

Theatre Seasons and Festivals

CARACAS, VENEZUELA NOVIEMBRE 1966-FEBRERO 1967 TERCER FESTIVAL DE TEATRO VENEZOLANO

FECHAS	TÍTULO	AUTOR	DIRECTOR	COMPANÍA	DOMICILIO
3- 6 nov 66	En el umbral del deseo	Juan Ramón Soler	Enrique Alvarez	Teatro Nacional Popular	Caracas
10-13 nov 66	¿Quién asume la responsabilidad?	Andrés Martínez	Ligia Tapias	Pequeño Teatro de Ensayo del Ateneo de Caracas	Caracas
17-20 nov 66	El silencio del señor	Arturo Usíar Braum	Guillermo Montiel	Teatro "Leoncio Martínez"	Los Teques, Estado Miranda
24-27 nov 66	La fiesta de los moribundos	César Rengifo	Alfonso López	Organización de Arte Teatral de la Casa de Italia	Caracas
1- 4 dic 66	Antfelo, o El fracaso de la justicia	Juan J. Jiménez	Ildemaro Mujica	Teatro Universitario de la Universidad de los Andes	Mérida, Estado Mérida
8-11 dic 66	La noche moribunda	Gilberto Pinto	Gilberto Pinto	Teatro del Duende	Caracas
15-18 dic 66	Torta de bodas	Jean Zune	Alicia Alamo	Teatro de Bolsillo del Centro Venezolano-Francés	Caracas
12-15 ene 67	Los hombres de los cantos amargos	César Rengifo	César Rengifo	Grupo Escénico de Caracas	Caracas
19-22 ene 67	Se solicita asilado	Luis Gerardo Tovar	Paúl Antillano	Compañía de Comedias "Paúl Antillano"	Caracas
26-29 ene 67	El gentilmuerto	Manuel Trujillo	Luis Márquez Páez	Grupo Teatral Los Bucaneros	Caracas
2- 5 fev 67	Experimento No. 1	Miguel Torrence —Guionista—	Eduardo Moreno	Asociación Carabobefía de Arte Teatral	Valencia, Estado Carabobo
9-12 fev 67	La cueva	Alejandro Lasser	Romeo Costea	Teatro Compás	Caracas
16-19 fev 67	La otra historia de Hamlet	Humberto Orsini	Humberto Orsini	Teatro Estudio 67	Caracas
23-26 fev 67	Los ángeles terribles	Román Chalbaud	Román Chalbaud	Teatro Ateneo de Caracas	Caracas

PONCE, PUERTO RICO

1967

SEGUNDO FESTIVAL INTERNACIONAL DE TEATRO

FECHAS	TÍTULO	AUTOR	DIRECTOR	COMPANÍA
26-28 ene	La carreta	René Márqués	Alberto Zayas	
2- 4 feb	El fabricante de deudas	Sebastián Salazar Bondy	Alberto Zayas	
10-11 feb	Las armas y el hombre	George Bernard Shaw	Myrna Casas	
17-18 feb	Montserrat	Emmanuel Robles	Andrés Quiñones Vizcarrondo	
24-25 feb	Vestir al desnudo	Luigi Pirandello	Leopoldo Santiago Lavandero	
1- 3 mar	Un tranvía llamado deseo	Tennessee Williams	Dean Zayas	
8-10 mar	Coppelia	Music: Delibes	Choreography: Saint Leon	Ballets de San Juan
15-17 mar	¿Quién le teme a Virginia Woolf?	Edward Albee	Alberto Rodríguez	
22-24 mar	Mi señora	Rechani Agrait		

MEXICO

1967

TEMPORADA TEATRAL

ESTRENO	TÍTULO	AUTOR	DIRECTOR	TEATRO	OTROS DATOS
2 feb	Los jóvenes asoleados	Antonio González Caballero	Miguel Córcega	Reforma	comedia musical
13 feb	Enanos	Alfonso Pallares	Alejandro Jodorowsky	La Casa de la Paz	
3 mar	La muerte de un soltero	Margarita Urueta	Alejandro Jodorowsky	Jesús Urueta	monólogo
3 mar	Juan Derecho, El derecho de crecer	Antonio Ferrer	Manolo Fábregas	Manolo Fábregas	espectáculo a go-go
25 mar	Seis chicas para un pent-house	J. de Armiñán	P. Marcelo	Principal	adaptación de Gary Cafner
7 abr	Loa a El divino narciso	Sor Juana Inés de la Cruz	Jebert Darién	La Plaza de las Tres Culturas (Tlatelolco)	reposición
12 may	Los lunes salchichas	Rafael Solana	José Antonio Brillas	Milán	
26 may	Los argonautas	Sergio Magaña	José Solé	Jiménez Rueda (INBA)	Premio Ruiz de Alarcón 1967
15 jun	Las tentaciones de María Egipcíaca	Miguel Sabido	Miguel Sabido	Pinacoteca Virreinal	adaptación de poemas
7 jun	Popol Vuh	Luisa Josefina Hernández	Fernando Wagner	Teatro del Bosque	versión dramática del libro de los mayas
23 jun	Malditos	Wilberto Cantón	Rafael Banquells	Virginia Fábregas	
14 jul	La galería del silencio	Hugo Argüelles	Gilbert Amand	Granero	
18 jul	Los arrieros con sus burros por la hermosa capital	Wilibaldo López	Wilibaldo López	Jiménez Rueda (INBA)	Premio "B" Festival de Primavera del INBA
22 jul	Sobre los orígenes del hombre	Eduardo Rodríguez Solís	José Manuel Alvarez	Jiménez Rueda	Premio "C" Festival de Primavera del INBA
4 ago	Las voces	Federico Steiner	Juan Manuel Corrales	Coyoacán	

