

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Ainslie A. McLees, "Elements of Sartrean Philosophy in *Electra Garrigó*."

Electra Garrigó, by Cuban playwright Virgilio Piñera, was written in the era of the Second World War at the same time that the existentialist movement in Europe was first apparent. This play treats various themes in the same manner that Jean-Paul Sartre does in his dramatic and philosophical works. The impact of Piñera's characterization is the result of this underlying existentialist philosophy. In *Electra Garrigó*, Clitemnestra is the victim of the constant judgment of others as are Sartre's characters in *Huis Clos*. Orestes discovers his freedom through the murder of his mother, his definitive act in Sartrean terms. Electra, a passive character, is defined only in terms of her interpersonal relationships. On two continents the same growth of ideas—inspired by the desire of authors to participate in the political life of their countries and to encourage change through literary presentations—manifested itself. (AAML)

Myron I. Lichtblau, "A Novelist Turns to Drama: Manuel Gálvez' *Calibán*."

At intervals throughout his career as a novelist, the Argentine Manuel Gálvez tried his hand at drama, although without real interest in the genre. In 1933, shortly after publishing the first two novels on the dictator Rosas, Gálvez wrote *Calibán: tragi-comedia de la vida política*. Although the work is unimportant in considering Gálvez' contribution to literature, it is significant as still another example of his adamant defense of force in Latin American government. Gálvez' position is that extreme force is morally justifiable as a means of achieving a worthwhile goal. The play uses the symbolic figures of Calibán and Próspero to dramatize this ideology. (MIL)

Joseph F. Vélez, "Una entrevista con Emilio Carballido."

Carballido explains that his realistic plays are not *costumbrista*. He discusses the public taste, with particular reference to a possible association of myth with fantasy; he doubts that the popular taste runs to fantasy and points out the realistic character of television melodrama. He explains why he considers contemporary Spanish theatre poor, and why the committed playwright is better off in Spanish America than in Spain. (JSB)

Sylvia J. Brann, "El fracaso de la voluntad en las comedias de Luisa Josefina Hernández."

To define the rôle of free will in the lives of her characters, Luisa Josefina Hernández presents individuals in moments of crisis, trapped in the webs that they have spun, forced to choose their destinies from among existing possibilities in the worlds that they have already selected. Success or failure is determined by the manner in which problems are confronted, as characters seek a better world through understanding, forgiveness, self knowledge, and communication. Those who risk all often triumph; others, as those presented in this study through the plays *Los frutos caídos*, *Afuera llueve*, *Los huéspedes reales*, *El ambiente jurídico*, and *La hija del rey* continue their apathetic, indecisive lives in a constant evasion of reality, condemned to the repetition of futile acts. (SJB)

Bruno A. Podestá, "Teatro Nacional Popular."

Podestá interviewed Alonso Alegría on two occasions in May, 1973, regarding Peru's new Teatro Nacional Popular. Alegría explains that the TNP will be a new kind of theatre, but not "experimental" in the usual sense. It will attempt to reach the people as other popular media have reached them, but with the flesh-and-blood factor that is peculiar to theatre. The means are not yet clear. TNP is also ideologically oriented—leftist in general, but with no more specific commitment. It will reflect the government position so long as the government is a popular one, because TNP's basic allegiance is to the Peruvian people. (JSB)

Nicolás Kanellos, "Mexican Community Theatre in a Midwestern City."

Discussion of Spanish-language theatre among Mexican Americans has focused almost exclusively on the rural religious folk plays and on the combative, largely improvisational Chicano plays. Little attention has been given to the activities of Spanish-language theatres in urban communities. These urban community theatres, offering amateur and semi-professional productions of modern Spanish and Mexican plays, were very active in the 1920's, disappeared with the Depression, and reappeared after the Second World War. This study examines one such group, the "Cuadro Dramático" of the "Círculo de Obreros Católicos 'San José,'" which was particularly active in the East Chicago, Indiana area in 1926-1929. The nature of the community served by this group, the scope of the group's artistic accomplishment, and the cultural impact of theatre on the community are described and assessed. (MJD)

Primer Festival de Teatro Latinoamericano

Under this title the Spanish Theatre Repertory Company (138 East 27th Street, New York 10016) announces a festival of Latin American theatre during the 1973-74 season. The entries are: *Electra Garrigó* by Virgilio Piñera (Cuba), directed by Silvia Brito, September 27-October 28; *La valija* by Julio Mauricio (Argentina), directed by René Buch, October 12-28; *Esta noche juntos, amándonos tanto* by Maruxa Vilalta (Mexico), directed by René Buch, after November 10; and *Nada que ver* by Griselda Gambaro (Argentina), directed by George Dal Lago, after November 18. *La valija* marks the New York debut of actress Amelia Bence. (GW)

In the Spring 1973 (6/2) issue, we published the first half of an article by Enrica Glickman entitled "Italian Dramatic Companies and the Peruvian Stage in the 1870's." Regrettably, we have had to postpone the publication of the second half of this article, which was to have appeared in this issue, until Spring (7/2). Our apologies to Professor Glickman.

Texas A and I University

More news about *La fiaca* with which we premiered our drama department's venture into Spanish language theatre. We were invited by the Universidad de Nuevo León as a special guest at their Concurso Teatral to perform *La fiaca* by Ricardo Talesnik (Argentina) in the Aula Magna on August 19, 20, 1973. This has opened up an exchange tour program, with the Universidad de Nuevo León coming to Texas A&I to present *La orgía* by Enrique Buenaventura on November 28 and 29. We will in turn go to Monterrey to present *Historias para ser contadas* and *Milagro en el mercado viejo* of Osvaldo Dragún (Argentina) in April in Spanish and in English (my translation).

The Texas A&I Drama Department is planning a tour of Dragún's plays in April and May throughout Mexico and Texas. Also, we are helping the Universidad de Nuevo León set up a tour program of *La orgía*. Anyone interested in establishing contact with the Universidad de Nuevo León for future tours should get in touch with their coordinator, Sr. Guillermo Vergara Alvarez at Juárez 417 Sur, Desp 103, Monterrey, Nuevo León, México.

Joe Rosenberg
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