

Institutional Reports

CORRIENTES DEL TEATRO LATINOAMERICANO

The third annual Iberamerican Celebration held at Hiram College, Hiram, Ohio, April 11-28, 1968, featured the presentation of Carlos Solórzano's *The Hands of God*, in an English translation by W. Keith Leonard and Mario T. Soria, with stage direction by Professor Leonard. Seminar sessions were conducted by the organizers and the author, and papers were given by Professors John W. Culver (Case-Western Reserve), Frank Dauster (Rutgers), and George Woodyard (Kansas). Also featured were an exhibit of South American native arts and crafts through the courtesy of the Kenneth Millers, and a most exciting collection of the sculpture of Señora Beatriz Caso de Solórzano. At the formal dinner preceding the final performance of the play, Carlos Solórzano, Guatemalan-Mexican playwright and critic, delivered the following remarks about trends in Latin American theatre.

“La segunda guerra mundial con todas sus consecuencias ha venido a enfrentar a los países latinoamericanos con los problemas generales de todos los hombres de la tierra. Al abandonar la visión de asuntos regionales expresados en la creación costumbrista, la literatura latinoamericana, y en especial el teatro, ha cobrado una nueva dimensión que le permite ser traducido a otros idiomas para verse difundido entre nuevos públicos, que aún sin conocer la problemática propia de Latinoamérica pueden advertir en este teatro una originalidad en sus formas expresivas y captar al mismo tiempo los alcances cada vez más universales de su contenido.

“Como autor dramático que ha dedicado buena parte de su tiempo al estudio de esta creación dramática puedo afirmar que es hoy uno de los géneros más vivos de nuestra literatura, no sólo porque recoge las formas de vida exteriores de nuestros países—en la manera tangible y testimonial con que el teatro puede hacerlo—sino porque permite apreciar las diferencias predominantes en la vida de cada país.

“Latinoamérica no puede ser considerada ya dentro de un concepto tan general como el que tuvieron los estudiosos del comienzo de este siglo. Es verdad que como superficie geográfica y como unidad constituida simultáneamente en el curso de la Historia puede haber aún hoy suficientes apoyos para incurrir en ese error, por lo cual resulta indispensable establecer las diferencias que singularizan las diferentes modalidades de nuestra cultura, diferencias originadas en raíces históricas, económicas y políticas diversas y que se hacen patentes en los estilos y formas artísticas y en el teatro, que es el tema que motiva estas palabras, en muy variadas maneras de expresión.

“La conquista de los españoles sobre las grandes culturas imperiales indígenas dio origen a Latinoamérica como realidad misma y configuró la imagen definitiva de países como México, Guatemala, y Perú, pero las inmigraciones de europeos venidos durante los años finales del siglo XIX a las regiones del extremo sur del continente imprimió una fisonomía diferente a países como Argentina, Chile, o Uruguay, al mismo tiempo que la inserción de las culturas africanas en tierras de América Latina daba origen a otros como Brasil, Cuba, y Puerto Rico.

“Esos tres elementos han dado un especial acento a la cultura de estos tres grupos de países, hecho que quedó esclarecido en las dos décadas comprendidas entre la primera y la segunda guerra mundial, cuando todos los pensadores de Latinoamérica se preocuparon por definir los rasgos peculiares de cada país, los signos que rigen el comportamiento de sus habitantes, sus reacciones psicológicas, las respuestas que dan esos habitantes a los estímulos que el mundo contemporáneo les ofrece.

“Y así, en los países del extremo sur encontramos que la modalidad expresionista—heredada de Alemania e Italia, transmitida por los inmigrantes—se acomodó fácilmente a la literatura y en especial al teatro. Pero si el Expresionismo tenía en los países de lengua alemana perfiles de extrema crueldad, en los dramaturgos argentinos, chilenos, o uruguayos aparece atemperado por un humor reprimido, menos agresivo, en suma, fundido con un esperanzado amor por la vida. Las obras dramáticas de los autores de estos países han sido profusamente traducidas y representadas en el mundo entero durante los últimos años. En ellas el escritor se ríe del mundo que habita, lo critica sin demolerlo, lo castiga para entrever un mundo mejor.

“Por otra parte, hay países que no experimentaron el advenimiento de las inmigraciones, entre los cuales los más significativos son México, Guatemala, y Perú. Estos países conservan una ascendrada tradición hispánica pero han descubierto también las raíces de sus grandes tradiciones indígenas, de los imperios azteca, maya, e inca, raíces que enorgullecen a sus descendientes pues en ellas se encuentra muchas veces el fermento de arte más contemporáneo; el descubrimiento permanente de una realidad interior ricamente poblada de imágenes, ante las cuales palidecen las pragmáticas directrices inmediatas del mundo contemporáneo.

“El espíritu místico de España y el sentido mítico de nuestros ancestros indios anima la mejor creación artística de estos países y se hace patente en el teatro, en la permanencia del arte popular siempre vigente; no del folklore que es una simple máscara, sino en el verdadero rostro heredado de nuestros aristocráticos abuelos indígenas, que supieron comprender que la verdadera grandeza del espíritu humano está en la meditación y no solamente en la acción. Así, en los más ambiciosos autores dramáticos de estos países se advierte un concentrado tono filosófico, un aliento ceremonial, una preocupación por trascender los hechos mismos del drama y por encontrar un significado a ese devenir. Y todo esto rodeado por un paisaje intransferible, enunciado en un lenguaje que sólo puede ser dictado por los pueblos que logran reconciliar sus orígenes.

“La conquista española que fue un acto de imposición, es hoy para los escritores teatrales más responsables de estos países una reconciliación, una fusión con sus orígenes indios. Pocas veces, ciertamente, en la historia de la cultura la palabra

"mestizo" ha sido pronunciada con tanto orgullo y tan buena voluntad. Las estructuras de los autos sacramentales o de las comedias juglarescas españolas han sido reanimadas con un nuevo sentido, en el que siempre está presente la visión mágica que las culturas occidentales—agotadas en el racionalismo—buscan hoy en elementos que los países indohispánicos hallan en la diaria sublimación de su propia realidad.

"Un tercer elemento contribuye a integrar esta visión fugaz del Teatro Latinoamericano; el que aportaron los negros venidos durante la época colonial a países como Brasil, Cuba y Puerto Rico. Independientemente de la diversidad ideológica tan opuesta que rige hoy el pensamiento de esos países, hay en su teatro una dimensión común; el sentido orgiástico, vital, que la cultura negra ha transmitido al mundo entero. Y esa dimensión expresada en lengua española ha logrado transfigurar los ritmos verbales, las cadencias de los movimientos escénicos y la visión premonitoria de los acontecimientos dramáticos.

"Sé que no estoy hablando sólo ante un público formado por especialistas del teatro. Mis palabras en esta ocasión sirven solamente para trazar un esquema de preocupaciones humanas y no de corrientes literarias. Ahora quiero limitarme a este trazo porque sé que Hiram College, con Mario Soria y Keith Leonard, piensa continuar anualmente con esta Celebración Iberoamericana, gracias a la cual mi esposa y yo debemos el honor y el placer de estar aquí con ustedes esta noche. Con el tiempo podrán ustedes comprobar estas afirmaciones, dichas aquí esquemáticamente, y que serán más evidentes al contemplar las obras sobre el escenario. Agradezco a todos sinceramente su consideración, su cordial acogida y su hospitalidad y sólo puedo decirles, desde el fondo de mí mismo, muchas gracias."