MEXICO

1967

TEMPORADA TEATRAL

ESTRENO	TÍTULO	AUTOR	DIRECTOR	TEATRO	OTROS DATOS
11 ago	Donde los árboles	Jorge Esma	Jorge Esma	Jiménez Rueda (INBA)	
13 sep	Esta cosa de vivir	Francisco Fe Alvarez	Lya Engel	Comofort (Centro de Experimentación Teatral de INBA)	
14 sep	Falta un metro para la Olimpiada	Antonio Ferrer	Manolo Fábregas	Manolo Fábregas	musical
20 sep	La caja negra	Alejandro Cantú Leal	Mariluz Salinas S.	Coyoacán	
21 sep	Te juro Juana que tengo ganas	Emilio Carballido	Xavier Rojas	Granero	farsa
13 oct	Con la frente en el polvo	Luis G. Basurto	Rafael Banquells	Ofelia	
15 oct	La mordida	Tino Mena	Jorge Borja		
20 oct	Cinco bikinis para un sordo	Juan García Ordoño	Juan García Ordoño	Milán	vodvil
26 oct	Traspaso marido	Cristina Lesser	Rafael Banquells	Once de Julio	Producida por Los Profesionales
27 oct	Tres en Josefát	Antonio González Caballero	Andrés Cisneros	Coyoacán	
2 nov	Nilo mi hijo	Antonio González Caballero	Luis Aragón	Reforma	
9 nov	La ronda de la hechizada	Hugo Argüelles	Juan José Gurrula	Xola	Patrocinada por IMSS
17 nov	Baby Shower, una fiesta embarazosa	Alfonso Anaya B.	Evita Muñoz Chachita	Jorge Negrete	
24 nov	Una noche de paz . . . y 364 de ipasí, ¡pum!, ¡cuas!	Fernando Luján José Antonio Monsell	Fernando Luján	Principal	comedia musical
2 dic	Navidad en las montañas	Efrén Orozco	Marco Antonio Montero	Teatro del Bosque	adaptación de la novela de Ignacio M. Altamirano
15 dic	Concierto para guillotina . . . y 40 cabezas	Hugo Argüelles	Abraham Oceransky	Tepeyac	

Play Translation Center News

For some years now it has been the hope of certain faculty members at the University of Kansas that there might be established at the University an International Play Translation Center which would maintain files of world dramas and copies of their translations into various languages. The purposes of such a Center would be:

- (1) to collect and preserve printed and manuscript copies of plays,
- (2) to provide materials for the study of the art of translation,
- (3) to stimulate translators to work more in the genre of drama, and
- (4) to make these translations available to interested theatre directors and producers on a loan or purchase basis at little or no cost.

At present, the plan is to initiate the Center by procuring Latin American plays and their corresponding English translations. The second phase calls for the acquisition of translated plays from the Afro-Asian, East European and Soviet, and Middle Eastern theatre worlds, and eventually those from Western Europe. A third phase will involve the procurement of all plays which have ever been translated from one language into another.

Somewhere along the way, perhaps near the final stages of the first phase, we hope to solve the tricky question of the mechanics of lending the translations to potential directors of the plays without infringing on copyright laws, and without making the borrowing process so complicated or expensive that it will discourage rather than encourage users. In about a year's time we hope to be able to announce in these pages the framework of the Center and its policies for lending scripts. In the meantime, however, we would welcome printed, mimeographed, or typed copies of Latin American play translations into English, and American and British play translations into Spanish and Portuguese. Such submissions should be accompanied by a short statement summarizing the plot of the play. As these scripts arrive at the Center they will be catalogued and noted in the *Latin American Theatre Review*. We can guarantee each translator that no copies will be loaned or reproduced without his permission. Those submitting translations should also indicate (1) the bibliographic information of the published play in its original language; (2) the status of the translation—whether or not it is approved by the original author, and its prior or future appearance in print; and (3) the addresses of the organizations or agents holding the rights to publication and performance of the original text and the translation.

