

LATIN AMERICAN THEATRE REVIEW

*a Journal devoted to
the Theatre and Drama
of Spanish and Portuguese
America*

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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

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Abstracts

Jorge Dubatti, "Los intertextos europeos en el teatro de Florencio Sánchez: *El honor y Magda de Hermann Sudermann.*"

Florencio Sánchez and other Argentine playwrights of the opening years of this century did not compose their dramas in an intellectual vacuum. The work of German playwright Hermann Sudermann and other Europeans is evident in intertexts discernible in the work of Florencio Sánchez. An analysis of these intertexts shows that Sánchez was keenly aware of the movements and trends shaping European drama. His work also establishes, in some cases, a critical tension with and response to these foreign influences.

Idelber Vasconcelos Avelar, "A *Morta*, de Oswald de Andrade: A Emergência de uma Mimesis Paradoxal no Teatro Brasileiro."

This paper examines Oswald de Andrade's *A Morta* by foregrounding the particular relationship between a self-reflexive, metatextual level and a revolutionary engagement with history. Oswald's new mimesis is defined as a paradoxical one, where the historical referent returns precisely because the text insistently folds back upon itself. The history of the concept of mimesis, as well as the work of 20th-century playwrights such as Brecht and Beckett, serves as a background for rethinking the semiotics and the politics of Oswald's scholarship, my attempt is to indicate the political and historical dimensions embedded in the semiotics of theatre.

María de la Luz Hurtado, "50 años de teatro en la Universidad Católica: Crear es andar detrás de la verdad."

This study analyzes the contribution and profound transformation introduced by the Chilean university theatres that succeeded in becoming the center of national theatre activity. The focus is on the formation and development of the Catholic University Theatre which promoted the formation of the actor, experimentation and creative distribution and production of critical studies about Chilean theatre and theatrical reception. The phrase, "Here is the theatre, let's move forward..." symbolizes the celebration of 50 years of theatre at the Catholic University and signals a positive future.

Ernest Rehder, "Jorge Ibargüengoitia's Approach to the Theatre in the *Revista de la Universidad de México, 1961-1964.*"

Toward the end of his frustrating first career in the arts as dramatist, Jorge Ibargüengoitia was the principal theatre critic for the influential *Revista de la Universidad de México*. His reviews and views on the theatre in Mexico and abroad brought him notoriety as a truculent and excentric critic who panned Beckett, Brecht and the theatre establishment of his own country. The study examines Ibargüengoitia's actual philosophy

of theatre and of criticism and concludes that he was basically a traditionalist who was skeptical of fashionable intellectual models but esteemed technical virtuosity on the stage.

Francisco Garzón Céspedes, "Oralidad, narración oral y narración oral escénica."

Scenic oral narration (NOE) is a new stage art that has evolved from a re-evaluation of orality and the renovation of oral narration. The essential contribution of the "narración oral escénica" (NOE) is that it re-evaluates and elevates the meaning of all orality. Through the NOE and the Iberoamerican Chair of Scenic Oral Narration (CIINOE), the author proposes to renovate the art of telling stories and to establish orality as a unity in permanent creative movement.

Kenton V. Stone and Deborah J. Cohen, "El Teatro de la Basura: la búsqueda de una identidad cultural."

This study presents a brief history of this theatre of the 1980s and its Honduran creator, Candelario Reyes. Further, it analyzes his manifesto and several plays in order to propose that the Teatro de la Basura be seen as a concrete realization of the prediction Diana Taylor made regarding the theatrical response that would appear after the 70's in reconstructing theatre signs for the future. We propose that Candelario Reyes' Teatro de la Basura, because it is theatre made from rubbish itself, could be one of the most radical enactments possible of this theatrical response.