CARLOS SOLÓRZANO

SBAT: FIFTY YEARS OF DEDICATION TO BRAZIL'S THEATRE

On September 17, 1967, the Sociedade Brasileira de Autores Teatrais celebrated its fiftieth anniversary, marking a half-century of activity directed toward the promotion of theatre arts in Brazil and to protecting the rights of authors. In Latin America, where the histrionic road has been a most rocky one, performing groups and organizations have usually been ephemeral, hardly emerging from incubation before they vanish into oblivion. Thus, merely to survive over such a span of years would be quite an accomplishment in itself. However, SBAT's claim to recognition goes far beyond that, for not only has it maintained itself on the scene, despite tribulations and disheartening periods of limited progress, but it has made significant gains, thus adding the satisfaction and luster of fulfillment to its well-earned reputation for effort.

In the Americas the early years were indeed skimpy in theatrical activity. The young nations of the hemisphere, by necessity, had their energies sapped by the heavy demands made by colonization and the struggle for survival. In such circumstances the arts tended to go begging. When the pen was applied in occasional thrusts of creation, it ranged from regionalistic, documentary-like prose, in

which local expression and pride blended with resurging nationalism, to the other extreme of the poet of the "Ivory Tower," often so remote from the realities and problems of his day. And through it all the theatre, more often than not, took a back seat, there being in the Bard of Avon's words "no play, to ease the anguish of a torturing hour." Such works as managed to reach the boards were often from outside, even translations, where the preference of producers and the public seemed to lie. These conditions, together with the rather unsavory reputation the stage had in earlier days, did not encourage the emergence of national dramatists. Howard Taubman, speaking of the theatre in general and of the early attempts in this country in particular has said, "For an institution whose business is the dissemination of pleasure, the theatre has had trouble, despair and disaster as its frequent companions. The triumphs and joys always are outnumbered by the fiascos and miseries, and as it is now in these United States, so it was in the beginning in the colonies—only worse."¹

In Brazil, much of what has been said above was also true and José de Alencar, Machado de Assis, and more recently Rachel de Queiroz were among the talented national writers whose plays were not well received and who retreated to their haven of novelistic prose. Nor did it help matters that the Brazilian, quick to defend what is his against outside criticism, was often himself merciless in speaking of his own arts and of the theatre in particular. At times he was more than justified. In general, however, with limited knowledge and acquaintanceship, he was merely repeating uncomplimentary phrases carried over from earlier years. Sílvio Romero, literary historian, admitted his own failings here and pointed out the need for a good history of his country's dramaturgy.

Some Brazilians, like João Caetano, the actor and producer, and Artur de Azevedo, the prolific writer and impresario, fought long and persistently in the past century trying to establish a truly Brazilian theatre, to enhance its reputation, to educate the public and gain its support. But the task was herculean. The ever-constant theme of man in crisis is paralleled by the almost perennial case of the theatre. The most significant dedication and contribution in Brazil toward remedying this situation has been that of its Sociedade Brasileira de Autores Teatrais (Brazilian Society of Theatre Writers) and this organization, more than any other in its country, has experienced what one writer called "the glare and grief of the stage."

On a dark, rainy day, September 27, 1917, with Rio de Janeiro's playhouses limited to eight, and only two presenting works by Brazilian writers, a group of thirteen met to do something about the situation. (One could not be disturbed by omens or superstition, for the country had already waited too long.) An invitation had been extended through the newspaper, and in addition to the leaders, Viriato Corrêa and Raul Pederneiras, among those present were Gastão Tojeiro and Oduvaldo Viana, dramatists who were to be associated with the society during most of its existence. (Tojeiro died in 1967 at the age of 85;

Viana is 76.) As one of those present described the meeting, "There were thirteen of us, but anyone judging by our spirit, enthusiasm and eloquence would have thought we were fifty!"² So was founded the SBAT. At its second meeting, less than a month later, other leading literary figures joined the group, such as Coelho Neto, exuberant, prolific and imaginative writer, and Paulo Barreto, known as João do Rio, who was to be an important force in the organization's growth and development. The group's high goals were indicated: "to ever maintain a high level, to promote the national theatre, to attract and bring together other writers, to defend and elevate, as much as possible, literary and artistic rights throughout the country and beyond it."³ So it proceeded, over the years, to carry these out, by promoting the theatre, supporting national writers, representing the author, local and foreign, protecting his rights, assisting him in the collection of royalties, providing legal assistance, maintaining a library, and in general by being Brazil's representative body in most theatre matters.

Paulo Barreto became the society's first president, serving it faithfully and efficiently. In a short time, as its interests and activities broadened and its value became evident, the membership grew to nine hundred. In 1927 a government decree stipulated that no theatrical work could be presented without the permission of the author or his agent. It was SBAT that made possible the implementation of this edict. It was further strengthened by the Getúlio Vargas Law of 1928, one of the most protective legislative acts in behalf of the writer, providing for better organization of theatre activities and further clarification and protection of the rights of the author.

The society extended its activities beyond national boundaries as it became official agent in dealing with similar representative bodies in Argentina, Belgium, England, France, Germany, Italy, Portugal, Spain, Uruguay and other countries, including the United States. By 1966 it was representing practically all of Brazil's writers (some 4,000), and it claimed to be serving 20,000 others throughout the world, as it protected the rights of all foreign theatre interests in the country. The amount forwarded to its members in royalties from plays and musical compositions rose from under 100,000 *cruzeiros*⁴ in 1920 to over a billion *cruzeiros* a year! Writers belonging to SBAT today can also receive benefits from a protective fund, including medical aid and other assistance.

One of the organization's most controversial promotions, one hesitates to call it an accomplishment for the decree is more often honored in the breach than in the observance, is the so-called *lei do terço* (law of the third). Signed by the country's President in 1956 and known officially as Law 1565, it stipulates that of every three plays given, the first shall be a Brazilian work; the initial production of any national theatrical company must be an original Brazilian play; and no company may present in a season more than one play in the public domain. One can readily imagine the opposition engendered among producers naturally more interested in giving the public what it wants and what is profitable, and whom

tradition and experience had led to favor foreign-known writers and popular plays. It brings up again the dilemma of the national theatre and how it can and how it should be promoted. I repeat my skeptical query, "To what extent can one 'legislate' good theatre?"⁵ Among those protesting the act was Décio de Almeida Prado, respected drama critic of the newspaper *O Estado de São Paulo*, who affirmed that although meant to protect the national author, the law was, in fact, tending to eliminate the theatre in which he would have to present his works. In 1966 two members were expelled from the society in a dispute over production rights and royalty payments.

This controversial item aside, however, SBAT's contribution to the theatre has been substantial. It has served as a needed enforcement arm for the collection of royalties.⁶ It has also extended its protection and services to music and recently it won a judgment which brought to Brazilian writers of popular music some sixty million *cruzeiros* due in foreign royalties.

