

LATIN AMERICAN THEATRE REVIEW

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

Editor	George Woodyard
Associate Editor	Vicky Unruh
Book Review Editor	Jacqueline Bixler
Assistant Editors	Danny Anderson Lee Skinner Michael J. Doudoroff Cacilda Rêgo
Editorial Assistant	Michael "Raúl" Brown
Publisher	Center of Latin American Studies The University of Kansas Elizabeth Kuznesof, Director

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*, Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. (woodyard@ku.edu). 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 Judy Farmer, 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.

Manuscripts accepted for publication must be sent on a diskette, **Word or WordPerfect**, IBM Compatible, along with an abstract of not more than 125 words in English. Limitations of space require that submissions conform to the following word lengths:

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

The Haunted Puerto Rican Stage: Lucy Boscana in *La carreta* and *Vejigantes*
Camilla Stevens 5

La representación del cuerpo queer en el teatro latinoamericano
David William Foster 23

La fragmentación de la(s) ideología(s) y su efecto en las prácticas culturales e interpretativas de una dramaturgia comprometida: Dragún, Guarnieri, Vianna Filho y Rovner
Beatriz J. Rizk 39

Presencia de los rituales antiguos en el teatro mexicano contemporáneo: Los conjuros en *La hebra de oro* de Emilio Carballido
Socorro Merlin 61

Dos aproximaciones a la marginalidad: Los pescadores en *Las redes del mar* y *Chiloé, cielos cubiertos*
Ma. Teresa Sanhueza 73

Luis Ramiro Beltrán: El apocalipsis de la humanidad en *El cofre de Selenio*
Willy O. Muñoz 93

On Simulacra and Theatre: A Study of Cristina Escofet
Jennifer Rathbun 111

The Palomas and Gavilanes: Gender in the Sainetes of Alberto Vacarezza <i>Donald Castro</i>	127
Mexico City's Spring 2004 Theatre Season <i>Timothy G. Compton</i>	145
Notes on Recent Cuban Theatre (2002-04) <i>Candyce Leonard</i>	157
Panamá: Festival Internacional de Artes Escénicas <i>Roberto Enrique King</i>	165
¿Días no tan felices? Marilú Marini, Samuel Beckett y el teatro argentino hoy <i>Lucas Rimoldi</i>	169
El Teatro Universitario Expresión de Iquique (Chile) y sus 25 años de existencia: Entrevista con el director Iván Vera-Pinto <i>Pedro Bravo-Elizondo</i>	173
La vuelta del hijo pródigo: Walter Acosta de Uruguay <i>Jorge Pignataro Calero</i>	179
Teatro en Uruguay: La hora de los jóvenes <i>Jorge Pignataro Calero</i>	183
Book Reviews	187
Bibliography	207

Abstracts

Camilla Stevens, “The Haunted Puerto Rican Stage: Lucy Boscana in *La carreta* and *Vejigantes*.”

This article examines the figure of Lucy Boscana who was cast as counterpoint archetypal mothers of the national family in René Marqués’s *La carreta* (1952) and Francisco Arrivi’s *Vejigantes* (1958). I contend that Lucy Boscana’s repeat performances – over 800 of them – of the *jibara* mother Doña Gabriela haunts the Puerto Rican stage to the extent that it eclipses the Afro-Puerto Rican mother Mamá Toña in the Puerto Rican cultural memory. My argument considers the use of blackface and the construction of the female body as object of the male gaze as central factors in the erasure of black subjectivity from the Puerto Rican stage. (CS)

David William Foster, “La representación del cuerpo queer en el teatro latinoamericano.”

Four works of Latin American/Chicano theatre are examined in terms of their construction of the queer body: Nelson Rodrigues’s *O beijo no asfalto*; Luis Alfaro’s “Cuerpo politizado”; Virgilio Piñera’s *Una caja de zapatos vacía*; and Copi’s *Eva Perón*. Of interest is the demonstration of how social ideologies of sexuality, particularly homophobia, mean that it cannot be a question of works of cultural production simply “representing” the queer body, but rather of “creating” it as part of a particular structure of sexual semiotics. (DWF)

Beatriz J. Rizk, “La fragmentación de la(s) ideología(s) y su efecto en las prácticas culturales e interpretativas de una dramaturgia comprometida: Dragún, Guarnieri, Vianna Filho y Rovner.”