The scripts should be sent to the following address:

Play Translation Center
Murphy Hall 356-F
The University of Kansas
Lawrence, Kansas 66044 U.S.A.

Play Synopses

With this issue of the *Latin American Theatre Review* we initiate a section devoted to synopses of recent Latin American play acquisitions at the University of Kansas. We hope these synopses will attract the attention of persons who may be interested in translating Latin American plays into English, or directing productions of them in Spanish, Portuguese, or English on North American stages. Each synopsis will indicate the number of characters and sets involved, and will provide a brief statement about the plot and theme for establishing the essence of the work.

The Editors will welcome review copies of new Latin American plays for this section, and will also happily publish synopses, submitted in English and conforming to the style established herein, from colleagues in the field.

The University of Kansas is in no way responsible for arrangements for permission to translate or perform, but inquiries about the plays themselves may be directed to the Editors, *Latin American Theatre Review*, Center of Latin American Studies, Lawrence, Kansas 66044.

NOSSO FILHO VAI SER MÃE. By Walmir Ayala (Brazil). Rio de Janeiro: Editora Letras e Artes Ltda., 1965. 61 pp. (Comments and introduction by Walmir Ayala.)
3 acts; 4 men, 3 women; 1 interior.

This play deals with a young man's desire to achieve a perfect state of existence by destroying the conventional boundaries between the sexes, and with his mother's struggle to understand him. Otávio has convinced himself that he is going to be a mother and the news of this runs through the town creating a hostile attitude toward the family and causing a crowd of people to gather outside the house. Unknown to his mother Otávio concedes an interview to a reporter of a local newspaper; at this time he states that by having a child he feels he will prove to the world that all men are equal, that there is no physical function which is limited to only one sex, and therefore love should not be limited only to members of the opposite sex. At this point Otávio decides to sacrifice himself to the crowd to save this "misunderstood race" (the homosexuals), but his mother has him taken to a mental institution before he can reach the crowd. The author admits there are homosexual overtones in the play, and in general the play can be considered a well-done defense of homosexuality. (Terry L. Louis)

UN PAROQUIANO INEVITÁVEL. By Hermilio Borba Filho (Brazil). Recife: Imprensa Universitária, 1965. 48 pp. Illustrated by Laerte Baldini.
3 acts; 7 men, 2 women; 1 interior.

This play deals with a family and its mysterious "benefactor." This mysterious stranger, Seu Eneas, arrived at the house for lunch two years ago invited by the father, and since then he has come to lunch every day. The family is in a desperate financial situation because neither the father nor the three sons has a job. One thing for which they can be thankful is that since the arrival of the stranger there has been no death or illness in the house. Seeing their desperate plight the stranger says he has a job for all of them since he plans to convert their house into a funeral home. The mother encourages them to accept in order to have money. The mother and the town finally suspect the true identity of the stranger and he decides he has taken a long enough holiday and will leave the town taking the entire family with him. The personification of death is not new in the theater, but in this play the author has used a contemporary existential setting which adds greatly to the impact. (Terry L. Louis)

YO TAMBIÉN HABLO DE LA ROSA. By Emilio Carballido (Mexico). Mexico: Imprenta Madero, S.A., 1966. 74 pp. (9 photos).
1 act; 17 men, 16 women; 3 interiors, 3 exteriors.

Once again drawing upon his abstract and imaginative style, Carballido in this work presents a reality variegated by the subjective interpretation of several characters. The basic, documentable evidence concerns Polo and Toña, youths aged 12 and 14 years, who begin by robbing coins from a telephone booth. After disposing of these, they find themselves in a garbage dump near the railroad, where their attention is eventually fixed on a large cement-filled can. Unable to

lift it, they decide to roll it across the tracks, but when a freight train appears, they spontaneously opt for leaving it on the rails. The train is derailed, its contents looted, and Polo and Toña are jailed for their act. With this background, a professor appears and analyzes the youths' behavior in the sexual terms of Freudian psychology. A second professor analyzes the situation according to a Marxian class struggle. Next, the *locutor* expounds several contradictory hypotheses concerning an analytical approach to a rose, insisting that only one can be true. Finally, the *intermediaria* gives her poetic, almost mystical, version of Polo and Toña's actions. Additional complexities have been provided throughout by personages, such as the *intermediaria*, who intersperse frequent commentary and incidental episodes which help to create for the audience a maximum of interpretive latitude. (Don Schmidt)

OBSTÉTRICA ou O PARTO DOS TELÉFONES. By A. C. Carvalho (Brazil). Rio de Janeiro: Editora Letras e Artes, 1965. 99 pp.

3 acts; 3 men, 2 women, many walk-ons; 1 interior.