The organization's *Boletim* not only contains a wealth of information on theatre activities of the past and present, including news of premières and productions, notices of prizes and other awards, but it also publishes complete texts of plays, often the only ones available.⁷ Plays of earlier vintage, by Coelho Neto, José de Alencar, França Júnior, and others are made available, with a liberal dose of dramatic pieces by Artur Azevedo. Contemporary works are also published here, ranging from the popular "boulevard" type by Pedro Bloch and Abílio Pereira de Almeida, to more dramatic pieces from the pen of Nelson Rodrigues, and not excluding the new wave of socially-oriented writing by Gianfrancesco Guarnieri and others. There are also translations of foreign plays, such as Euripides' *Helen*.

One complaint made is that the review reflects too much the activities and views of its directors and most-involved members, serving as a sort of sounding board for them. But one must not think of the magazine as merely being oriented toward Brazil, for its interests are broad. In addition to covering amateur dramatics, children's theatre and theatre in general, it has such articles as "Shakespeare vs. Shaw," "The Two Worlds of Arthur Miller," "Christopher Fry Directs His Play *The Firstborn*," "Arena Theatre in the U.S.," together with others on Bernhardt, Duse, Gielgud, Anouilh, Ionesco, Rostand, Molière, O'Neill, Gordon Craig, Brecht, and on the theatre of many countries including Russia, China, and Japan. There is also some attention given to censorship, translation, criticism, and music.

Occasionally, but not often, one comes across a lighter vein or motif, such as mention of the billboard in Lisbon which announced the Portuguese version of Courteline's *Couche-toi, Hortense!* by the Alves da Cunha troupe:

Go to bed, Hortense!
With Alves da Cunha and all his company!

When censors in Belo Horizonte struck out the word "prostitute" and substituted "easy woman," the review offered the waggish rejoinder that this was a misnomer, for nobody in that city was living an easy life.

There is no doubt that Brazil's theatre has benefited immensely from the Sociedade Brasileira de Autores Teatrais and its fifty years of service and devotion. As we salute the society and extend our congratulations to its officers, directors and members, we also express the hope and expectation that the next span of years will be marked by continued accomplishment, including the implementation of its plans for the construction of a modern theatre to serve as its headquarters, while offering a base of operations for amateur as well as professional companies.

OSCAR FERNÁNDEZ

Notes

1. *The Making of the American Theatre* (New York, 1965), p. 27.
2. Alvarenga Fonseca, quoted in Daniel Rocha, "Como Nasceu e Cresceu a Sociedade Brasileira de Autores Teatrais," *Boletim da Sociedade Brasileira de Autores Teatrais*, Núm. 274 (Julho-Agosto 1953), 2. This article and others by him, Djalma Bittencourt and other contributors in the *Boletim* have been used in tracing the history of the organization. My extensive file of the periodical's issues has been used in this evaluation of the society and its publication.
3. Rocha, p. 2.
4. The *cruzeiro*, before recent "stabilization," has varied greatly, reaching levels of over 3500 to the dollar.
5. Mentioned in my article, "The Contemporary Theatre in Rio de Janeiro and in São Paulo, 1953-55," *The Modern Language Journal*, XXXIX (December 1956), 431-32.
6. In some parts of Brazil royalties had not been paid and foreign writers refused to allow productions of their works. Some plays were given with a change of title or of author's name or both. *Boeing, Boeing*, for example, recently was presented as *Flying through the Clouds*.
7. This publication was of great utility as I developed and taught at New York University, 1961-67, what was probably in this country the first regularly given course in this field, "The Brazilian Theatre as Literary Genre and Social Document."

Dominican Republic Theatre Group in the U.S.

Six student members and two directors from the Teatro Universitario of the Universidad Autónoma de Santo Domingo and the Teatro Universitario of the Universidad Católica Madre y Maestra in Santiago, Dominican Republic, visited various universities in the United States during March and April, 1968, at the invitation of the U.S. Department of State.

All in the group had been active in university drama productions at home, although none was a professional actor. At each of the universities visited, the theatre group presented various one-act plays by contemporary Dominican authors, including three by the participants, from the following repertoire: Iván García, *La fábula de los cinco caminantes*; Máximo Aviles Blonda, *Yo, Bertolt Brecht*; Rafael Vásquez, *¿Estamos de acuerdo? Sí, señor*; Maggiolo Vélez, *El cáncer nuestro de cada día*.

In addition to presenting these plays, the group had the opportunity to visit various university drama departments and theatres, meet with professors, direc-

tors, and students in order to gain a general introduction to American university life. They were able to discuss specific theatrical techniques and problems of theatrical production. Among the institutions visited by the group were Hunter College, Columbia University, The American Academy of Dramatic Arts, Catholic University, Ohio University, the University of Denver, the University of California (Berkeley), Stanford University, and Trinity University (Texas).

ROBERT G. HARTMANN (New York, N.Y.)

Pan American Festival in Carbondale, Illinois

As part of its annual Pan American Festival, Southern Illinois University produced an English language version, by William F. Stirling, of Rodolfo Usigli's *Corona de Sombra*. Four performances, Thursday, April 18, through Sunday, April 21, brought standing room only attendance two days and a fair turnout the others. The reviews were generally favorable, although the play is somewhat difficult for English-speaking audiences unacquainted with Mexico and the significance of the work within Mexican cultural history. The production was undertaken by a group of graduate students in the Laboratory Theatre of the School of Communications' new building on the Carbondale campus. Three master's theses in acting, play production, and costuming derived from the presentation. Due to the length of the play as originally written, a good deal of cutting was necessary. Fairly close adherence to the costumes of the period was attained, and in direction some license was exercised to make the actions of the principal more palatable to the American audience as the director saw them. The resultant informality of some scenes between the royal pair was criticized by the traditionalists in the audience, but to those who did not know better, it seemed completely acceptable. Maximilian was bereft of his flowing red beard parted in the middle, as well as his long hair parted in the middle down to the nape of his neck. Jacqueline Szopinski as the Empress Carlotta bore a remarkable resemblance to the real Carlotta's portraits, although she is probably larger in stature than the historical original.

A. W. BORK (Southern Illinois University)

PUERTO RICO

1968

UNDECIMO FESTIVAL DE TEATRO

FECHAS	TÍTULO	AUTOR	DIRECTOR	ESCENOGRAFÍA
2- 5 may	El casorio	Roberto Rodríguez Suárez	Alberto Rodríguez	Julio Biaggi
9-12 may	Arriba las mujeres	Manuel Méndez Ballester	José Luis Marrero	Carlos Marichal
16-19 may	El hombre terrible del 87	Julio Marrero Núñez	Dean Zayas	Julio Biaggi
30-31 may 1- 2 jun	La pasión según Antígona Pérez	Luis Rafael Sánchez	Pablo Cabrera	Aníbal Otero
23-26 may	Ballets de San Juan			

