

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

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

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Abstracts

Laurietz Seda, "Ruptura y caos en *Timeball* de Joel Cano."

N. Catherine Hayles in her books *Chaos Bound* and *Chaos and Order* has established certain connections between literature and chaos theory. She proposes non-linearity, complex forms, sensitivity to initial conditions and feedback mechanisms as the four main attributes of chaotic systems. In the light of Hayles' ideas, this essay shows that *Timeball* written by the young Cuban author Joel Cano assumes the characteristics of chaotic systems to criticize any system based on rules. (LS)

María A. Salgado, "Reflejos de espejos cóncavos: El teatro clásico en las 'farsas pirotécnicas' de Alfonsina Storni."

Alfonsina Storni's feminist poetry brought her fame and praise. The response to her feminist plays has been less positive. My study of *Dos farsas pirotécnicas* examines Storni's feminist rewriting of two classical plays—Euripides' *Hecabe* and Shakespeare's *Cymbeline*. I argue that Storni's subversive rewriting of classical themes and the defamiliarization of her stagings inscribes the lack of viability of the female roles imagined by male writers as effectively as does her feminist poetry. (MAS)

Oswaldo Pellettieri, "El teatro paródico al intertexto político en Buenos Aires (1970-72)."

This article examines the parodic theatre with its strong political intertexts as a peculiar form of reflexive realism between 1970 and 1972. The study examines three types of parodic theatre: in the first category of strong realistic characters but limited Brechtian techniques, the analysis focuses on the subject as a reflection of the *peronista* mass; the second division, balanced between realist and Brechtian techniques, highlights plays that select specific past events as a means of explaining the present through the parodying of the political discourse. In the third group, one that foregrounds Brechtian and theatrical techniques while limiting realism, the connection between the national past and the present implies a parodic deformation on every level. Together, the texts analyzed in this study seek to change the reading of the political discourse of Argentine liberalism. (KAK)

Graciela Ravetti and Sara Rojo, “Maria Adelaide Amaral ou a Crise da Classe Média Brasileira.”

This article is a cultural study of five plays by Maria Adelaide Amaral. All the plays analyzed here are psychological pictures of the Brazilian middle class: *Bodas de Papel* and *Querida Mamãe* focus on family relationships; *De Braços Abertos*, *Intensa Magia* and *Para tão Largo Amor* are centered on love relationships. Critical reviews of the ways of life and of concepts like mass culture and social discrimination are presented in her dramatic production. This study presents a theoretical examination of the ideological structure of the Brazilian middle class (privileged and discrimination groups); secondly, it analyzes the dramatic conflicts specifically presented in the plays mentioned above. (GR e SR)

Sharon Magnarelli, “Tea for Two: Performing History and Desire in Sabina Berman’s *Entre Villa y una mujer desnuda*.”

An insightful analysis of gender identity, Sabina Berman’s play demonstrates that traditional gender roles (male or female) are citational performances. By providing a “historical” account of gender identity, the play demonstrates that we are all products (as well as producers) of our historical, gendered circumstances. Employing Judith Butler’s theory of performance and citation, I analyze three of the play’s principal topics -- historiography and/as narrativity, desire (both narrative and erotic), and the performance of gender -- to demonstrate that these are not only closely interrelated in this play; they are also underlined (if indeed unexpectedly) in the ritualistic serving and drinking of tea, which provides one of the play’s principal leitmotifs. (SM)

David S. George, “Encenador Gerald Thomas’s *Flash and Crash Days*: Nelson Rodrigues Without Words.”

This article examines director-playwright Gerald Thomas’s 1991 *Flash and Crash Days* in the context of the post-dictatorship encenador phenomenon, whose controversial stagings dominated the Brazilian stage in the late 1980s and early 1990s. *Flash & Crash* incorporates into its post-modernist multi-referential collage themes and techniques associated with playwright Nelson Rodrigues, using minimal dialogue and emphasizing audio-visual elements and movement. Both Nelson Rodrigues and Gerald Thomas have practiced a pure, total theatre, without the spatial and temporal constraints of realism, a theatre unconcerned with verisimilitude and which appeals to imagination and fantasy. *Flash & Crash*, though it confounded many critics, found strong support among a new generation of theatre goers. (DSG)