The play takes place in an indefinite place in an indefinite future time when telephones have become obsolete—they have been replaced instead by mounted messengers who are usually five days late. One day when Dr. Abóbora and his wife Dona Belinda have invited Padre Bento and Pedro, a law student, to dinner, it is discovered that their servant Cléo is pregnant. Cléo, having been coached by the law student Pedro, blackmails Dr. Abóbora and his son Faustinho for a large sum of "hush money." When the day of delivery comes, Cléo gives birth to twin telephones. Padre Bento baptizes them (62-2043 and 33-2737). The government, however, refuses to connect the telephones and it is only when Dr. Abóbora bribes the government representative and aspiring politician with publicity that the telephones are allowed to be put in operation. Abóbora adopts the telephones and Cléo and Pedro, seeking revenge for the loss of their children, hit on the plan of threatening increased production of telephones to cause inflation. But, before they can voice their threat, the aspiring politician floods the country with imitation telephones in an effort to gain the vote. The play ends with Dr. Abóbora and Dona Belinda receiving their first call on their adopted telephone—a wrong number. A mixture of farce, surrealism, and just plain nonsense makes this play an hilarious social satire with universal and thought-provoking implications. (Celia Richmond)

PARA QUE SE CUMPLAN LAS ESCRITURAS. By Agustín Cuzzani (Argentina). Buenos Aires: Editorial Quetzal, 1965. 93 pp. Illustrated.

2 acts; 11 or 13 men, 3 or 5 women; 1 interior.

This play, which Cuzzani describes as a Gospel in two acts, is a recreation of the Passion of Christ in a modern technological setting, complete with computer and scientists. Four men, Matthew, Mark, Luke, and John witness the events which take place. Peter, Thomas and Kery (Judas of Kerioth) have built a computer, in the form of a cross, which can see into the future. They plan to enter it in an international contest of computers of this type. However, the machine has predicted that this will be impossible since they will turn it over to a man named Manuel who will be destroyed, along with the machine, on April 17. Everything happens as foretold, except that Manuel, in order to preserve his freedom of will, convinces Kery to betray him on April 16. Thus he himself sets the date of his death, not the machine. Three men with machine guns come and gun him down as a public enemy and the audience discovers that these assassins are Matthew, Mark, and John. Here, as in Cuzzani's play *Sempronio*, one notes the warning that a mechanized, scientifically-oriented society is threatening man's freedom to think and act as an individual. (Terry L. Louis)

EL MEDIO PELO. By Antonio González Caballero (Mexico). Xalapa, Mexico: Ficción Universidad Veracruzana, 1966. 94 pp.

3 acts; 3 women, 4 men; 1 interior.

Paz, a hard-working widow who has lost her wealth, still considers herself of the "best" class (*terciopelo*, as she calls it). Because of her pride she will not marry Guadalupe Marcial, a rich rancher (but of the *medio pelo* class) and friend of her brother-in-law, Abundio. Neither will she consent to the marriage of her daughter, Aurorita, to Guadalupe's son, Cristóbal, but wants her to marry a certain charlatan, Doctor Sergio López. Aurorita rebels against her mother by trying to commit suicide and finally succeeds in marrying Cristóbal. She will not allow her mother to live with her and her husband, however, and Paz, rather than be alone, tries to renew her relationship with Guadalupe. But Guadalupe has promised to marry another woman and Paz is left alone with nothing but her pride. Somewhat melodramatic, this play deals with the complicated problems created when one bases his relationships with people on artificial class distinctions. (Celia Richmond)

UNA PURA Y DOS CON SAL. By Antonio González Caballero (Mexico). Xalapa, Mexico: Ficción Universidad Veracruzana, 1966. 105 pp.
3 acts; 5 women, 3 men; 1 scene containing both interior and exterior properties.

Rosa, a somewhat repulsive woman of doubtful reputation who is in love with Tigre, an aspiring boxer, starts the rumor that Lupe, the girl whom Tigre really likes, has been seen with Don Felipe, one of the married men of their rather poor neighborhood in Mexico City. Lupe, whose actions are really above reproach, is consequently abandoned by her fiancé and is practically banished by her parents. Thoroughly discouraged, she gives herself to Tigre, then quits her job and leaves the neighborhood. Don Felipe, abandoned by his wife, Aurora, turns to drink and loses his job. Aurora returns to find her husband completely demoralized and when he does not deign to deny her accusations, kills him in a fit of jealousy. Rosa realizes that she is at fault for everything that has happened and her cronies even begin to accuse her of the actual crime when she is found with the murder weapon in her hand. The play illustrates with a unique mixture of humor, pathos, and passion, the disastrous effects of gossip and slander; its tragedy brings remembrances of *El Gran Galeoto* by the nineteenth-century Spanish playwright, José Echegaray. (Celia Richmond)

SEÑORITAS A DISGUSTO. By Antonio González Caballero (Mexico). Xalapa, Mexico: Ficción Universidad Veracruzana, 1966. 81 pp.
3 acts; 3 women, 2 men; 1 interior.

