

LATIN AMERICAN THEATRE REVIEW

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the Theatre and Drama
of Spanish and Portuguese
America*

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Manuscripts accepted for publication must be sent on a diskette, **WordPerfect 5.1**, IBM Compatible, along with an abstract of not more than 125 words in English. Limitations of space require that submissions be limited to the following word lengths:

Critical Studies:	25 pages	Reviews:	500 words for critical study
Interviews:	2000 words		750 words for published play
Festival reports:	1500 words		1000 words for play collection
		Performance reviews:	500 words plus photos

Submissions that exceed these limits will be returned without consideration, provided return postage is included.

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Abstracts

Sharon Magnarelli, "Authoring the Scene, Playing the Role: Mothers and Daughters in Griselda Gambaro's *La Malasangre*."

Although Gambaro's early plays were criticized for her apparent lack of concern with the oppression of women, quite the opposite is true of *La Malasangre*. In it the two female characters depict "everyperson's" alternately subject and object relation to oppression and the abuse of power, while they function as synecdoches of the specifically feminine roles, mother and daughter, roles that prove to be created by and dependent on perceptions that have been framed and limited by an often unacknowledged agent (director/author).

Leopoldo M. Bernucci, "O Prazer da Influência: John Gay, Bertolt Brecht e Chico Buarque de Hollanda."

This essay deals with the contribution to F.(Chico) Buarque de Hollanda's *Ópera do Malandro* by two popular operas, John Gay's *The Beggar's Opera* and Bertolt Brecht's *Die Dreigroschenoper*. Besides the thematic and stylistic influence of Gay's and Brecht's works on Buarque de Hollanda's, this study analyzes a compositional key element which parodies, and in doing so, enriches the production of meanings in *Ópera do malandro*: the pleasure of influence.

Hortensia R. Morell, "Quíntuples y el vértigo del teatro autorreflexivo de Luis Rafael Sánchez."

Between his two well-known novels Luis Rafael Sánchez creates in the play *Quíntuples* the same parodic postmodern questioning of theatricality and the dialectic between reality and illusion through metatheatre, or play within a play. This article traces the relationship between his characters, the theatrical family of the Morrison Quintuplets, and the writer's thematization of the theatre as medium, his use of parody and self-parody to question the borderlines between reality and representation, sanity and alienation.

Michiko Tanaka, "Seki Sano and Popular Political and Social Theatre in Latin America."

This historical survey outlines the professional life of Seki Sano, a Japanese national with a strong commitment to political and social theatre. In the late 1920's, Sano's socially "concerned" theatre brought him into conflict with the Japanese government and prompted him to seek refuge in several nations. Finally, in 1939, with the support of the Mexican art community, Sano found haven in Mexico City. In this study, Michiko Tanaka details Sano's political travails, his art, and his contribution to Latin American theatre. The survey concludes with a discussion of the Mexican playwrights, actors and theatre groups that benefitted from their collaboration with Sano.

Guillermo Schmidhuber, "Apología dramática a José Gorostiza."

This article studies the theatrical work of the Mexican poet José Gorostiza. It examines the relationship between Gorostiza and various theatrical groups and emphasizes his contribution as a playwright in the vanguard and nationalist movements. This study provides the first commentary on the notes to several of his unpublished works.

Patricia Rosas Lopátegui, "La exploración onírica en *Lenguas muertas* de Carlos Olmos."

Olmos creates a dialogue that reveals Prehispanic Mexico and the current European derivative of government that has had power since the Mexican Revolution in 1929. The audience, characters, and the main character are communicating on two levels; the surrealistic and the tragic reality of life. Olmos' theme of "Sincretismo" and the conflicts of many Indian cultures in contact with the Spanish European cultural elements are in transition within the play as they are in Mexican culture today.

André Carreira, "Teatro callejero en la ciudad de Buenos Aires después de la dictadura militar."

This article is a study of Buenos Aires' street theatre production in the period immediately following the latest military dictatorship (1976-1983). The author traces the development of street theatre from the Colonial period to recent times and studies aesthetic ideas as well as group dynamics. Emphasis is placed on street theatre as a political and cultural phenomenon and as a product of the period 1970-1980 in Argentina.

Jorge Febles, "Metáforas del artista adolescente: El juego alucinante en *Sobre las mismas rocas*."

In his second one act play, Montes Huidobro crafts dramatic dialogue in metaphorical manner, allowing language to induce emotional reactions by appealing to spectators' intuitiveness rather than to their coherent intellectual processes. Additionally, the playwright conceives stage games in ritualistic fashion so as to communicate a sense of agonizing encirclement, broken only by the reiterative affirmation of individual survival.