

LATIN AMERICAN THEATRE REVIEW

40/2
SPRING 2007

An Editorial Farewell

Resistance Theatre of Plínio Marcos and Juan Radrigán

A Family Portrait in a play by Marcelo Bertuccio

El Teatro Campesino adapted to Ecuador

An Analysis of Myrna Casas' *Este país no existe*

A Study on Translating Theatre

La culpa la tuvo el tranvía, a new play by Cristina Merelli

Plus interviews with Vargas Llosa and Agustín Meza, homages to Alejandra Boero and Jorge Díaz, reports on festivals and symposia in Cádiz, the Dominican Republic, Montevideo and São Paulo, prizes, book reviews and bibliography, and an index for issues 36.1 through 40.2

LATIN AMERICAN THEATRE REVIEW

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

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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:	2000 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

Carlos Manuel Rivera, “¿Existe la nación puertorriqueña?: *Este país no existe de Myrna Casas.*”

From the 40s to the present, the theatre has served to present an academic debate about the Puerto Rican nation. The existence of Puerto Rico is not limited by the representation of a sovereign state but through cultural homogenization. Myrna Casas' play *Este país no existe* questions this debate by deconstructing the totalizing discourse of nationalism, which has eliminated differences in the society during the era of globalization and the consumer aspects of a spectacle society marked by simulacra. In this play the audience and the readers view the loss of Puerto Rican national values which were addressed in a *Lettered Society*. (CMR, in Spanish)

Brenda Werth, “Performing the Family Portrait in Marcelo Bertuccio’s *Señora, esposa, niña y joven desde lejos.*”

Marcelo Bertuccio's play *Señora, esposa, niña y joven desde lejos* (1998) offers a glimpse at unwieldy memory politics in postdictatorial Argentina through a somber portrayal of family relationships and intergenerational transmission fifteen years after the end of the last dictatorship (1976-1983). The playwright shifts perspective to a new generation to investigate competing memory discourses and the diverse modes of representation that have evolved to express the legacy of disappearance in the national imaginary since the end of the dictatorship. This article borrows from theory on photography, memory studies, and human rights to analyze the effects of unresolved mourning on notions of family identity in postdictatorial Argentina. (BW)

José Salvador Ruiz, “*Las dos caras del patroncito* de El Teatro Campesino y su adaptación al Ecuador.”

This article studies *Las dos caras del patroncito* and its adaptation to Ecuador by the Ollantay theatre group. It argues that the humorous and socio-political elements of *Las dos caras del patroncito* make this chicano piece a “continental” play, one that transcends California and that can be adapted to other countries in Latin America. This article compares both adaptations of the social and political contexts in which they were created as well as the influence of Brecht in the plays. (JSR, in Spanish)

Marcos Antônio Alexandre y Sara Rojo, “Plínio Marcos y Juan Radrigán: Íconos del teatro de resistencia.”

This article shows how, in the darkest period of Latin America (the period of military dictatorships), there was an increased focus on activity critical of the system. It is within that framework of resistance and rupture that the works of Brazilian Plínio Marcos (1936-1999) and the Chilean Juan Radrigán (1937), which we are calling hyperrealist, were born. Through their actions, the characters within the dramatic worlds of Radrigán and Plínio Marcos show us, by analogy, not their personal histories, but rather the history of their people in a particular context, specifically a sector of their societies that generally is not valued by those who uphold power or even by those who are successfully located inside the system. (MAA/SR, in Spanish)

VII Conference on Latin American Theatre Today: Re-Thinking “Latin American” Theatre

Virginia Tech

March 26-30, 2008

The 7th LATT Conference will be held March 26-30, 2008, at Virginia Tech. While abstracts on any aspect of Latin American theatre may be submitted, the general focus of the conference will be the question of the term itself – “Latin American theatre” – and what that rubric has come to mean in cultural, political and geographical terms since the first LATT conference was held in 1982.

In addition to the traditional roundtables, panels and papers, the program will include “mesas” or special working sessions for those who simply want to exchange ideas on diverse topics such as performance, translation and curriculum. Furthermore, “talleres” or workshops will be offered by directors, playwrights, actors, and academics on writing theatre, producing theatre, and staging theatre with university students.

Abstracts and/or proposals must be received by **October 1, 2007**, and must include the following:

- title of the proposed paper or presentation
- participant’s name, academic affiliation, address, telephone number and email address.
- 200-250 word summary of the paper (in English, Portuguese or Spanish)

Papers and presentations may not exceed 20 minutes (8-9 pp., double-spaced). Proposals for workshops must include the expected duration of the workshop in addition to the information stated above for abstracts. We welcome proposals from performance groups or recommendations of performance groups.

All inquiries and correspondence should be directed to:

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