COLOMBIA

1968

FESTIVAL NACIONAL DE TEATRO UNIVERSITARIO

TÍTULO	AUTOR	DIRECTOR	GRUPO
Cali 4- 9 sep	Guárdese bien cerrado en un lugar seco y fresco Guadalupe Terreros	Megan Terry Fanor Terán	Daniilo Tenorio Universidad Santiago de Cali
El museo	Guillermo Borrero	Guillermo Borrero	Universidad del Cauca
La condena de Lucullus Aguante Aguantín	Bertolt Brecht Hugo Villegas	Hugo Villegas	Universidad de Caldas
El globo En algún lugar es de noche	Fernando González Cajiao Ignacio Gómez Dávila	Antonieta Mercury	Universidad Tecnológica de Pereira
Un solo de saxofon Episodio de la vida universitaria	A. Muñiz Grupo de Teatro-U. Libre	Manuel H. Edmont Rojas	Universidad Libre de Colombia
Los viejos baúles empolvados que nuestros padres nos prohibieron abrir	Carlos José Reyes	Carlos José Reyes	Universidad Externado de Colombia

Bogotá
18-24 sep

La autopsia El Knack	Enrique Buenaventura Ann Jellicoe	Ricardo Camacho	Universidad de los Andes
La sombra del valle Las diligencias	John Millington Synge Héctor Sánchez	Héctor Sánchez	Universidad la Gran Colombia
Enrique IV Nacimiento de la verdad números y variedades	Luigi Pirandello Joel Otero	Joel Otero	Universidad Nacional de Colombia
Ceremonia para un negro asesinado Un hongo nació en Hiroshima	Fernando Arrabal Gabriel Brasso	Gabriel Brasso	Universidad del Atlántico
Otra vez un extraño ha llegado a nuestros predios	Enrique Pulecio Luis Alberto García Jiménez	Luis Alberto García Jiménez	Fundación Universidad de América
Medellín 29 sep-4 oct			
El Rabadomante La requisa	Sebastián Salazar Bondy Enrique Buenaventura	Edilberto Gómez	Universidad de Antioquia
Maluco el Bejuco	Guillermo Valencia Salgado	Guillermo Valencia Salgado	Universidad de Córdoba
Las bodas de lata, o El baile de los arzobispos	Jairo Antibal Niño	Jairo Antibal Niño	Universidad Nacional- Seccional de Medellín
La farsa de Maese Pedro Pathelin El día de la ira	Anónimo Oscar Jurado	Henry Cardona	Universidad Nacional- Seccional de Manizales
Escena para cuatro personajes Misa para el tiempo futuro- Ceremonia	Eugene Ionesco Alberto Sierra	Alberto Llerena	Universidad de Cartagena
En la diestra de Dios Padre	Enrique Buenaventura	Yolanda García Reina	Universidad Pontificia Bolivariana

Colombian University Theatre Festival

Bogotanos like to think of their city as "The Athens of America," where bookstores outnumber bars, where galleries and concert halls abound, and where the purest Castilian in Latin America is spoken. In theatre, however, the analogy appears to fail. Western theatre was born and nurtured in Athens; in Bogotá, only the Teatro Colón, a Renaissance opera style house, is at all adequate.

The newly opened "Cafe La Mama" brings to three the number of resident groups—all struggling financially. "La Mama" operates in a large "garden-level" room with a thrust platform, uncomfortable chairs and tables around it and some of the worst coffee and best productions in Colombia.

The Casa de la Cultura stages plays in a converted *bodega* with the stage platform filling one end of the room and the audience the other. It has serious financial problems, partly from its location in an undesirable part of town and partly from its sometimes extreme leftist leanings in an extremely capitalistic country.

Where Casa de la Cultura and Cafe La Mama lean toward Absurdist theatre and the experimental avant-garde, the third permanent group mounts somewhat more conservative fare. Teatro Popular de Bogotá, which performs throughout Colombia in whatever *barrio* it can find an audience, brings theatre to the masses. Programs range from the Golden Age to improvisations. Unfortunately, this group too is severely limited by finances.

Hardly an Athens? True, so far. But there is one newly established ritual which follows the tradition of the Athenian City Dionysia and Lenaea, that is, the Festival Nacional de Teatro Universitario. For the third successive year the festival showed productions of most of the theatre groups of Colombia's twenty-five universities. Six plays were presented this September in each of three cities: Bogotá, Medellín and Cali. Although the festival is conculsive, no attempt is made for regional eliminations, and all eighteen groups are in competition with each other for the first and second prizes.

In contrast to the meager attendance at most theatre productions in Colombia, almost all of the festival dates were standing-room-only performances; the only two exceptions were at the production of groups who had done quite poorly in last year's festival, and who were apparently not expected to improve.

The reason for so many double bills is that the groups are required to present one work by a Colombian author. Thus, if a director chooses to do *The Knack* (which Ricardo Camacho did so very well with the Universidad de los Andes group) he must also find a short curtain-raiser by a Colombian author (a badly done *Autopsia* in Andes' case). This frequently results in all production effort

going into the "main event," while the required national play is thrown together at the last minute or is sometimes even improvised and/or written at the last moment. In either case, there is frequently a very good production of a foreign play accompanied by a very bad production of a national play. The original intention of this rule was to encourage local playwrights. The reverse appears to be true, however, and the rule will probably soon be dropped.

Added incentive existed this year, in that the winner of the National Festival would represent Colombia in the Primer Festival Latinoamericano de Teatro Universitario which was held in Manizales, Colombia, the week following the close of the National Festival. A last minute cancellation by one of the scheduled participants in fact caused both first and second place winners to compete in the Festival Latinoamericano. This same incentive also increased the number and intensity of criticisms of the jury's selection of the winners.

First prize was awarded to Universidad Externado de Colombia whose production of *Los viejos baúles empolvados que nuestros padres nos prohibieron abrir* was both written and directed by Carlos José Reyes, one of Colombia's most competent directors who splits his time with the Casa de la Cultura. While the play contained some interesting theatrical moments and ideas, this reviewer found the long periods between them somewhat tedious and the production running well out of the money. The subsequent storm of criticism and controversy it elicited in the Festival Latinoamericano supported that conclusion. The jury's analysis (*Análisis hecho por el Jurado Calificador de los espectáculos presentados en el III Festival Nacional de Teatro Universitario*), published after the storm, was clearly on the defensive: ". . . si bien es cierto que la pieza muestra fallas notorias en su estructura y en sus propósitos expresivos (fallas que se hacen mucho más considerables en la dispersión de un tema ambicioso que en muchas ocasiones desencaja de la estructura de la misma), hay aciertos que la colocan en un plano de gran importancia. . . ."

The commentary continued: "El melodrama . . . muestra—a nuestro juicio—un camino y unas posibilidades nuevas en la dramaturgia colombiana, partiendo de la realidad colombiana. . . ."

Second prize was awarded to Universidad Santiago de Cali whose production of Megan Terry's *Guárdese bien cerrado en un lugar seco y fresco* was brilliantly directed by Danilo Tenorio. A short Colombian play, *Guadalupe Terreros*, completed the double bill, but was wisely dropped from the program in the Manizales festival. *Guárdese bien*, which certainly deserved national laurels, went on to win the Festival Latinoamericano, raising criticisms of "pornography" and "political collusion." Though some of the criticisms themselves smacked of politics, the production in Manizales was far inferior to the production in the National Festival.

