimas (stereo in ear)

9 y 10 Vx Lágrimas (stereo in ear)

Sound Engineer:

Carlos Barros V. - carlosbarros@mac.com

Stage Plot:



Youtube: <https://www.youtube.com/channel/UCPSJWcs5RZf1xe-OTswDXNw>

Backline

Gretsch 5 pieces and cymbals Drum:

Kick 20"

Tom 1 12"

Tom 2 14"

Snare

Cymbals: Hi-hat, Crash, Rider, Splash, Crash ride, China.

Electric Pad with stand

Throne or drum chair

1 Yamaha console and in ear system.

1 phones amp

1 DI stereo

Guitar:

1 guitar amplifier Vox 50 W or up

Bajo:

1 Bass amplifier Harcke, Aguilar 80W or up

2 stands for guitar and bass

Keyboards:

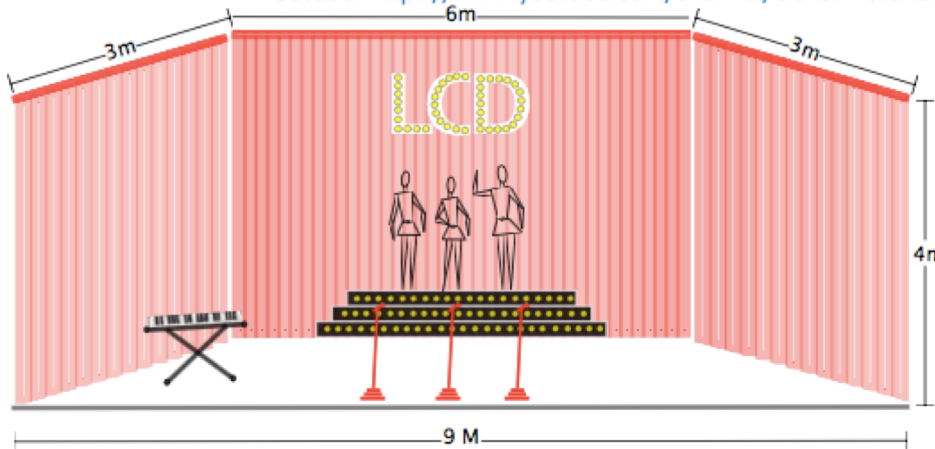
1 - 88 weight keys piano keyboard (nord, roland, kawai, yamaha) with usb midi port.

1 - controller Arturia KeyLab 61

Stands and throne or chair

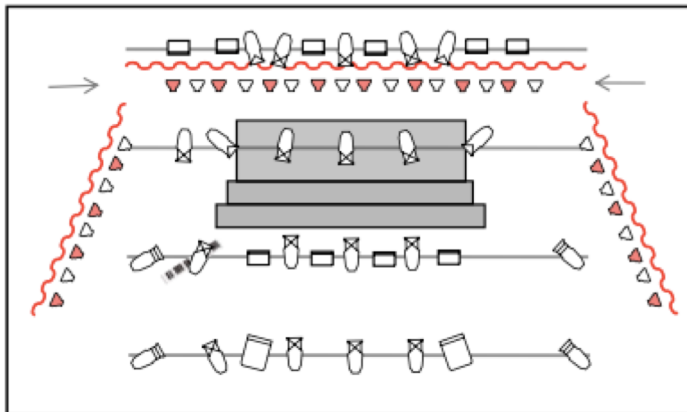
LIGHT PLOT COMPLETE BAND

Youtube: <https://www.youtube.com/channel/UCPSJWcs5RZf1xe-0TswDXNw>



PROVIDED BY THE ORGANIZER
3 LEVEL BLACK PLATFORM 20CMX3MT

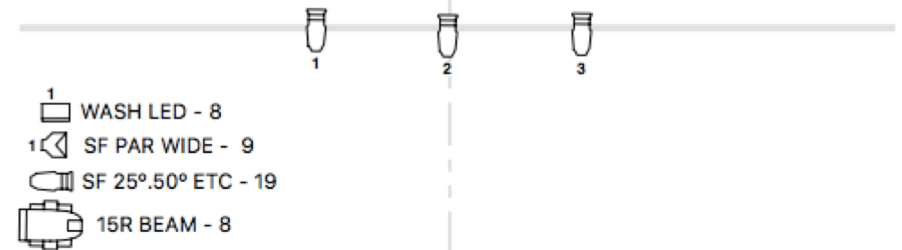
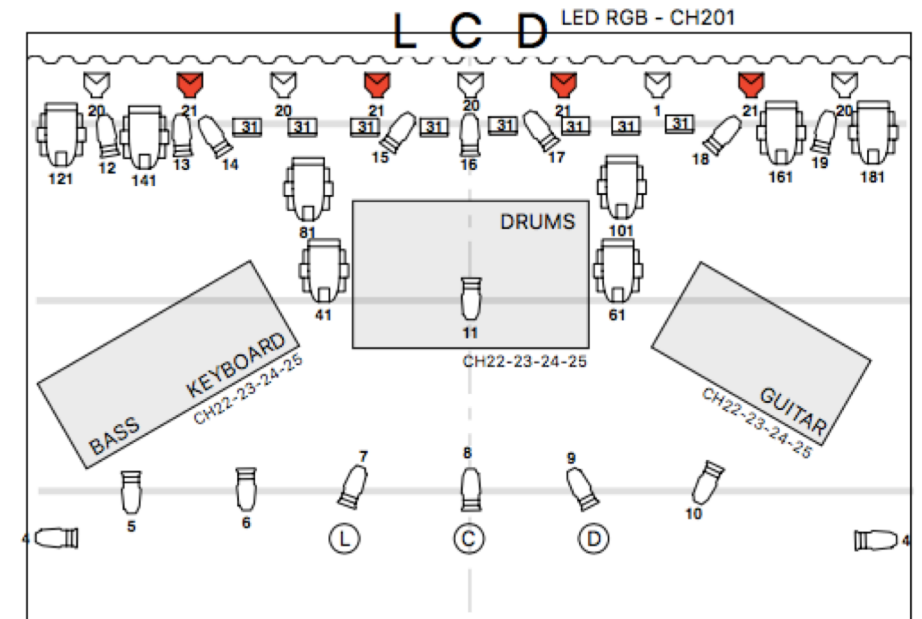
PROVIDED BY THE COMPANY
3 SECTION RED CURTAIN WITH BRILLIANT
3 LETTERS (LCD) WITH LED LIGHT CONTROL



LIGHTING REQUIREMENTS

32 PARNEL 650
15 SOURCE FOUR 19° ETC
04 SOURCE FOUR 50° ETC
04 SOURCE FOUR ZOOM 25-50° ETC
02 FRESNEL 2K
48 DIMMER
10 WASH LED
01 CONSOLE AVOLITE

Youtube: <https://www.youtube.com/channel/UCPSJWcs5RZf1xe-0TswDXNw>





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