This play, which takes place in a small town in the state of Guanajuato, Mexico, deals with two orphan sisters and their attempts to catch a husband. Since most of the young men have left town to seek their fortunes elsewhere, the girls are left with very few resources. They decide to rent a room in their house and are thoroughly delighted when Luis, a young bank accountant, arrives from Mexico City and wishes the room. Both of the young women fall in love with Luis, but he merely wants to be friends with them and marries the banker's daughter. María, the younger sister, finally runs away with a circus performer and Luisa, in desperation, consents to marry Don Silvestre, an old friend of her father who was originally secretly in love with the girls' mother. Caballero achieves in this play the rather unusual combination of a very lively humorous element with a strong sense of frustrated sexual and maternal passion such as is seen very often in the plays of García Lorca. (Celia Richmond)

LOS ARGONAUTAS. By Sergio Magaña (Mexico). Mexico City: Imprenta Madero, 1967. 86 pp. (7 photos.)
2 acts; 19 men, 8 women; 1 exterior, varied with props.

Based on Cortés' conquest of Mexico, this "satire in two parts" provides a technically-interesting treatment of the factors leading up to *la noche triste*. Although the basic plot is built around fact, historical episodes *per se* are only incidental to the development of the forces motivating the protagonists, and numerous liberties are taken with historical detail. The stage setting is reduced to a minimum, allowing considerable freedom in the composition of each scene. On the periphery of the main scene are frequent isolated spots in which characters, such as Charles V and Catalina Juárez Marcaida (wife of Cortés), appear simultaneously in widely separated geographical locations, and are able to communicate with one another. In a sometimes-light, sometimes-serious tone, the Conquest's flaunted aspirations of religious conversion and glory are belied by the meaner impulses of lust for gold, sexual license, and racial prejudice. One of the more interesting character studies is that of Malinche, whose treasonous cooperation with Cortés is shown to be the logical result of many abuses suffered at the hands of her own kind. To complement the stage events we have the narrative of Bernal Díaz del Castillo, who, just as the real Bernal Díaz, serves as participant-commentator to the Conquest. (Don Schmidt)

REI ZUMBI. By Antonio Santos Moraes (Brazil). Rio de Janeiro: Editora Leitura S.A., 1965. 67 pp.
3 acts; 10 men, 1 woman, slaves; 2 interiors.

An historical play, this work deals with slavery in Pernambuco, Brazil, during the seventeenth century. The governor of Pernambuco has contracted a band of mercenaries to destroy a community of runaway slaves in Palmares with specific orders to kill their king, Zumbi. To all the slaves of the region Zumbi has become a living symbol of liberty, and the governor realizes that in order to prevent further slaves from joining him and his group it will be necessary to kill him and thus disprove the belief that he is immortal. After two years the soldiers finally bring back the head of Zumbi as proof of his death, but the governor's own house slave, who has been aiding other slaves to escape, flees with a new group of slaves to Palmares, thus following in the footsteps of Zumbi. Although the play is set in seventeenth-century Brazil, the message is a contemporary one, showing that there will always be someone to take a stand against oppression and injustice. (Terry L. Louis)

A TERRA SANGRA. By Antonio Santos Moraes (Brazil). Rio de Janeiro: Editôra Leitura S.A., 1965. 107 pp.

3 acts;

9 men, 2 women;

2 interiors.

A regionalistic drama with the setting in Northeastern Brazil, this play shows the importance of land to the people of this region in a fashion reminiscent of the tales of the Western United States of the last century. The Cabral family learns that Colonel Pedro Roxo, a man of great wealth and political influence, intends to take as much land as he can by whatever means he can. They decide to fight him but the father is killed and on his deathbed he begs his family not to give up the land. The situation is hopeless, however, so the mother decides to withdraw to the city with her two sons, a daughter, and her nephew. Things go from bad to worse and finally the three young men plan the Colonel's death to avenge their father. They achieve their goal but in the process two of them are killed and the third becomes an outlaw leaving the mother and her daughter to recover the land themselves. The two women resign themselves to their lonely fate and begin to plan for a new future on the land which had been the cause of so much bloodshed and heartache. (Terry L. Louis)

CON POLLERA O PANTALÓN MI MUJER ES UN VARÓN. By Juan Carlos Muello (Argentina). Buenos Aires: Editorial Freeland, 1966. 64 pp.

3 acts;

4 men, 3 women;

2 interiors.