Two other groups received honorable mention, seemingly based on the fact that the same groups performed very badly in last year's festival and were vastly improved in this year's. They were the Universidad de Cartagena whose produc-

tion of Ionesco's *Scene à quatre* and Alberto Sierra's *Misa para el tiempo futuro* contained some of the highest theatricality and most imaginative mime of the festival; and Universidad Pontífica Bolivariana whose production of Enrique Buenaventura's *En la diestra de Dios Padre* was very well received in Medellín.

Since this writer is still somewhat mystified by the criteria and methods of determining winners in the Colombian festival, perhaps this is the place to offer a second opinion. Four productions seemed contenders to a northern eye: the previously discussed *Guárdese bien*; *The Knack*, which contained three brilliant performances by Pilar Caballero (who out-Tushingamed Tushingam), Felipe Escobar and Jorge Plata. This work was particularly a joy since the group's previous effort this year, *Playboy of the Western World*, was a catastrophe. The third, *Las bodas de lata, o El baile de los arzobispos* was a joyfully irreverent, unabashedly theatrical romp which said little, outraged many, and was a pure delight. Written and directed by Jairo Aníbal Niño, the play won first prize in a national playwriting contest. Lastly, Universidad de América presented *Otra vez un extraño ha llegado a nuestras predios*, adapted by Enrique Pulecio and Luis Alberto García Jiménez (who also directed the production), and based on Gabriel García Márquez' award winning novel *Cien años de soledad*. The production stood no chance of winning a prize; for it had no *declamadores*, no long scenes of shouting passion, no stars, no theatrical tricks; instead it had conversational, low-key relationships, builds to climaxes, focus, complete understanding and control by the actors and director, total verisimilitude, and the vote of this writer.

University theatre is young in Colombia; most groups are less than four years old. There are many problems. Conceived as part of a broader extracurricular program which would hopefully reduce student unrest and strikes, the program suffers from lack of a clearly defined direction, small budgets, inadequate facilities, severe import restrictions on lighting equipment and make-up (the Medellín festival had only eight of forty lamps working because the others lacked bulbs, long ago ordered but still in the labyrinth of red tape; the Cali festival lacked a dimmer board), a severe shortage of qualified directors, no university with a program to train directors, and generally poor audiences for the university's "home" production.

The Fulbright Program has had a theatre advisor in Colombia for five years, and was developing a program to send Colombian directors to the United States for formal academic training and degrees, when a pinch-purse Congress apparently put an end to both projects. The Asociación Colombiana de Universidades and the Fondo Universitario support university theatre to the extent of paying most of the festival expenses, but offer little scholarship support in the arts for study abroad.

As a result, university theatre in Colombia overemphasizes the successful festivals, whose concursive aspects are of very dubious value in the arts (ANTA-AETA take note) and lacks a long range plan and ever a permanent base; less than half the universities have a run of their own, but produce solely for the

annual festival. This year's festival had six less groups than last year's, indicating that the honeymoon of initial interest and enthusiasm is over and that participants now demand at least minimal facilities, directors, and support.

The festivals, having been so successful, will probably continue, giving the Athenian analogy a surface legitimacy. But beneath the surface, silt is forming. For university theatre to develop into a permanent and significant part of Colombian cultural life, an academic program of director training must be developed. It may be a matter of priorities for a developing nation.

RICHARD E. LEINAWEAVER

(Central Washington State College;
Fulbright Professor in Colombia)

Primer Festival Latinoamericano de Teatro Universitario

The very existence of a drama festival of this nature is in itself indicative of a rapidly advancing awareness of Latin American theatre as an entertainment and art form. While a great deal of negative criticism could be leveled against certain aspects of the festival, the opportunities for cultural and artistic interchange through theatrical experience mark an important step in the future development of the movement. Experimentation with new vehicles and concepts of staging, directing, and acting has a logical place in this kind of festival and will bring a maturation to the theatre which will elevate it from some of its present stereotyped standards and hyperemotional performances. It could therefore be expected that these variations and experimentations would induce in the Latin American dramatists new levels of writing appropriate to the new standards of production. The people of Manizales, Colombia, are obviously theatre-minded and show their enthusiasm and interest by filling the theatre. The Teatro Los Fundadores, which seats 1500 people, is extremely well equipped and one of the best examples of modern physical theatre in Latin America today. The festival, sponsored by the Asociación Colombiana de Universidades and organized by its capable secretary, Alberto Castilla, featured performances by nine participating groups from seven South American countries. A distinguished panel of judges was convened to evaluate the *concurso*: Pablo Neruda (Chile), Atahualpa del Cioppo (Uruguay), Jack Lang (Nancy, France), Carlos Miguel Suárez Radillo (Spain), and Santiago García (Colombia).

The guidelines governing the selection of plays permitted entries from any source, although a preference for Latin American plays was expressed. One of the strongest objections to the festival was that nearly half the plays presented were of foreign (North American or European) authorship. In fact, the vehicle awarded first prize was a production of a Megan Terry one-act play with the Spanish title *Guárdese bien cerrado en un lugar seco y fresco*, a violent kaleidoscope of loosely-connected scenes portrayed by three actors sentenced to life imprisonment.

Ariano Suassuna's *A Pena e a Lei* was awarded second place. Set in the typical ambiance of Brazil's Northeast, the play presents a succession of brief stories characteristic of the puppet theatre of the region. Marbo Giannaccini, Director of the Theatre School of the Federal University of Pará, explained in an interview with *La Patria* (Manizales, October 9, 1968) the objective of the play and its production: "El objetivo del autor es mantener la esperanza mística a través de historias ingenuas y nuestro objetivo es mostrar esas historias y presentar la realidad." The play shows the development of personages from a primary stage as puppet through human characteristics to a final stage of death and judgment. A brilliant technical performance, especially in regard to the stylized puppet-like movements of the actors in the first act, facilitated comprehension in spite of a language barrier for the majority of the audience.

The Peruvian entry, *El centroforward murió al amanecer* by the Argentine Agustín Cuzzani, demonstrates equally well the potential of a strong Latin American play in performance. Strangely enough, the play was not selected by the jury as a prize-winner. The conflict between poverty/freedom and comfort/confinement illustrates the main theme of loss of individual liberty. The center-forward, in rebelling against being added to an eccentric millionaire's collection of successful performers, readily shows that a thinking man can not tolerate domination, even in an atmosphere of material comfort, though he may risk his life or even lose it in the struggle. Under the able direction of Ricardo Blume, the play sparkled and came to life, taking effective advantage of the physical potential of the Manizales theatre.

A series of collateral programs supplemented the program of evening performances. Following each evening's play, the audience was invited to remain in the theatre to participate in a forum, in order to analyze and criticize the performance. Again, in spite of frequent irrelevant questions or negative remarks, the general tenor of these sessions was constructive and provided an enlightening exchange of ideas about the work itself, about the directing, staging, and acting. One of the most popular collateral events was a recital by Pablo Neruda, who read selections from his own poetry. Conferences and roundtable discussions on aspects of contemporary university theatre were held by Suárez Radillo, Jack Lang, Atahualpa del Cioppo, and Santiago García. Nobel-prize winner Miguel Angel Asturias served as honorary president of the festival, and in a special ceremony on the final day was awarded the Cross of the Order of San Carlos by Colombian president Carlos Lleras Restrepo.

