

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.

Contents

El rastro de Elena Garro: Una mirada feminista
Patricia Rosas Lopátegui..... 5

Myth and Madness in Grupo Galpão's Expressionistic Production of
Álbum de Família
Junia C. M. Alves and Marcia Noe 19

As Moças de Isabel Câmara: A Subversão ao Drama Tradicional
Ana Lúcia Vieira de Andrade 37

O Grottesco na Dramaturgia de Ariano Suassuna
Narciso Telles..... 57

El lesbianismo como monstruosidad en *El cumpleaños de Alicia* de
Henry Díaz Vargas
Willy O. Muñoz 65

Morder la tradición: El *Nosferatu* de Griselda Gambaro
María Gabriela Mizraje 79

Hotel AmériKka: Entrevista a Isaac Goldemberg
Lydia M. Gil..... 85

Conversaciones sobre vida y teatro con Susana Torres Molina
María Claudia André 89

Mexico City's Spring 2001 Theatre Season <i>Timothy G. Compton</i>	97
Éxito para el XVI Festival Internacional de Teatro Hispano del Teatro Avante <i>Teresa Marrero</i>	109
Festival de Teatro en Iquique <i>Pedro Bravo-Elizondo</i>	133
In Memoriam	137
Performance Reviews	143
Book Reviews	151
Index for LATR 31.1 to 35.2	177

Abstracts

Patricia Rosas Lopátegui, “*El rastro de Elena Garro: una mirada feminista.*”

Elena Garro maps out roles, fears, and expectations so the reader or audience of her play can empathize with the characters’ psychological and deeply rooted cultural conflicts. A Greek style chorus portrays a version of macho identity motivating and polarizing the main character to display his idealization of his mother that changes to guilt from his hate and destructive misogyny. Integrated common cultural stereotypes and extremes of traditional roles create a magnified and clearer view of their impact on our lives. Garro’s insightful use of metaphor and tragedy holds both a dynamic appeal for cultural and social change and an implicit challenge for the reader and audience to resolve the dysfunction psychologically. (PRL, in Spanish)

Junia C.M. Alves and Marcia Noe, “Myth and Madness in Grupo Galpão’s Expressionistic Production of *Álbum de Família.*”

A number of scholars have discussed the mythic elements in Nelson Rodrigues’s *Álbum de Família*, an emphasis present in Grupo Galpão’s award-winning production that was staged in Belo Horizonte in 1990. This essay discusses the expressionistic techniques that were used to articulate the play’s mythic dimensions, particularly its use of Mircea Eliade’s notion of the eternal return, a cyclical concept of human existence. Similarly, the theme of madness as a higher form of consciousness pervades the play, emphasized through expressionistic staging. Because form is so adroitly married to theme in this innovative production, it is entirely worthy of the critical accolades and prizes it received. (JCMA/MN)

Ana Lúcia Vieira de Andrade, “*As Moças: A Subversão ao Drama Tradicional.*”

This article is about *As Moças*, a play written by Isabel Câmara and staged in 1969, a particularly representative year in the history of contemporary Brazilian drama. It analyzes the subversion of the canonical forms of traditional drama proposed by the young playwright through the use of subjectivity, self-narration and autobiography. The author’s choice to work with themes such as passivity, impotence and melancholy led her to internalize the action, reducing it to a display of the inner frustrations of the two characters who come to represent a testimony of her personal trajectory and that of a whole generation. (ALVdeA, in Portuguese)

Narciso Telles, “O Grotresco na Dramaturgia de Ariano Suassuna.”

Ariano Suassuna is one of the most important Brazilian playwrights. His works recreate the Northeastern imagination, his cultural universe and his way of looking at the world. This article analyzes the comical elements present in the plays *Farsa da Boa Preguiça* (1960) and *O Auto da Compadecida* (1955) by Ariano Suassuna. The intention is to show the complexity of these dramatic productions and their links to a popular comical tradition. (NT, in Portuguese)

Willy O. Muñoz, “El lesbianismo como monstruosidad en *El cumpleaños de Alicia* de Henry Díaz Vargas.”

This play enacts the celebration of a birthday party, which is dramatized following the cyclic and regenerative characteristics of the carnivalesque. The play is also based on the eternal struggle between thanatos and eros, proper of an erotic relationship, which, in this lesbian play, impels the lovers to kill each other. Lesbianism is a way of life that liberates women from patriarchal order. However, in Díaz's play, the lesbian relationship is conceived as a monstrosity, as oppressive as the worse heterosexual relationship. My contention is that Díaz constructs female characters based on deforming fologocentric stereotypes that destine to death those who dare to stand outside the norm. (WOM, in Spanish)