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Abstracts

Douglas Radcliff-Umstead, "Solórzano's Tormented Puppets."

This article relates Carlos Solórzano's play *Los fantoches* (1958) to a modern European view of man as an impotent puppet. It first traces this view back to the early nineteenth century German romanticist Kleist and then goes on to examine the puppet conception in the writings of Futurists, Italian Grotesque authors, Pirandello, Valle-Inclán, and Ghelderode. Then a close textual study of Solórzano's play points out its affinity with the Theater of the Absurd and French Existentialism. The article shows how Solórzano transcends the folkloric background of his play in the festival of the Burning of Judas to impart a universal message about man's destiny. (DR-U)

R. Vance Savage, "Rodolfo Usigli's Idea of Mexican Theatre."

One of the main themes of Rodolfo Usigli's critical writings on the theatre is the appropriate form and content for Mexican plays. In formulating his idea of a Mexican theatre, he is essentially an eclectic. He selects concepts from other writers past and present, such as Shaw, Molière and Nietzsche, which he feels apply to Mexican drama. He concludes that Mexican plays should be realistic social works that attempt to capture the sense of tragedy in Mexican society. Although his critical ideas do not constitute a complete dramatic theory which describes a theatre that would be uniquely Mexican in form and content, they do offer flexible guidelines for plays of some significance and grandeur that, hopefully, will attract the Mexican public to the theatre. (RVS)

Ernesto M. Barrera, "Algunos aspectos en el arte dramático de Luis Enrique Osorio."

The purpose of this study is to present to students of the Latin American theatre an interpretative evaluation of Osorio's dramatic art. The article deals mainly with the structure of his plays, the language and dialogue, types of plays, characterization, dramatic action, theme, the use of time, and other theatrical elements. The dramatic production of this Colombian playwright (Bogotá: 1896-1966) covers a span of fifty years, from 1917 until his death. His forty plays, ten of which are still unpublished, have all been presented on the stage. The importance of Osorio as a dramatist lies mainly in his treatment of such themes as social protest and political satire. (In Spanish) (EMB)

Eleanore M. Dial, "Spanish Classical Theatre in Mexico in the 1950s."

In the midst of a good deal of theatrical activity in Mexico, Alvaro Custodio, a Spanish refugee, started a company to produce Spanish theatre, the Teatro Español de México (TEDM). Custodio, who had worked with Lorca's *La Barraca* in bringing Spanish classical theatre to the people of Spain in the early 1930s, produced, adapted and directed plays starting with his adaptation of *La Celestina* in 1953. Throughout the decade he brought plays by Lope de Vega, Guillén de Castro, Vélez de Guevara and Calderón to Mexico City and its environs. He also toured the country various times, bringing theatre to parts of Mexico where few companies had previously been. Many of today's leading actors in Mexico received valuable training in Custodio's company. The reaction among critics and public to the TEDM productions was generally favorable. (EMD)

Arthur A. Natella, Jr., "Enrique Solari Swayne and *Collacocha*."

Collacocha, by the Peruvian author Enrique Solari Swayne, has enjoyed great success, partly because of its vivid action and skillful use of dramatic and scenic resources but, more importantly, because of its protagonist. The engineer Ehecopar is a modern Prometheus who scorns human limitations. He is a heroic, yet tragic character who discovers too late that his strength covers a blind pride that is his downfall. Yet *Collacocha* is more than the tragedy of Ehecopar. Solari suggests that the progress of a nation is forged with the small tragedies of individuals. Besides a psychological study, this struggle is an obvious symbol and a tribute to the physical struggle of a whole continent. Accordingly, the ideologies and political realities which surround Ehecopar are a symbolic microcosm of the forces at work in present-day Latin America. (AN)

Virginia Ramos Foster, "Theatre of Dissent: Three Young Argentine Playwrights."

The 1970 theatrical season in Buenos Aires witnessed the emergence of three young promising dramatists who are socially committed as well as artistically gifted: Victor de los Solares, Guillermo Gentile and Ricardo Monti. Their preoccupation with both Argentine and international themes have led them to write innovative plays within the structure of the "new theatre"—the final product is a theatre of protest which combines skillful craftsmanship, artistic imagination and strong social commitment. (VRF)