LATIN AMERICAN THEATRE REVIEW

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

Editor
Stuart A. Day

Associate Editors
Jacqueline E. Bixler, Vicky Unruh

Book Review Editor
Paola Hernández

Assistant Editors
Danny Anderson, Jill Kuhnheim, Cacilda Rêgo,
Paul Sneed, Yajaira Padilla

Editorial Assistant
Regan Postma

Publisher
Center of Latin American Studies
The University of Kansas
Elizabeth Kuznesof, Director

Subscription information: Individuals, $25.00 per year. Institutions, $65.00 per year. Most back issues available; write for price list. Discount available for multiyear subscriptions.

Please send manuscripts (in MLA style) and other items to be considered for publication directly to Dr. Stuart A. Day, Editor, Latin American Theatre Review, Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2166 USA. (day@ku.edu). Manuscripts should be sent as an email attachment when possible. Please send book reviews to Dr. Paola Hernández, Department of Spanish and Portuguese, University of Wisconsin, 1018 Van Hise Hall, Madison, WI 53706 USA.

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.

Manuscripts accepted for publication should be sent as an email attachment along with an abstract of 100-125 words in English. Limitations of space require that submissions conform to the following:

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.
Contents

“La Pista 4’s Cadáveres: Radiophonics and the Argentinean Staging of Disappearance”
  Jean Graham-Jones ........................................................................................................ 5

Apaches de Víctor Hugo Rascón Banda: identidad y representación del septentrión entre indios y mexicanos
  Rocío Galicia .................................................................................................................. 17

La manzana de piedra de Albalucía Ángel entre “Barbazul” y el desmantelamiento de paradigmas patriarcales
  Lucía Garavito .................................................................................................................. 41

Recuerdos en el espejo: memoria, ideología y agencialidad en Los cuentos de final y Alfonso y Clotilde de Carlos Manuel Varela
  Christopher Kark ............................................................................................................. 61

Regreso del pasado: Madame Lynch y el imaginario paraguayo
  A. Gabriela Ramis ........................................................................................................... 81

Acting Women: Gender Roles in Ana Istarú’s Hombres en escabeche, Elena Garro’s La señora en su balcón, and Carmen Boullosa’s Cocinar hombres
  Elaine M. Miller ............................................................................................................. 103

Nezahualcóyotl / ecuación escénica de historia y tiempos: Entrevista con Juliana Faesler
  Rocío Galicia .................................................................................................................. 121
Se otorga III Premio de Teatro Latinoamericano
George Woodyard (2008) al cubano José Luis García
Laurietz Seda .................................................................129

Noche Cubana (Sainete)
José Luis García ...............................................................133

A Bi-National Celebration of Contemporary Mexican Theatre
November 12-15, 2008 – El Paso, Texas
Timothy G. Compton ..................................................169

XXIII Festival Iberoamericano de Teatro de Cádiz 2008:
Puente cultural entre Latinoamérica y España
Miguel Ángel Giella ......................................................177

Octavo Festival de Teatro Político en Minnesota
Carlos Vargas-Salgado ..................................................187

Festival Transteatral en Praga
Daniel Vázquez ...........................................................195

The Lark Theatre’s US-México Word Exchange
Patricia Ybarra ...........................................................199

Book Reviews .............................................................205

Bibliography ...............................................................217
Abstracts


Post-dictatorship Buenos Aires performance of disappearance has largely relied upon mimetic embodiment. One striking exception is La Pista 4’s late 1990s Cadáveres, based on six poems by Néstor Perlongher, performed in a wide range of venues, and described in the production handbill as “kind of a radiphonic piece; like one of those we’ll never hear on FM.” In seeking alternatives to representing the absent-yet-present bodies of the disappeared, the production revisited three cultural phenomena of Argentinean redemocratization: post-post-avant-garde poetry, the theatrical staging of disappearance, and FM radio. The result not only materially resituated the performance of disappearance but also constructively responded to the tyranny of the visual in contemporary cultural production. (J G-J, Article in English)

Rocío Galicia, “Apaches de Víctor Hugo Rascón Banda: identidad y representación del septentrión entre indios y mexicanos.”