Latin American theatre can only continue to progress and expand as a result of these international festivals. The festival at Manizales was an effective and interesting beginning; and one can look forward with interest to the second Festival Latinoamericano de Teatro Universitario already being planned for Manizales in 1969.

GEORGE WOODYARD (The University of Kansas)

MANIZALES, COLOMBIA OCTOBER, 1968 PRIMER FESTIVAL LATINOAMERICANO DE TEATRO UNIVERSITARIO

FECHAS	TÍTULO	AUTOR	DIRECTOR	GRUPO	PROCEDENTE
6 Oct	Las bodas de lata, o El baile de los arzobispos	Jairo Aníbal Niño	Jairo Aníbal Niño	Grupo de Teatro de la Universidad Nacional	Medellín, Colombia
7 Oct	Los de la mesa diez María Rosario Nava	Oswaldo Dragún César Rengifo	Alfredo Mariño	Teatro Ensayo de la U. Andrés Bello	Caracas, Venezuela
8 Oct	Arena Conta Zumbi	Gianfrancesco Guarnieri Augusto Boal	Clenio Faccini	Teatro Universitario da U. Federal de Santa María	Rio Grande do Sul, Brazil
9 Oct	A Pena e a Lei	Ariano Suassuna	Cláudio MacDowell	Escola de Teatro da U. Federal do Pará	Belem do Pará, Brazil
10 Oct	La última noche de Franz En alta mar	Richard Schechner Slawomir Mrozek	Ramón Arias	Teatro Universitario "Agora"	Guayaquil, Ecuador
11 Oct	El centroforward murió al amanecer	Agustín Cuzzani	Ricardo Blume	Teatro de la Universidad Católica	Lima, Perú
12 Oct	Guárdese bien cerrado en un lugar seco y fresco	Megan Terry	Daniilo Tenorio	Teatro Experimental de la U. Santiago de Cali	Cali, Colombia
12 Oct	Los viejos batúes empolvados que nuestros padres nos prohibieron abrir	Carlos José Reyes	Carlos José Reyes	Teatro Universidad Externado de Colombia	Bogotá, Colombia
13 Oct	La lección	Ionesco	Hugo Herrera	Teatro de Cámara de la Universidad de Asunción	Asunción, Paraguay
13 Oct	La querida familia	Ionesco	Carlos Jiménez	Teatro "El Juglar" de Argentina	Córdoba, Argentina

MONTEVIDEO, URUGUAY

1968 (ENERO-AGOSTO)
Compiled by WALTER RELA (Montevideo)

TEMPORADA TEATRAL

ESTRENO	TÍTULO	AUTOR	DIRECTOR	COMPañÍA
23 ene	El hombre la bestia y la virtud	Luigi Pirandello	Rubén Yáñez	Comedia Nacional
26 ene	Como gustéis	Shakespeare	Omar Grasso	Grupo 65 (Teatro Sodre)
28 feb	Las Sabihondas	Molière	Eduardo Schinca	Comedia Nacional
29 feb	La vuelta al hogar	Harold Pinter	Federico Wolff	Teatro Universal
29 feb	Asia y el Lejano Oriente	Isaac Chocrón	Hugo Márquez	Grupo 65
1 mar	Las Troyanas	Eurípides	Sergio Otermin	La Máscara
1 mar	Un día en la vida	Jaime Pares	José Bernárdez	Club de Teatro
7 mar	Gente en obra	Alfredo De la Peña	Alfredo De la Peña	El Tinglado
7 mar	Noche de Reyes	Shakespeare	Eduardo Schinca	Comedia Nacional
30 mar	La farsa del abogado Patelin	Anónimo francés S. XV	Atilio J. Costa	Teatro Palacio Salvo
10 may	El día de San Patricio	Richard Brinsley	Eduardo Malet	Dep. de Teatro Instituto Cultural Anglo-Uruguayo.
28 jun	Aulularia	Plauto (adaptación)	Andrés Neuman	Teatro Alliance Française
4 jul	Por hacerlo de mentira	Alberto Paredes	Hugo Márquez	Teatro del Pueblo
12 jul	Ah, Soledad!	O'Neill (tr. León Mirilas)	Elena Zuasti	Comedia Nacional
12 jul	La próxima vez te lo diré cantando	J. Saunders	Jaime Yavitz	Sala Verdi
20 jul	Por la patria	John Wilson (tr. Raúl Boero)	Laura Escalante	La Máscara
26 jul	Operación secretísima	Marc Camoletti	Glauco González	Café Teatro
16 ago	La fiaca	Ricardo Talesnik	Federico Wolff	Teatro Universal
29 ago	Abogado defensor	John Mortimer	Eduardo Malet	Instituto Cultural Anglo-Uruguayo
31 ago	El precio	Arthur Miller	Antonio Larreta	Comedia Nacional
31 ago	Chau Che (Guevara)	Amanecer Dotta y otros	Amanecer Dotta	Club de Teatro

Play Synopses

This section is devoted to recent Latin American play requisitions 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.

LA FIACA. Ricardo Talesnik (Argentina). Buenos Aires: Talía, 1967. 60 pp.
2 acts; 2 women, 4 men; 1 interior.

Man's desire to preserve his individual liberty in the face of a society which demands conformity is the essential conflict of this work. Néstor, an efficient and model white-collar employee, decides one Monday morning that he does not care to go to work. His family, friends, and co-workers are astonished as Néstor defies society and plays truant for three weeks. His wife leaves him, his co-workers envy him and his superiors fear him because he might inspire others to follow his example. Left alone, Néstor runs out of food and money, but before he can starve reknown comes to him for the example he has set. His family and friends return; however, they are so engrossed in themselves that they forget to give Néstor any food. The only one who remembers is the owner of the company where he worked, and he gives him half of a sandwich and tells him the other half is waiting for him at the office. Although illustrated by a mundane situation, this play presents a vital contemporary issue, that of man's constant struggle to escape from the niche into which the world is trying to fit him. Néstor's failure to do so only strengthens the message of the play. (Terry L. Louis)

NAVALHÁ NA CARNE. Plínio Marcos (Brazil). São Paulo: Editôra Senzala, 1968. Illustrated by Walter Hünc. (Copies of reviews by Anatol Rosenfeld, Sábato Magaldi, Décio de Almeida Prado, Eneida, and João Apolinário.)
1 act; 1 woman, 2 men; 1 interior.

This is a crude and realistic picture of the misery of human life within the Brazilian underworld. From what might be called obscenity and pornography the author composes a social document. Neusa Sueli, a prostitute, comes back to her filthy hotel room and finds Vado, her gigolo. The man practices his sadism on the surprised woman before accusing her of not leaving on the table his usual share of the profits. During the tense scene they realize that Veludo, a homosexual who lives in the hotel and cleans the rooms, could have stolen the money. They bring him in to extract a confession from him. But Veludo had already spent the money on his lovers and one marijuana cigarette. Neusa Sueli observes an ambiguous scene between the sadistic gigolo and the masochistic homosexual until she sends the latter out in an explosion of repulsion. Alone with her man, Neusa Sueli is threatened and gives him the rest of her money; but she demands that Vado make love to her. Vado refuses, telling her how old and used she is. Neusa Sueli does not give up her rights, however, and threatens Vado with a razor in order to get the love she has paid for. Seeing himself in a dangerous situation, Vado changes his tactics by using his seductive powers on Neusa Sueli until she throws the razor away. Secure, he then leaves the room, and Neusa Sueli remains, helpless, eating an old baloney sandwich. (José Secundino da Fonseca)

TOPOGRAFÍA DE UN DESNUDO. Jorge Díaz (Chile). Santiago: Editora Santiago, 1967. 83 pp.