From the 1950s until the 1990s, a politically engaged dramaturgy emerged, from the point of view of the left. Its main purpose was to strengthen class identity among the impoverished segments of society and to prepare them to assume the hegemonic role to which they were destined. With the decadence of Marxist thought, the “dialectic nature” of societies fell into disgrace and new sociological and esthetic interpretations brought to light not only the deep gap among the different social classes but also the domains that compose the same (cultural, political, economical, etc.). By re-reading some of the plays, from our contemporary perspective, that have been considered essential to the development of Latin American theatre, written by authors such as Osvaldo Dragún, Gianfrancesco Guarnieri, Oduvaldo Vianna Filho and Eduardo Rovner, I attempt to trace the contradictions inherent in their structures related to a given class identity as well as the transition from a class-oriented ideology conflict to a generational one, opening the door to the end of the century individualism. (BJR, in Spanish)

Socorro Merlín, “Presencia de los rituales antiguos en el teatro mexicano contemporáneo: Los conjuros en *La hebra de oro* de Emilio Carballido.”

In *La hebra de oro* one can appreciate the syncretism of cultures in which conjurations are present as a form of invocation and of poetry. The setting of this work is an old hacienda; the characters orbit around an inheritance, but personal conflicts impinge on one of them. The first conjurations occur on the level of scenic reality; the second ones on an

imaginary level. On the first plane, the character of Leonor invokes mysterious forces that bring forth the grandson Silvestre who, by virtue of his conjurations, provokes the anagnorisis. (SM, in Spanish).

Ma. Teresa Sanhueza, “Dos aproximaciones a la marginalidad: Los pescadores en *Las redes del mar y Chiloé, cielos cubiertos*.”

This study compares two plays written in Chile, *Las redes del mar* by José Chesta and *Chiloé, cielos cubiertos* by María Asunción Requena. Chesta and Requena consciously decided to put on stage characters that are part of a marginalized sector of society: fishermen and their families. Chesta and Requena write “social plays” in which they communicate the lack of opportunities that fishermen encounter when trying to break the cycle of poverty in which they have lived for many generations. Both playwrights show the social and personal problems faced by the members of this community and try to call the spectators’ attention to them. (MTS, in Spanish)

Willy O. Muñoz, “Luis Ramiro Beltrán: El apocalipsis de la humanidad en *El cofre de Selenio*.”

This article studies *El cofre de Selenio*, a postmodern play by the Bolivian playwright Luis Ramiro Beltrán. The play is an allegorical search for the light, for the meaning of life, but it is also a discourse for world peace, a statement that denounces the hegemonic ideologies that have oppressed men throughout history, a rejection of the war technology, of the sciences that make possible an apocalyptic nuclear hecatomb. An intercultural plurality contributes to the universality of its aim, however. The referents, though fragmented and plural, are localized and historically specific. The play itself does not have a plot, in the conventional sense of the term, but the events take place in a synchronic time, in a multispatial place, where thirty-two characters from throughout history interact. (WOM, in Spanish)

Jennifer Rathbun, “On Simulacra and Theatre: A Study of Cristina Escofet.”

This essay approaches Cristina Escofet’s work from the theoretical concept of simulacra as proposed by Jean Baudrillard and as reflected in the writings of other critics and thinkers such as Judith Butler and Paul Virilio. Escofet emerges during an epoch of intense intellectual and emotional debate about the construction of an Argentine feminine identity. Her work stands out amongst her contemporaries for her creative analysis of the effects of simulacra on women. This article addresses all of Escofet’s plays in general and analyzes *Ritos del corazón*, *¿Qué pasó con Bette Davis?* and *Eternity Class*. (JR)

Donald S. Castro, “The Palomas and Gavilanes: Gender in the Sainetes of Alberto Vacarezza.”

Alberto Vacarezza is one of the most prolific and popular of saineteros: his works mark both the rise and the decline of the genre and he greatly influenced the popular image of life in 1920s and 1930s in the *porteño conventillo*. This article presents how Vacarezza portrays gender issues and the role of women in the changing environment of the city of Buenos Aires. (DSC)