This study, following the theoretical work of Homi Bhabha, analyzes Apaches by Víctor Hugo Rascón Band as a discourse of the alterity and representation of indigenous peoples. The intention is to unveil the identitarian uncertainty of conquerors and conquered, as well as the ambivalence of colonial discourse, which is manifested when the “native” becomes an object of scorn, but also of desire. The dramatic progression of the play is explained in terms of the action of seeing — seeing in the Other and seeing oneself. In this sense, the problematic representation of Apaches in the ethno-social constructions of Mexico in the Nineteenth Century is brought to the fore. What role did these indigenous people play in the creation of national sovereignty? How was the transitory territory of the Apaches understood in Mexico? (RG, Article in Spanish)

Lucía Garavito, “La manzana de piedra de Albalucía Angel: entre “Barbazul” y el desmantelamiento de paradigmas patriarcales.”

La manzana de piedra, an unpublished play by Angel, fits into the category of texts that explore “writing beyond the ending” (Rachel Blau DuPlessis). It unmasks and deconstructs cultural forms responsible for women’s oppression while reformulating a new feminine subject, free of the constraints imposed by family, community and tradition. “Barbazul” and the forbidden chamber motif provide the subtext for the exploration of domestic violence as experienced by women generation after generation. Virginia Woolf’s room of one’s own, on the other hand, represents for Angel the possibility of a transgressive, creative and critical space where women can propose their own way of being and doing in today’s world. (LG, Article in Spanish)
Christopher Kark, “Recuerdos en el espejo: memoria, ideología y agencialidad en Los cuentos del final y Alfonso y Clotilde de Carlos Manuel Varela.”

The restrictions imposed on the Uruguayan theatre community during the military dictatorship between 1973 and 1985 prohibited direct references to the country’s political situation. As a result, playwrights of the era developed a technique that Carlos Manuel Varela terms “hallucinatory realism,” which masks subversive content through ambiguous wording, allegory and appeals to memory meant to be understood by the audience and escape censorship. Using recent theoretical writings on ideology, cultural memory and Judith Butler’s notion of “agency,” this paper asserts that two plays by Varela — Los cuentos del final and Alfonso y Clotilde — embody this technique both as texts and as a means of preserving public discourse, thereby exceeding the regime’s limits of power. (CK, Article in Spanish)

A. Gabriela Ramis, “Regreso del pasado: Madame Lynch y el imaginario paraguayo.”

In the context of historical revisionism that characterized Latin American theater in the last two decades of the twentieth century, Milton Schinca wrote Madame Lynch (1989). This essay looks at two political readings of Lynch’s marginality in Paraguayan society, and of her relationship to power as a way of highlighting social constructs. It does so by analyzing the deliberate emphasis of the material conditions of Elisa Lynch, the function of her body, her use of visual and linguistic signs, the tension between power and marginality, and how monologues work as an attempt to deconstruct the patriarchal view of Madame Paraguay. This leads to a reading of the playtext as an attempt to reconsider Uruguay’s responsibility in the War of Paraguay (1865-1870). (AGR, Article in Spanish)

Elaine M. Miller, “Acting Women: Gender Roles in Ana Istarú’s Hombres en escabeche, Elena Garro’s La señora en su balcón, and Carmen Boullosa’s Cocinar hombres.”

Ana Istarú’s Hombres en escabeche (2000) combines humor and serious commentary to break down the binary division of gender roles in Costa Rican society. This essay explores key commonalities in this play and Mexican playwrights Elena Garro’s La señora en su balcón (1963) and Carmen Boullosa’s Cocinar hombres (1987). The three plays develop metaphors involving food to express the confining roles traditionally assigned to women and to eventually transform them into acts of creative independence. Although the decisive actions taken by the female protagonists, who are conscious of the performative nature of gender and refuse to play the roles assigned to them by patriarchal culture, and their approach to calling for social changes vary, all of these plays conclude with their empowerment. (EMM, Article in English)