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Abstracts

Gerardo Luzuriaga, "El IV Festival de Manizales."

The fourth Manizales festival, September 11-19, 1971, revealed two basic concerns: for technical experimentation and for strong political protest. Some of the best works combined these two interests. The value of others decreased even to the point of abusing the stage privilege. A potentially healthy corollary to political commitment is the interest in "popularization" of theatre. This tendency produced several works of collective authorship, attendance of some groups not officially sponsored, and performances away from the main theater. (In Spanish) (JSB)

Gerald M. Moser, "Jorge Andrade's São Paulo Cycle."

This article describes the ways in which the Brazilian playwright revised eight plays dating from between 1951 and 1968 so that, with the addition of two new plays, they would form a ten-play cycle about the history of the people of São Paulo: *Marta, a Arvore e o Relógio* (1970). A growing concern with the quest for identity of sons struggling against fathers becomes apparent. (GMM)

Anita Herzfeld and Teresa Cajiao Salas, "El panorama teatral de Costa Rica en los últimos tres años."

The development of the theatre in Costa Rica has been slow-moving and not too eventful, as might be expected in a young country. In the recent past, however, several play groups have engaged themselves quite enthusiastically in keeping alive the public's interest in the drama. There is at present a promising generation of playwrights who stand out in the Central American theatre scene. This paper presents an overview of the dramatic tradition in Costa Rica, an analysis of the state of the art during the last three years, and a critical evaluation of representative Costa Rican plays presented during those years. (In Spanish) (AH)

Hugo Carrillo, "Orígenes y desarrollo del teatro guatemalteco."

Guatemalan folk theatre today shows the combination of pre-Conquest drama-ballet with Spanish religious indoctrination. Development of a "mestizo" theatre (sophisticated theatre with which Guatemalans identify culturally) coincides with freedom from dictatorship. Imitation of European models diminished and the mestizo theatre flourished briefly after the fall of Estrada Cabrera; but the best period has been since 1944. (In Spanish) (JSB)

Erminio G. Neglia, "Temas y rumbos del teatro rural hispanoamericano del siglo XX."

This article examines the themes of the Spanish American rural theatre of this century: the folklore, the dramatic struggle of the *campesino* to prevent or limit the natural catastrophes, his reaction to the hacendados' greediness and his love for the land. The study illustrates also the renovation in dramatic technique. The effective integration of pantomimic elements, music and dance, although retaining the essential local colors, has done away with the cumbersome photographic realism of the earlier plays. A more poetic effect is created by the theatre of some playwrights who utilize mythical elements. (In Spanish) (EGN)

Gary Brower, "Fuentes de Fuentes: Paz y las raíces de *Todos los gatos son pardos*."

Carlos Fuentes' first dramatic work presents a critique of contemporary Mexican society by tracing the roots of its problems back to the period of the conquest of the Aztec empire. In this, Fuentes follows the ideas and techniques which can be called "historicismo simbólico" of Octavio Paz. The action revolves around Moctezuma, Cortés and Marina, and the interplay between the historical and symbolic meanings of their roles and actions. Although the dramatic element is often subordinated to spectacle, the play is nevertheless important as a part of the

discussion concerning Mexico begun by Paz in *Laberinto de la soledad*, and continued in *Posdata* and *Conjunciones y disyunciones*. (In Spanish) (GB)

Peter J. Schoenbach, "Rio and São Paulo Theatres in 1970: Foreign Dramaturgy."

During the 1970 season, plays of foreign authorship were of great importance to the Brazilian theatre. American examples from off-Broadway were popular successes, while productions of French plays by Genêt and Arrabal were used to display new techniques of "physical" or "poor" theatre by their directors, Víctor García and Ivã de Albuquerque. Outstanding visitors from the same two countries included Ionesco, Genêt, the Living Theatre, and Joseph Chaikin. While Chaikin ran a very successful workshop in Rio, the Living Theatre, invited by José Celso Martínez Corrêa and the Teatro Oficina, was unable to work successfully with the Brazilians and was ultimately expelled by the government. (PJS)

This issue of the *Latin American Theatre Review* is dedicated with special affection to Fredric M. Litto, who was instrumental in establishing this journal and who, as co-editor, saw it through its first four years of life. His imagination and decisiveness served to mold the *LATR* into an organ which has attempted to keep pace with the needs of an ever-growing field of activity and study. Our warmest wishes for continuing success go with Fred as he assumes his new position as Director of Theatre Studies with the Escola de Comunicações e Artes of the University of São Paulo. We are happy to say that as a member of our Editorial Board, he will retain a close working relationship with the journal. Um abraço, Frede!

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As we enter into a second phase of publication, some changes will be apparent in editorial staff and format of the journal. The need for your cooperation remains unchanged, however. We ask you—our colleagues, subscribers and friends who share an interest in this vital theatre—to share with us your news about theatrical activities relating to Latin America. We also ask you to continue to supply us with quality manuscripts. And although thus far we have been able to survive the budget pinch which has brought us from a free distribution to a subscription basis, we need your continued financial support. We welcome your suggestions about our responsiveness to the field.

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