This play, subtitled a "comic comedy" is a modern-day slapstick based on mistaken identity, plays on words, female impersonation and a thoroughly ridiculous situation. Juan and Carlos, the main characters, are two unemployed actors on the verge of starvation. (Because of a can label printed in English, they mistakenly eat their landlady's dog's food.) In desperation and after Juan loses to Carlos in a card game to determine their respective fates, Juan poses as Carlos' wife (Juanita) and they get a job as tenant farmers working for Humberto, a daffy inventor whose latest invention is a heated overcoat. Problems mount, of course, when Juan's girl friend appears and Carlos falls in love with Humberto's daughter whose fiancé is in love with "Juanita." All of the couples are eventually paired off correctly, of course, but not without further mix-up and hilarity in this completely improbable but thoroughly enjoyable farce. (Celia Richmond)

EL LOBO EN LA CIUDAD. By José de Thomas (Argentina). Buenos Aires: Ediciones del Carro de Tespis, 1966. 61 pp.

3 acts;

4 men, 4 women;

1 interior.

This play, dealing with a poor but respectable and seemingly happy family of Buenos Aires, discloses their hidden desires and discontent when confronted with the catalyst of sudden riches. Ernesto, the older brother of the family whose husband and father deserted long ago, comes upon a stranger, dying in the street, who gives him a briefcase filled with a fortune in cash. Immediately the routine of the family is interrupted. Ernesto does not go to work, but wanders the streets until late at night pondering his newly-found wealth. He returns home and confronts the family and his fiancée with the fortune. His fiancée, brother, and sister are immediately overjoyed by the news, but Imelda, their mother, demands that Ernesto return the money. Meanwhile Adolfo Woolf, the "dying" man, appears, saying that the family may keep the money if they all agree to it. Imelda, of course, will not agree to keeping the money, so Woolf (*el lobo*—sometime name for the devil) promises the rest of the family a portion of the money if they will each in turn confess their reasons for wanting it. With confessions that horrify themselves and each other, the family "earns" the money but their relationships will never be the same. Imelda, who never gives in, gains the respect of the devil but loses her children. A good blend of humor, suspense, and pathos, plus the insertion of the age-old "visit of the devil" theme into contemporary life makes the play not only enjoyable but timeless, timely, and universal. (Celia Richmond)

Institutional Reports

THE ITUCH IN THE USA

The first visit of this recognized professional theatre company to the United States in January and February of 1968 was a most distinguished and remarkable accomplishment. The Theatre Institute of the University of Chile (ITUCH) sent fifteen of its acting ensemble, two directors, one playwright-actor, one costume designer, one lighting expert, and the director of the Theatre School from the University of Chile, Santiago, to acquaint us with theatre from "down under."

Under the auspices of the University of California and the University of Chile Overseas Program, the ITUCH gave performances at six of the eleven University of California campuses. The Chilean company is one of the first repertory organizations in South America and its artists are well-known throughout Latin America. For this writer, it was particularly gratifying to welcome the visitors since she taught and worked on productions for the ITUCH while in Chile on a Fulbright Research Grant.

The two types of programs offered in Spanish highlighted scenes by Chilean playwrights, and included internationally-known playwrights such as Edward Albee, Arthur Miller and Eugene O'Neill. Scenes from Latin American plays performed ranged from the folkloric A. A. Hernández' *Chañarcillo* (with songs and dances) and the historic Fernando Debesa's *Bernardo O'Higgins* (the adaptation of Donoso's world-famous novel *Coronación* by José Pineda), to the romantic one from G. L. Cruchaga's *The Widow of Apablaza*.

The international scenes selected included *Macbeth*, *Who's Afraid of Virginia Woolf*, *Threepenny Opera*, *Marat-Sade*, *Death of a Salesman*, and *Long Day's Journey Into Night*. On the same program scenes from the classic Spanish repertory were portrayed: *La Celestina*, *The Mayor of Zalamea*, *The Gardener's Dog*, and *Sheepswell*. This broad range and highly sophisticated approach to both the modern and classical drama demonstrated the acting skill and style of this company.

For its second evening's program the beautifully coordinated ensemble offered a Chilean folk comedy: *La Remolienda* (subtitled in English "A Wild Party"). Spoken in the Andean mountain dialect, the play concerns three innocent youths of a mountain village who visit a small town in search of wives. The rustic types meet the girls from the wrong side of the tracks, but their mother, reminiscing on her own past, accepts the choice of her sons and "all's well that ends well." Sieveking is credited with several successful productions of his plays, and his commitment is generally to the lower middle class. Using this material he tries to immortalize the particular Chilean folk tradition and customs so that the conventions of the nineteenth-century folk theatre are not bastardized. He feels that the intellectuality of the middle class makes for a meager dramatic heritage. Boisterous possible and probable incidents in clownish *naïveté* carry the pace set

by the director, Victor Jara, who is also the composer of the folk-ditties for this play.