2 acts; 11 men, 2 women, the poor (a mute chorus); 1 exterior.

The presence of violence, and the inability of those involved to escape from it, form the nucleus of this drama. The setting is the city dump: a home for half the characters in this work, a scandal to the other half. The play opens with a series of texts, projected on the backdrop, which emphasizes the social nature and universality of the work. Díaz saves the play from simple social diatribe by focusing on human relationships. El Rufo, whose dead body is discovered as the play begins, is the key figure in these relationships. In flashbacks he is alternately shown in his love affairs with two prostitutes, Teo and Monja, and in his rather violent relationship with the local chief of police, San Lucas. El Rufo is an informer killed by the police for failing to cooperate in the planned extermination of the dump-dwellers. When San Lucas is also killed, Don Clemente, the owner of the dump, is able to blame his death on the dump-dwellers and thus arouse enough terror and hate in the police to carry out an armed attack on these people. At the same time, the dump-dwellers, angry over El Rufo's death and aroused by Teo have decided to defend their home. In the ensuing fight the poor are slaughtered. The final scene reveals a modern housing project that now stands where once the dump stood. The interests of progress have been served!! The drama is a biting social criticism enriched by symmetrically arranged scenes and subtle symbolism. (Karen Hardy)

EL TONY CHICO. Luis Alberto Heiremans (Chile). Teatro de ensayo de la Universidad Católica de Chile: Número especial, s.f. 66 pp. (1 photo)

1 act—2 parts; 5 men, 6 women; 1 exterior-interior, varied.

This play is a psychological drama dealing with the universal theme of the search for freedom and happiness in an unfeeling world. Landa, wearing a costume with an over-sized head as advertising for aspirins, wanders into a circus camp, drunk and delirious about his lost "angels." He decides to stay with the troupe as a clown, on the invitation of Emperatriz, who owns the circus. Landa "adopts" Juanucho, the errand boy, and discovers his latent imitative talent as a clown and invents an act with him. Barón and Barahona, versatile jugglers and trapeze artists, serve throughout as a chorus, commenting on the psychological dilemma of Landa. Rucia learns of the unfaithfulness of her husband, Capitán, with Sonia. She attempts to kill him, but accidentally shoots Landa. Landa is carried from the scene lamenting that he is leaving without having accomplished anything, without having found his "angels," without even the protection of his costume. But he has left his mark: he will fulfill his dream through Juanucho, whom we see greeting the "angels" in the last scene. The scene in which Landa and Juanucho make up as clowns is especially well-executed. The implication is that man will always continue the search for release through those who follow his example. Heiremans successfully develops his theme in a simple stage setting dramatized by the effective experimental use of lights, music, and color. (Anne Spencer)

INFIERNO NEGRO. Demetrio Aguilera-Malta (Ecuador). Xalapa, México: Ficción Universidad Veracruzana, 1967. 136 pp.

2 acts; 14 men, 4 women; 2 interiors, 1 exterior on 3 planes.

Infierno negro opens in a mythological setting of Nylónpolis where the town's inventor, Hórridus Nabus, has just died. A chorus of four Negroes at a necropolis raise Hórridus from his coffin for judgment. He is astonished to find himself dead and even more so to learn that these four and Nieve de Sueños, an old Negro, are to be his, a white man's, judge and jury. A flashback reveals that Hórridus had been a university professor when greed for money and recognition drove him into the hands of the town's even more avaricious and unscrupulous rulers. His death resulted from a heart attack brought on by fury when these notables refused to give him a percentage of the profits from his latest invention, an "aerómetro," which, in the play, is a helmet designed to permit and measure air intake. Every human being is to be equipped with such a helmet, and the tyrants of the town will sell him air, while retaining the key to the helmet lock. Other deeds: his seduction of a young Negro girl led her into prostitution; his wife was driven to alcoholism to escape his greed and race hatred. This hatred led him to solve Nylónpolis' racial problems by inventing a sausage factory which used live Negroes as prime material. Thus the death tribunal accuses Hórridus of selling his intelligence to the forces of evil. Found guilty, he is condemned to the "black inferno," the life of a Negro across the centuries, in which he will suffer wounds to his feelings, his pride, his dignity, his reason for being and existing. On one level the theme of the play deals with the racial struggle of Negroes; however, satiric humor is always evident in the caricature of generic types and personalities, particularly of the white roles. Smooth stage transfigurations are accomplished by techniques of lighting, music, and the chorus, which chants poetic fragments from reknowned poets on themes dealing with death and Negro origins, sufferings, and pleadings. In an aura of grotesque humor, the play stabs man's conscience. (Betty Davie)

HIGIENE DE LOS PLACERES Y DE LOS DOLORES. Hector Azar (Mexico). México: Imprenta Madero, S.A., 1968. 134 pp.
7 scenes

15 men, 8 women;
1 interior varied with props, 1 exterior.

This play, defined by the author as a series of "farces, exemplars, or moralities," consists of nine short black-out sketches, an introductory scene, and a finale. There is no sense of time or place in the work, and no plot in the conventional sense. According to the author's prologue, the scenes are a satire of the conventions of nineteenth-century life as seen through a popularized medical handbook which he claims dictated the life style of the age. Thus, in the pseudo-scientific language of the handbook, the nine scenes are farcical enactments of examples of bourgeois morality, prejudices, and self-delusions which rendered the pleasures and pains of life so aseptic and sterile that the experiences were robbed of all humanity. In quick succession, clichéd concepts of romantic love, the distorted sexual taboos to which adolescents are exposed, neurotic religious boarding school education, decadent European nobility, pseudo-intellectuals, false friendships, and man's permanent tendency toward violence are systematically lampooned. At the end of the scenes, a platitude is pronounced by Dr. Debay (the only character to appear in various scenes) reflecting the "moral significance" of the example. The scenes are antirealistic, while the dialogue progresses in completely illogical, raucous form. The humor, throughout, is caustic, with much play on words and ideas, as well as moments of sheer absurdity. In addition to the values which it criticizes, it also underlines the total lack of meaning remaining in the trite phrases in which the greater part of man's political and social life is conducted. Although the play operated under the pretense of a nineteenth-century satire, its significance for contemporary society is clear, and its insights most perceptive. (Margaret Heisel)

UN HOGAR SÓLIDO. Elena Garro (Mexico). México: Ficción Universidad Veracruzana, 1958. 21 pp.
1 act;

3 men, 5 women; 1 interior.

