

# LATIN AMERICAN THEATRE REVIEW

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

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## Abstracts

### Hernán Vidal, "*Esa luna que empieza* y Maeterlinck: La contemporaneidad modernista."

*Esa luna que empieza*, by the Peruvian dramatist, Percy Gibson Parra, was first produced in August, 1946. Like many of the Spanish-American novels that are contemporary with it, Gibson Parra's play seeks to communicate a transcendent reality, thereby departing from the concepts of the realist-naturalist tradition. Rather than relate this change to twentieth-century vanguardist phenomena, the present article establishes a relationship to Maurice Maeterlinck's ideas on theatre. A link is created, therefore, between recent literary tendencies and turn-of-the-century *modernismo*. (JSB)

### Jorge A. Huerta, "Concerning Teatro Chicano."

The Chicano theatre movement was initiated by Luis Valdez and has now spread to more than twenty-five groups from Seattle to San Antonio. It is an instructional theatre that teaches cultural awareness to its Chicano public. The plays seek clear, direct expression of questions of social justice. Professional preparation is needed to make the teatro genuinely effective. The Teatro de la Esperanza, founded in July, 1971, by Jorge A. Huerta, author of the article, has become an important factor in TENAZ, an organization intended to encompass the whole movement. (JSB)

### Eleanor Maxwell Dial, "Farewell to Benavente in Mexico."

There was a flurry of critical attention dedicated to Nobel Prize winner Jacinto Benavente in Mexico around the time of his death in 1954. For over fifty years plays by Benavente had been presented in Mexico by traveling companies from Spain or by Mexican companies. Among the plays in the early 1950's were *La malquerida*, *Mater Imperatrix*, *Su amante esposa*, *Cuando los hijos de Eva no son los hijos de Adán*, and *Los intereses creados*. Perhaps the criticism of Sergio Magaña, a young Mexican playwright at that time, represents the view of those critics who considered that Benavente may have occupied a significant place in the theatre at one time, but that his plays no longer had meaning for the younger generation. Antonio Magaña Esquivel summed up the playwright's importance when he said that Benavente had reformed the Spanish theatre but had gone out of style because he had repeated himself. He served, however, as a point of reference in the contemporary Spanish theatre, since one talked of theatre before or after Benavente; in referring to young authors, one spoke of their works as Benaventian in style or anti-Benaventian. (EMD)

### George K. Christensen, "A Bibliography of Latin American Plays in English Translation."

A large number of significant Latin American plays in English translation have recently been offered, in the form of anthologies, to the *aficionados* of Latin American drama. This bibliography is an attempt to facilitate the location of Latin American plays in English translation whether in published or manuscript form. It is hoped that this bibliography will be useful to scholars, future translators and theatre directors. (GKC)

### Enrica Jemma Glickman, "Italian Dramatic Companies and the Peruvian Stage in the 1870's."

Part I: In the nineteenth century the pre-eminence of drama on the Peruvian stage was threatened first by Italian opera and later by Spanish zarzuela and French comic opera. Dramatic companies found it increasingly difficult to withstand the competition and to secure the use of the one regular theatre operating in Lima. In the 1870's the situation improved with the building of new theatres. Concurrently, the public's interest in drama was revived by the arrival of Italian dramatic companies of high repute. Their forerunner was a troupe of distinguished Spanish and Italian actors headed by Carolina Civili, who performed in both languages and won high praise from critics and public alike. Reliable sources show that the presence of a relatively large number of spectators of Italian extraction contributed to the success of her company and of those that followed. In 1872 Ernesto Rossi brought to Lima the first all-Italian company. Newspapers and journals unanimously extolled his exceptional

talent and the quality of his productions. His vast repertory, consisting of classic and contemporary masterpieces of the European theatre, opened new horizons for the Peruvian audiences, while his superb interpretations, especially of Shakespeare's plays, set the standard of excellence for the next thirty years. (Personnel and repertory of Civili's and Rossi's companies are given in an Appendix.) (EJG)

### L. H. Quackenbush, "The Other *Pastorelas* of Spanish American Drama."

Traditionally, the *pastorela* was considered a regional dramatic form found in the southwestern United States and Mexico. However, this drama appears in popular performances throughout Spanish America. The staging of the *los pastores* and *los posadas* themes is diverse and colorful, and the treatment of the subject varies from strictly orthodox portrayals to very modern stylized versions. The *Pastorela* structures endure the passage of time and are the popular festive expression of a common culture rather than of any particular nationality. (LHQ)

## Festival de Teatro en Manizales

El próximo festival de Manizales (Colombia) se realizará del 2 al 12 de agosto del presente año, y participarán, aparte de los conjuntos latinoamericanos, grupos de Japón, Uganda, España, Portugal, Polonia y Francia, además del San Francisco Mime Troupe.

**EL TEATRO COMO INSTRUMENTO DE  
EDUCACION EN LATINOAMERICA  
SIMPOSIO**

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