Performances were scheduled at the different campuses of the University of California for two or three evenings, while in New York they played for eight nights at the Barbizon Plaza Theatre. The reviews were favorable (see the *New York Times*, February 4, 1968). In New York the company was sponsored by the newly-established "Theatre of Latin America" group which received initial impetus by the appearance of the ITUCH.

The advance advertising and press coverage for this significant event was sparse, fragmentary, and by no means reached the Spanish-speaking public in California. While it is true that the University of California exchange was primarily intended for the campuses, it was unfortunate that the community usually supporting such undertakings could not be sufficiently motivated to attend this unique cultural appearance of the Theatre Institute of the University of Chile.

JUANA DE LABAN (University of California, Los Angeles)

PROJECT PACTO: NORTH SALINAS (CALIFORNIA) HIGH SCHOOL

The English and Spanish languages as well as the countries in which they are spoken offer vast cultural heritages; the dramatic literature from these sources is of special interest and value to theatrical work now in progress at North Salinas High School. A pioneer effort, formally called Project PACTO (for Pan-American Community Theatre Organization) and aided by Federal funds, is underway here.

The major aim of the project is to improve the educational opportunity for the student of Spanish-speaking minority origin. The most innovative feature of the project is the use of educational theatre to bridge the cultural disparity between the student from the Spanish-speaking local minority and his fellow from the non-Spanish-speaking local majority.

Begun last year with a bilingual production of *Bodas de sangre* (*Blood Wedding*), this interdisciplinary effort already begins to show desired results. The new presence of many students with Spanish surnames is strong evidence of progress.

Project PACTO will search for excellent scripts in Spanish, particularly those by Latin Americans, but it will continue to consider productions of scripts from Spain in recognition of the historic influence of the mother country's literature in the New World.

The objectives of PACTO are:

- 1) to provide cultural experiences for the Spanish-speaking community (both students and adults),
- 2) to help the English-speaking community (adults and students) learn about and appreciate the Spanish cultural heritage,

- 3) to make Mexican-American students a more integral part of the total school population by providing opportunities for students from both ethnic groups to work together,
- 4) to provide students with language experiences which will improve their use of both languages, and
- 5) to increase the self-esteem of members of the Spanish-speaking community.

By accomplishing these objectives, North Salinas High School—through PACTO—will attack several of the major needs of the Mexican-American community in Salinas, and, indeed, in the entire region.

The educational theatre at North Salinas High School is probably unique in its bilingual approach and in its conscious socio-cultural goals. Available evidence suggests that this theatre company is the only active producer of plays in two languages on a regular basis in this country.

Works in Progress

BURBRIDGE, VIRGINIA (Xavier University)

Article on the Truth-Seeker in Selected Plays of Rodolfo Usigli: Relevance to the Sixties (Mexico).

CID PÉREZ, JOSÉ (Purdue University)

A book, *El teatro hispanoamericano de ayer y de hoy, Historia y antología crítica*, in collaboration with James E. McKinney and Dolores Martí de Cid; for McGraw-Hill Publishing Company.

ELIZONDO, SERGIO (University of Texas)

Authorized translation of Rodolfo Usigli's *El gesticulador* (Mexico).

FERNÁNDEZ, OSCAR (University of Iowa)

A series of articles on Brazilian and Spanish American theatre, treating the theatre as a literary genre and as a social document. These may lead to a book, an introduction to the Brazilian theatre, and to a volume of Brazilian plays.

JOHNSON, HARVEY L. (University of Houston)

Translation with introduction of Villaurrutia's plays (Mexico).

LAMB, RUTH (Scripps College)

Two articles in progress: Egon Wolff: His Theatre Today (Chile); and Emilio Carballido and the Experimental Theatre in Mexico.

LYDAY, LEON F. (Pennsylvania State University)

Article on Antonio Alvarez Lleras and the Colombian Theatre.

SOLÓRZANO, CARLOS (National University of Mexico)

Antología del teatro breve hispanoamericano for Aguilar, Madrid, with works by Dragún, Díaz, Pla, Maggi Ortega, Tovar García, Andrade, Martínez, Cañas, Menéndez Leal, Solórzano, and Garro.

Teatro breve de Carlos Solórzano for Editorial Universidad de Veracruz, Colección Ficción.

SOTO-RUIZ, LUIS (Marquette University)

Translations, in collaboration with S. Sam Trifilo, are available of *Nosotros somos Dios* (We Are God) by Wilberto Cantón (Mexico) and *El color de nuestra piel* (The Color of Our Skin) by Celestino Gorostiza (Mexico). Editions of the two plays as school texts were prepared for publishers Harper and Row and Macmillan.

Works by Students

UNIVERSITY OF GEORGIA

Wilder P. Scott. A Critical Study of the Life and Dramatic Works of Rodolfo Usigli (Mexico). Ph.D. dissertation. To be completed June, 1968. Advisor: Manuel D. Ramírez.

