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Abstracts

Kindergarten, A New Play by Egon Wolff Margaret Sayers Peden

Kindergarten (1976) is the first play written by Egon Wolff in six years. In it dramatic tension evolves from the shifting relationships among the three elderly members of the Sánchez-Uriarte family, the play's only characters. The false stability of periods of uneasy truce and outright warfare between the two brothers is first interrupted and then permanently altered by the arrival of their sister. Family dominance is tested through resumption of the roles of their childhood games. This latest drama by Wolff underscores themes that become more apparent with each play: his preoccupation with the threat an "outside" world poses to the "inside" world, an idea or abstraction paralleled in the physical world of his characters. (MSP)

El teatro en Buenos Aires en la época de la emancipación (1810-1820) Oscar F. Urquiza Almandoz

A través del panorama de las obras teatrales representadas en la década 1810-1820 surge con claridad el esfuerzo realizado para lograr la adecuación entre el teatro de Buenos Aires y la situación política de las Provincias Unidas del Río de la Plata. El teatro porteño de los primeros años del período revolucionario no presenta variantes de importancia con el de la época hispánica sino la mutación a un teatro militante se produjo durante la segunda mitad de la década. Un melodrama representado en 1812 preanuncia la mutación definitiva que se nota en 1816 en que se produjeron varios dramas con tema revolucionario. De 1817 en adelante, la renovación de contenidos (si no de las características formales) se hizo cada vez más evidente y en los años de la década subsiguiente, el tema de la libertad americana continuó inspirando nuevas piezas teatrales. (BHR)

Existential Irony in Three Carballido Plays Karen Peterson

The three plays of Carballido's trilogy *Medusa*, *Teseo*, and *Las estatuas de marfil*, while exploring the possibilities of whether a person can avoid certain circumstances, offer three variations on the existential theme of freedom as action. A correspondence can be seen between these plays and Sartre's *Les Mains sales* and *Huis Clos*, not only in the characters' attempts to escape their circumstances through role adoption, but also in the existential irony which Carballido incorporates in his trilogy through the use of metaphorical plot and of symbol. The circumstantial irony of *Les Mains sales*, *Medusa* and *Teseo*, the symbolism of *Medusa* and *Huis Clos*, and the irony of game and role in *Las estatuas de marfil* all point to the fact that man may not escape his circumstances in his choices. (BHR)

La función de la imaginación en las Coronas de Rodolfo Usigli Roberto R. Rodríguez

The antihistoric trilogy of *Corona de sombra* (1943), *Corona de fuego* (1960), and *Corona de luz* (1963) represents the intention of Rodolfo Usigli to present a new perspective, focused from the present, against the backdrop of historical tradition. This new approach, in dealing with the social, political, and religious past of Mexican history, is reenacted by the author recalling facts in conjunction with his imagination. *Corona de fuego* represents the military conquest, the clash between two cultures, the unjust death of Cuauhtémoc, and his rise to the position of national hero; *Corona de luz* dramatizes the spiritual conquest with the apparition of the Virgin of Guadalupe, this miracle unifies the country through an act of faith; *Corona de sombra* presents the conflict, over a century ago, between the Mexican people and a foreign ruler, Maximilian of Austria. Maximilian is characterized as a good man who wants the best for México, and who helps, without knowing, the unification of a divided nation that felt threatened by outside intervention. The *Corona* trilogy depicts Usigli's struggle to create a Mexican theatrical tradition with which to express the consciousness of a national spirit. (RRR, in Spanish)

Chicano Agit-Prop: The Early *Actos* of El Teatro Campesino

Jorge A. Huerta

Now in its twelfth year, Luis Valdez's Teatro Campesino continues to be the leading Chicano Theatre company and one of the foremost political theatre collectives in the United States. The group's early work was closely aligned with Cesar Chavez's farmworker's union, and thus Valdez created improvisational skits which he termed *actos*, in order to most effectively express the problems of the farmworkers. The group's published *actos* provide a chronological survey of the various topics addressed between 1965 and 1971. Beginning with *actos* which related directly to the farmworker, the group left that rural struggle to encompass such problems as education, assimilation, and the war in Vietnam. These early *actos* continue to be the foundation of later Chicano theatre groups' works and provide the inspiration and model for continued theatrical expression of the problems, frustrations and hopes of the Chicano. (JAH)