

Theatre Symposium at Marquette

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The Department of Foreign Languages and Literatures at Marquette University hosted a symposium entitled "Alienation and Revolution in Modern Latin American Theatre," March 27-29, 1980. A highlight of the conference, which was co-sponsored by the Center for Latin America, University of Wisconsin-Milwaukee, was the presence of Emilio Carballido. His lecture on the general theme of the symposium was at once illuminating and timely.

Marquette's symposium featured nine sessions moderated by Leonor Andrade (Mount Mary College), Robert Lima (Pennsylvania State University), and Armando González-Pérez, David Herzberger, Michela Montante, Georgia Papanastos, William Ratliff, S. Samuel Trifilo, Barry Velleman, all of Marquette University. The titles of the papers read will give some indication of the scope, as well as the temper and tone of the symposium: Nola Kortner Aiex (University of Illinois-Urbana), "Oswald de Andrade's *O Rei da Vela*"; Ana Luiza Andrade (University of Texas-Austin), "A neo-Marxist Analysis of Athayde's *Dona Margarida*"; María-Paz Aspe (Fordham University), "*La pasión según Antígona Pérez* o la revolución feminina"; Fernando Burgos (University of Florida), "*No hay isla feliz: Una perspectiva crítica de la alienación y el individualismo*"; Joanna Courteau (Iowa State University), "*As Mãos de Eurídice: A Study in Alienation*"; Michele S. Davis (Ohio State University), "Dos aspectos de la mujer en contra de la sociedad"; Eleanore Maxwell Dial (Iowa State University), "The Impact of Brechtian Aesthetics on Aguirre, Dragún and Ibarguengoitia"; Jorge Febles (College of St. Teresa), "La alienación del dictador en *Ojos para no ver*"; Enrique A. Giordano (Barnard College—Columbia University), "Pánico y alienación en el teatro de Jodorowsky"; Yara González-Montes (University of Hawaii at Manoa), "Joaquín Murieta en la encrucijada de la alienación y rebeldía"; Linda E. Haughton (University of Wisconsin-Milwaukee), "Two Modes of Alienation in the Theatre of Maruxa Vilalta"; Roberto Herrera (Central Michigan University), "El tema de la libertad en dos obras patrióticas de José Cid Pérez"; Andrea G. Labinger (University of Notre

Dame), "Alienation, Age and the Artist in Usigli's *Los viejos*"; Monica J. Lemaitre (Ohio Wesleyan University), "Revolution and Alienation in Fuentes' *Todos los gatos son pardos*"; Leon Lyday (Pennsylvania State University), "A Wolf in Sheep's Garb: The Theatre of Manuel Galich"; Magda Maureira (University of New Mexico), "*Los invasores* de Egon Wolff"; Janice K. McAleer (University of Wisconsin-Madison), "Alienation and Theatricality in the Plays of Griselda Gambaro"; Matías Montes-Huidobro (University of Hawaii at Manoa), "Crisis y rebeldía: Polifonía de signos escénicos dentro del contexto histórico"; Robert J. Morris (Texas Tech University), "César Vallejo and His *Teatro Proletario*"; Carolyn Morrow (University of Utah), "José Agustín's *Círculo vicioso*: Alienation in *Onda* Literature"; Silverio Muñoz (University of Maryland), "Alienación y revolución en el teatro latinoamericano contemporáneo: *El apartamento* de René Marqués"; Erminio G. Neglia (University of Toronto), "La *conscientização* de Paulo Freire y su aplicación al teatro"; Janis L. Pallister (Bowling Green State University), "Daniel Boukman: Literary and Political Revolutionary"; Rosalea Postma (Cornell University), "Structural and Thematic Alienation in Gambaro's *Información para extranjeros*"; Orlando Rodríguez Sardiñas (Dade Community College), "Texto del teatro cubano contemporáneo en el contexto revolucionario" (read *in absentia* by Jorge Rodríguez-Florida, Chicago State University); Bernardo Valdés (Iowa State University), "La trayectoria revolucionaria en la literatura cubana: El teatro como vehículo revolucionario"; Marilyn Wilkie (Cornell University), "*Los siete contra Tebas* as Political Allegory"; Daniel Zalacaín (Northern Illinois University), "El personaje 'fuera del juego' en el teatro de Griselda Gambaro."

As a part of the symposium, Marquette University faculty and students performed two one-act plays: Sergio Vodanović's *El delantal blanco*, directed by Armando González-Pérez, and Matías Montes-Huidobro's *The Guillotine* (English version by Francesca Colecchia and Julio Matas), directed by John Dial, Marquette University. At Friday evening's performance, Matías Montes-Huidobro discussed the two plays. His sound and absorbing analysis of the two works was much appreciated by the audience.

As a related event, Teatrillo, the theatre division of Contemprha (Contemporary Hispanic Arts Consortium) started a scheduled ten-performance run of Argentine playwright Luis Arata's *Variations on a Breakfast*. The dramatist, currently the artistic director of Teatrillo, directed the production.

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