Ellis E. Williams. A Study of the Abnormal Characters in the Early Plays of Rodolfo Usigli (Mexico). Unpublished M.A. thesis, 1966. Advisor: Manuel D. Ramírez.

UNIVERSITY OF IOWA

Grínor Rojo. Introducción al teatro hispanoamericano contemporáneo: La generación de dramaturgos nacidos entre 1890 y 1904. Ph.D. dissertation. To be completed February, 1969. Advisor: Julio Durán-Cerda.

UNIVERSITY OF KANSAS

Channing Horner. The Dramatic Works of Rafael Solana (Mexico). Ph.D. dissertation. To be completed August, 1969. Advisor: George Woodyard.

UNIVERSITY OF OKLAHOMA

D. Patricia Naimi. The Dramatic Works of Roberto Payró (Argentina). M.A. thesis, 1967. Advisor: Lowell Dunham.

UNIVERSITY OF PITTSBURGH

José María Carranza. Situación de Carlos Gorostiza en el teatro argentino actual. M.A. thesis. Advisor: Alfredo Roggiano.

PURDUE UNIVERSITY

Richard A. Hedlund. El teatro de los mayas en Yucatán. Seminar paper. Advisor: José Cid Pérez.

UNIVERSITY OF SOUTHERN CALIFORNIA

Ernesto Barrera. El teatro de Luis Enrique Osorio (Colombia). Ph.D. dissertation. To be completed spring, 1970. Advisor: Hector H. Orjuela.

WASHINGTON UNIVERSITY

Erminio Neglia. La influencia italiana en el teatro del Río de la Plata. Ph.D. dissertation. To be completed December, 1968. Advisor: Ivan A. Schulman.

Nelia O. Singer. *The Works of Luis A. Heiremans (Chile)*. Ph.D. dissertation. Advisor: Ivan A. Schulman.

Conferences and Visiting Professors

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Visiting Professor Sergio Zapata, Stage lighting, from the Instituto Teatral de la Universidad de Chile. Winter Quarter, 1968.

HIRAM COLLEGE

Iberamerican Celebration. *God's Hands (Las manos de Dios)* by Carlos Solórzano (Mexico). Translated by W. Keith Leonard in collaboration with Professor Mario Soria. Director: W. Keith Leonard. Lectures by Frank Dauster (Rutgers University) and George Woodyard (University of Kansas). The playwright will also be present. April 25-27, 1968.

UNIVERSITY OF HOUSTON

Conference: Contemporary Spanish America, April 11-13, 1968.

UNIVERSITY OF PITTSBURGH

Carlos Solórzano, Mexican playwright and historian of Latin American theatre. Lecture on "Lo social en el teatro latinoamericano contemporáneo." April 29, 1968.

SOUTHERN ILLINOIS UNIVERSITY

Dr. Luis Baralt (Cuba), Latin American Drama and Philosophy, 1961 to present. Conference: Contemporary Hispanic American Stage, April 18-27, 1968.

VANDERBILT UNIVERSITY

Visiting Professor Wilson Martins (Brazil), Brazilian Theatre. Summer, 1968.

WASHINGTON UNIVERSITY

Visiting Professor Walter Rela (Uruguay), Latin American Drama. Spring, 1969.

Plays in Performance in the United States

LOUISIANA STATE UNIVERSITY

White Butterfly (Una mariposa blanca) and *The Dangers of Great Literature (Los peligros de la buena literatura)* by Gabriela Roepke (Chile), translated by Thomas and Mary Patterson. Director: Professor Claude Shaver. June 19-20, 1968.

UNIVERSITY OF MISSOURI

The Place and the Time (El lugar y la hora) by Emilio Carballido (Mexico), translated by Margaret Peden. The Readers' Theatre Group. Director: Dr. Frances McCurdy. Spring, 1968.

UNIVERSITY OF NEW MEXICO

Asia and the Far East by Isaac Shocron (Venezuela). American premiere in English in the Rodey Theatre, March 22-24 and 29-31, 1968.

NORTHWEST MISSOURI STATE COLLEGE

Men of Two Worlds by José Cid Pérez (Cuba), translated by Mary Jackson. World premiere, the Drama Production Season of the College. May 22-25, 1968.

PURDUE UNIVERSITY

Su última conquista by José Cid Pérez (Cuba), translated by Professors Kenneth Chastain and Edward Mullen. Director: Professor José Cortina. May 8, 1968.

SOUTHERN ILLINOIS UNIVERSITY

Crown of Shadow (Corona de sombra) by Rodolfo Usigli (Mexico). Translated by Willard Stirling. Director: Randy Wheeler. April 18-21, 1968.

UNIVERSITY OF TEXAS

Susana y los jóvenes by Jorge Ibargüengoitia (Mexico). Original Spanish script taped for television, KLRN community television, San Antonio and Austin, March 19-20, 1968.