This play takes place largely in semi-darkness and bleak surroundings. Although the reader may suspect the characters to be spirits, he eventually discovers midway through the play that the locale is under a cemetery. Irony, the constant preoccupation with death, and a touch of magic realism are the drama's best features. Time and realism seem to have no borders. As the first scene opens, one only hears voices to introduce the noise of footsteps that are to be important later. Doña Gertrudis (age 40), Catita (age 5), Clemente (age 60), Vicente Mejía (age 23) and Mamá Jesusita (age 80) await the descension of the others who have not yet died: Eva (age 20), Muni (age 28), Lydia (age 32). As the characters speak, we are taken back to their pasts in very natural conversation, with occasional touches of macabre humor. The grotesque as well as the poetic surge forth in Elena Garro's style as characters speak in symbols. Once united (before Judgment Day) they reminisce on what they would have liked to have had on earth—which leads to what they would like to be now. Each character wishes for something, usually extravagant, until a trumpet blows in the background warning Mamá Jesusita of the Judgment Day. All is to no avail as Lidia soon informs them of a national guard unit close to the cemetery announcing curfew hours. Upon hearing this, Vicente declares he is the wind which opens up new avenues; suddenly he disappears. Each character does the same until everyone disappears into the darkness. The last remark each has for the other is a true one, which may very well be linked to the "máscaras" theory of Octavio Paz. (Arnold C. Vento, Ball State University)

ESCÁNDALO EN PUERTO SANTO. Luisa Josefina Hernández (Mexico). Mimeographed.
2 acts;

15 men, 5 women; 1 interior.

This play, which the author calls a "ciclorama" takes place in a small fishing village named Puerto Santo. Old don Fortunato Arau, the mayor and a member of the aristocracy, tired of feeling useless, has decided to resign his post; but instead of having a general election, which he feels would probably be rigged and only continue the 300-year tradition of placing those of the upper class in control, he has decided to appoint his successor himself—a certain Teobaldo López, who is of the lower class and the son of a cook. The townsmen are aghast, thinking that don Fortunato should have named someone of higher rank to the position, such as his nephew. The new mayor's wife, Florinda, and don Fortunato's nephew have been carrying on an affair; in order to create a scandal and draw attention away from herself and her lover, Florinda decides to tell Teobaldo that she has noticed a "Peeping Tom" at her window while she was undressing, and that he should send some of the village men to watch the house.

The mayor decides to send three garbage collectors and three old chess players, all men of the lower class, for the vigil. Six of the upper class men of the village are apprehended at various houses in the act of being "peeping toms," and are sentenced to twenty days in jail by Teobaldo, causing great embarrassment to their relatives and themselves. Through one of these men Teobaldo finds out about the affair that his wife is having; but in the end she repents of her misdeeds and they make up. The people all return to their routine lives, concluding that such a scandal will not occur again until they are so bored that they have nothing better to do. Through the medium of social satire, the author presents the problems of gossip, hypocrisy, and class conflicts, thereby making the play universal in nature. (Jane Dion)

ESPECTACULO PARA NIÑOS DONDE SE CUENTAN ALGUNAS AVENTURAS DEL INGENIOSO HIDALGO DON QUIJOTE DE LA MANCHA. Adaptation by Humberto Orsini (Venezuela). Mimeographed.

1 act; 18 men, 3 women, 1 child, 2 narrators;
1 exterior and 1 interior both varied with props.

In this play for children, don Quijote is dubbed knight, confronts windmills he believes to be giants, frees galley slaves, destroys a puppet show thinking that it is real, and fights against a white knight in the name of his lady Dulcinea del Toboso. Sancho has his share of adventures as governor of an island, which he abandons when his doctor forbids him to eat. The string of lighthearted episodes is held together by two narrators who have a very important function in the play. First, they provide some background on Cervantes and while one narrator reads excerpts from the original, the other one interprets, in a humorous way, words that are too archaic or too difficult for the children to understand. Secondly, they give previews of coming scenes and introduce the characters, bringing about some audience participation. They narrate adventures of don Quijote that are not included in the performance to add to the variety of episodes and to avoid boredom on the part of the audience while the scenery is being changed. The episodes are predominantly humorous and full of action and, as an added attraction, a puppet show has been included within the play. (Stella Clark)

Works in Progress

LAMB, RUTH S. (Scripps College)

Egon Wolff, Dramatist of Chile; Emilio Carballido and his Dramatic Technique.

LEINAWEAVER, RICHARD E. (Central Washington State College)

An anthology of the indigenous dramatic literature of America.

MAZZARA, RICHARD A. (Oakland University)

A critical history of modern Brazilian theatre (book-length).

PEDEN, MARGARET S. (University of Missouri)

Studies in contemporary Mexican theatre (book-length).

SARNACKI, JOHN (Albion College)

A classroom edition of a modern Mexican play, *Porque me da la gana*, by Magdalena Mondragón. Published in fall, 1968, by The Odyssey Press. Contains exercises, vocabulary, and footnotes and the most complete and recent data of the author's bio-bibliography.

VENTO, ARNOLD C. (Ball State University)

Magic realism in Elena Garro's theatre.

Works by Students

CASE-WESTERN RESERVE

Teresa Cajiao Salas. *Temática y simbolismo en la obra de Luis Alberto Heiremans* (Chile). Ph.D. dissertation. Advisor: L. E. Boyd.

MICHIGAN STATE UNIVERSITY

John Sarnacki. *Magdalena Mondragón: Her Novels and Plays* (Mexico). Unpublished M.A. thesis, 1965. Advisor: Carlos M. Terán.

UNIVERSITY OF OREGON

R. Vance Savage. *Usigli's "Mexican Theatre": Theory and Practice* (Mexico). Ph.D. dissertation. Advisor: P. J. Powers.

RUTGERS UNIVERSITY

Michele Muncy. *Salvador Novo en su teatro* (Mexico). Ph.D. dissertation. Advisor: Frank Dauster.

UNIVERSITY OF SOUTHERN CALIFORNIA

Esteban Rivas. *El teatro de Carlos Solórzano* (Mexico). Ph.D. dissertation. To be finished: January, 1969. Advisor: Dorothy McMahon.

ST. LOUIS UNIVERSITY

Louis P. Falino, Jr. *The Drama of Jorge Díaz* (Chile). Ph.D. dissertation. Advisor: Richard Callan.

UNIVERSITY OF STRATHCLYDE

J. Casserly. *A study of the modern theatre in Mexico*. M. Litt. Advisor: J. M. Flint.

Conferences

JANUARY 1968

Ibero-American Enlightenment. The Hispanic Society of America (New York).

FEBRUARY-MAY 1968

Contemporary Trends in Latin American Thought. University of Connecticut. Participants: Professors Jorge Luis Borges, Norberto Rodríguez Bustamante, José Luis Romero, Jino Germani, Kalman Silvert, John Gerassi, and Dr. Luis de Aguiar Costa Pinto. Steering Committee: Professors Pedro Cuperman, Hugh M. Hammill, Robert G. Mead, Howard A. Reed.

OCTOBER 24-26, 1968

Southwest Theatre Conference. Louisiana State University, Baton Rouge. Guest lecturer: Gabriela Roepke, "Recent Trends in Latin American Theatre."

MARCH 1969

Interdisciplinary Communication Program in Latin American Studies. