

**GRUPO CULTURAL YUYACHKANI  
PRESENTS**

**ADIOS AYACUCHO**  
*(Farewell Ayacucho)*

Adapted by Miguel Rubio from the tale of the same title by Peruvian writer Julio Ortega

Performer                    Augusto Casafranca  
Music                         Ana Correa  
Direction                    Miguel Rubio

ADIOS AYACUCHO tells the story of Alfonso Canepa, a farmworker leader from the Southern Peruvian Andes, disappeared and killed during the 80's, who returns from the other world and begins a journey to Lima, the capital city, looking for his bones so that he could rest in peace.

Canepa befriends a *Qolla*, a comic Andean dancer, who lends him his body and his voice so that he could tell his story.

The play will happen around a platform that supports pieces of clothing, according to the Andean custom that lays them in wake, 8 days after the death of a relative, as a final farewell ritual, so that the spirit of the departed could leave this world more rapidly.

These last 20 years of violence in Peru, this ritual has been transformed as the only way to bid farewell to the souls of the departed when their bodies had been disappeared by the military.

**SCENES**

**BEGINNING**

An Andean woman mourns the clothes of a *desaparecido*. The *Qolla* appears, and in trying to steal the shoes of the departed one, is possessed by its spirit.

**SECOND SCENE**

Canepa tells how he has been tortured at the police department

**THIRD SCENE**

On top of the ramp, with the shoes on, he bids farewell to relatives and friends.

#### **FOURTH SCENE**

He arrives at a truck stop and manages to hide inside one, among the wares that are piled up on the truck's bed. The police at the different road check points does not recognize him.

#### **FIFTH SCENE**

Firecrackers go off at a little town where funerals are taking place.

#### **SIXTH SCENE**

With the help of the *Qolla* he writes a letter to the president, denouncing the violence and asking him to intervene so that there could be social justice and peace in Peru.

#### **SEVENTH SCENE**

He climbs up the ramp again and with the jacket and pants of the deceased on, the *Qolla* recalls an encounter with a guerrilla group who invite him to join in the cause. He chooses to continue his journey.

#### **EIGHTH SCENE**

Canepa and the *Qolla* part ways. The dancer takes off his mask, and now Canepa himself continues the story

He has arrived in Lima, and at the Plaza Mayor he sees the President coming out of the Government's House. He approaches the President disguised as a mendicant so that he could give him his letter.

He is beaten up by the President's body guards, and rescued by a child who takes him to the cathedral.

#### **NINTH SCENE**

Canepa has entered the cathedral with the help of the child. He climbs up the platform. In the cathedral he sees the remains of the great Conquistador of Peru, Don Francisco Pizarro. Canepa grabs from Pizarro's mausoleum the bones that he needs, gives the ones he doesn't need to the child as toys, and he then rests in peace, as he makes the child promise to him that when he grows up he is going to become president and do justice to his case.

*"My voice sounded as if it came from another in the great  
funerary urn,  
I heard myself in the echo, and I understood that my time was  
near.  
That I would rise up from this earth  
As a pillar of stone, and fire."*