

# LATIN AMERICAN THEATRE REVIEW

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

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Subscription information: Individuals, \$22.00 per year. Institutions, \$55.00 per year. Most back issues available; write for price list. Discount available for multiyear subscriptions.

Please send manuscripts and other items to be considered for publication directly to Dr. George Woodyard, Editor, *Latin American Theatre Review*, Department of Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. Manuscripts must be accompanied by a self-addressed envelope and loose postage. Please direct all business correspondence to the *Latin American Theatre Review*, c/o Barbara Wiseman, Center of Latin American Studies, University of Kansas, Lawrence, Kansas 66045-2168 USA. Please send reviews to Dr. Jacqueline Bixler, Department of Foreign Languages, Virginia Tech, Blacksburg, VA 24061-0225 USA.

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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

### Sharon Magnarelli, "Telling Stories: *Martha Stutz* by Javier Daulte."

Assuming a postmodern stance, *Martha Stutz* (1995) by Argentine playwright Javier Daulte challenges the authority of narrative as it juxtaposes a child's narrative, *Alice's Adventures in Wonderland*, with the juridico-journalistic narrative of a child's disappearance (Martha Stutz in Córdoba in 1938). The dramatic action of the play is precisely that of telling and performing stories over and over again, as characters struggle for narrative dominance and the power to impose their version of events. Although ostensibly modeled on the detective story genre, the play's insistence on repetition, particularly the repetition of words and stories, precludes the closure we generally associate with that genre. Instead, the play underscores the capacity of language and narrative to cover over, conceal disappearance and absence. In spite of all the narratives proffered, "Martha" remains a terrifying, inexplicable absence. (SM)

### Phyllis Zatlin, "Feminist Metatheatricalism: Escofet's *Ritos del corazón*."

The protagonist of Cristina Escofet's *Ritos del corazón* is a writer who cannot escape the feminine myths of the past, among them, her own youthful self. The action takes place in a theatre, where historical characters, in search of an audience, come to act out their roles. Featuring an all-female cast, *Ritos del corazón* evokes "personajes de la realidad eterna" ranging from women of earlier centuries, to icons of twentieth-century popular culture, to members of Laura's own family, including her mother as a ten-year old who does not want to get married and have children. Through its metatheatrical and comic strategies, the play effectively deconstructs gender roles, revealing their performativity. (PZ)

### Ma. Teresa Sanhueza, "Entre el ser y el parecer: La dualidad de los personajes dramáticos en *Saverio el cruel* de Roberto Arlt."

This study suggests that Roberto Arlt's play *Saverio el cruel* (1936) portrays characters that show interplay between reality and fantasy. Arlt uses metatheatricality to present a picture of a "reality" subverted by another reality, which, while being the product of imagination, comes to be just as real to the characters experiencing it as the reality within which it was created. This "duality of planes" is the result of the relationships between the literary conventions of "*teatro dentro del teatro*" and Arlt and the world that surrounds him. Thus, the "performance within the performance" serves as a mechanism to show the playwright's commentaries on three important issues of national and world interest: the dialectic relationship between reality and fiction, the social differences within Argentina's society, and his own view of dictatorships and power. (MTS, in Spanish)

**Jason Cortés, “La teatralización de la violencia y la violencia del espectáculo en *Información para extranjeros* de Griselda Gambaro.”**

This study examines the use of violence within the theatrical space of Griselda Gambaro’s *Información para extranjeros*. The play exhibits an eradication of the existing boundaries between victim and assailant, between spectator and torturer, as violence becomes a spectacle. In this manner, an inversion or substitution takes place evidencing the complicity between the spectator/reader and the torturer/playwright, and laying bare the capacity within us to exert violence against the Other. This inversion becomes disturbing for the spectator, who realizes the ubiquitous nature of violence, and the apparent impossibility of its avoidance. Thus, Gambaro seems to propose a paradox that is as overwhelming as the text that portrays it: violence can only be deterred through knowledge, however, this knowledge implies being victimized and, sometimes, becoming an accomplice. This paradox of knowledge and complicity is also analyzed in Julio Cortázar’s short story “Press Clippings.” *Information for Foreigners* as well as “Press Clippings” explore the nature of violence, its relation to knowledge and its consequences over the reader and the spectator. (JC, in Spanish)

**Deb Cohen, “Usigli’s Medio tono and the Transition to Modern Mexican Theatre.”**

Many (including the author himself) consider Rodolfo Usigli to be the father of modern Mexican theatre. In particular, Roberto Rodríguez and others often point to *El gesticulador* as the play that marks the transition from colonial theatrical practices to modern ones. This article proposes *Medio tono* as the play that definitively breaks from previous theatrical traditions through its use of a large ensemble cast, quick dialogue turnover, simultaneous dialogue, and other factors that would be difficult to achieve under the old system of one week for rehearsals, a plush role for the star/director, and reliance on a prompter. (DC)

**Kátia da Costa Bezerra, “Amores de Abat-jour: a cena teatral brasileira e a escrita de mulheres nos anos vinte.”**

Recently many researchers are interested in rescuing works and names excluded from the Brazilian literary canon. Among these “forgotten” names are several women playwrights, among them Maria Eugênia Celso. During her lifetime, she published three plays. This essay focuses on *Amores de Abat-jour*, her first play, which was presented in the Teatro Municipal of São Paulo in 1925. The purpose is, first, to provide a historical framework to understand her position in the literary field and to discuss why women’s plays are absent from the canon. Finally, I want to verify how her play dialogues with other discourses circulating during this period. (KCB, in Portuguese)