

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
	Stuart Day	Cacilda Rêgo
Editorial Assistant	Patricia Tomé	
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 should be sent as an email attachment when possible; otherwise send along with 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 should be sent as an email attachment or on diskette along with an abstract of 100-125 words in English. Limitations of space require that submissions conform to the following 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.

LATIN AMERICAN THEATRE REVIEW

39/1

Fall 2005

Contents

Biodrama. Sobre el teatro de la vida y la vida del teatro <i>Óscar Cornago</i>	5
Bridging the Gaps in Cultural Memory: Carlos Gorostiza's <i>El puente</i> and Gabriel Peveroni's <i>Sarajevo esquina Montevideo (El puente)</i> <i>Sarah M. Misemer</i>	29
Race/Class/Language: "El Negro" Speaks Cuban Whiteness in the <i>Teatro Bufo</i> <i>Christina Civantos</i>	49
Globalizing Allegory: Augusto Boal's <i>A Lua Pequena e a Caminhada</i> <i>Perigosa</i> in Brazil and Cape Verde <i>Christina S. McMahon</i>	71
El espectáculo revolucionario: El teatro cubano de la década de los sesenta <i>Katherine Ford</i>	95
Hierarchy and Historicism in Fernando de Orbea's <i>La conquista de</i> <i>Santa Fe de Bogotá</i> <i>Ruth Hill</i>	115
Latin American Theatre Today 2005 in Connecticut <i>Timothy G. Compton</i>	135

Teatro Panamericano	
<i>Aimée Wagner</i>	139
El Festival Internacional de Teatro Hispano de Miami celebra su vigésimo aniversario	
<i>Luis F. González-Cruz</i>	147
Colombia: La radiografía de un país a través de su teatro callejero. Encuentro Nacional de Teatro de Calle y Crítica	
<i>Beatriz Rizk</i>	153
Mexico City's Spring 2005 Theatre Season	
<i>Timothy G. Compton</i>	163
Êxtase e presença no teatro do sul do Brasil: O caso de <i>Kassandra</i>	
<i>Gilberto Icle</i>	173
Puesta en escena de <i>Dos Charlottes</i> en Buenos Aires	
<i>Paula Varsavsky</i>	180
<i>Un Quijote urbano</i> y la Compañía de Teatro de la Uiversidad de Antofagasta, Chile	
<i>Pedro Bravo-Elizondo</i>	182
In Memoriam: Augusto Roa Bastos (1917-2005)	
<i>Víctor Bogado</i>	185
Book Reviews	187
Bibliography	205

Abstracts

Óscar Cornago, “Biodrama: Sobre el teatro de la vida y la vida del teatro.”

The evolution of modern art can be understood as a search for a dialogue increasingly associated with a non-intellectualized reality, at the same time that an excess of fictions suggests certain insufficiencies. The cycle of biodramas sponsored by Viviana Tellas through the public theatre of Buenos Aires represented an invitation to different theatre practitioners to work on living people in Argentina. The interesting thing is that, to talk about life in the raw sense, these works were obligated to reflect on their own theatrical functions, thus manifesting the theatricality implicit in life itself. This essay reflects on the concept of theatricality through these works, suggestive of the new directions of scenic creation in the search for a greater sense of reality. (OC)

Sarah M. Misemer, “Bridging the Gaps in Cultural Memory: Carlos Gorostiza’s *El puente* and Gabriel Peveroni’s *Sarajevo esquina Montevideo (El puente)*.”

Though more than 50 years separate Carlos Gorostiza’s and Gabriel Peveroni’s most well-known plays, *El puente*, and *Sarajevo esquina Montevideo (El puente)*, they share many of the same preoccupations with the politics of performance, most specifically the focus on social life and human behavior as embodied actions. Because the bridges are never seen in either of the plays, the absent but present quality of these markers also reminds the actors and public alike of the metatheatrical and performative nature of history and behavior within the sphere of cultural memory. Political reforms enacted in real life in Argentina will be examined as repeated behaviors, situations, and linguistic performances within Gorostiza’s play. In contrast, in Peveroni’s play one observes how and why collective memory is transmitted through ephemeral, embodied practices. (SMM)

Cristina Civantos, “Race/Class/Language: ‘El Negro’ Speaks Cuban Whiteness in the *Teatro Bufo*.”

This essay focuses on the intersections between race, class, and language – hierarchical conceptions of “proper,” yet “authentic,” Cuban speech – in representations of pseudo-intellectual Afro-Cubans in 19th-Century Cuban blackface theatre. The analysis of three key figures that emerge in the theatrical genres of the day (the *negro bozal* and two different versions of the *negro catedrático*) indicates that each one is part of the simultaneous appropriation and rejection of the Afro-Cuban, as well as the intertwined presence of the Cuban intellectual and the linguistic and cultural authority for which he (she) stands. Thus, whites carry out self-definition through the representation of blacks speaking different conceptions of “improper” language. The desired white, yet creole, Cuban identity is always intertwined with the Afro-Cuban, as well as with definitions of what constitutes “true” or “proper” Cuban language. (CC)

Christina S. McMahon, “Globalizing Allegory: Augusto Boal’s *A Lua Pequena e a Caminhada Perigosa* in Brazil and Cape Verde.”

This article suggests that Augusto Boal’s play, *A Lua Pequena e a Caminhada Perigosa*, a documentary drama about Che Guevara’s execution in Bolivia, is an example of “global allegory,” differing from Fredric Jameson’s notion of “national allegory” because it

addresses specific political situations in multiple countries simultaneously. Local stage productions, however, transform global allegories into national allegories, since performances respond to varying political climates. Thus, the same allegory that condemned the Brazilian dictatorship of Humberto de Alencar Castello Branco when staged as part of the São Paulo Feira de Opinião in 1968 served to celebrate the PAIGC party's recent victory over Portuguese colonialism, as well as its installment as government in a one-party state, when performed as part of Cape Verde's Independence Day celebrations in 1977. (CSMM)

Katherine Ford, "The Revolutionary Spectacle: Cuban Theater from the Sixties."

This essay examines how three plays written in Cuba during the sixties question the official Revolutionary discourse. By representing the instability and violence that emerge from this imposition, they reveal the repetition that underlies the revolutionary moment. José Triana's *La noche de los asesinos*, Virgilio Piñera's *Una caja de zapatos vacía* and Antón Arrufat's *Los siete contra Tebas* approach the idea of violence and repetition through the motif of revolution as both a violent break with the past and, ironically, a return to this very past through an inability to break free from the circularity of history. (KF)

Ruth Hill, "Hierarchy and Historicism in Fernando de Orbea's *La conquista de Santa Fe de Bogotá*."

The interface of history, social hierarchy and theatre in Bourbon Spanish America is examined in this essay on Fernando de Orbea's *La conquista de Santa Fe de Bogotá*, which dates from early eighteenth-century Peru. Through a formal and ideological analysis of this tragedy, it becomes clear that Orbea intended to convey an emotionally-charged and highly stylized version of the Conquest that would also address the Bourbon "conquest" of the Spanish Habsburg throne during a pivotal period in the history of the *Monarquía*. (RH)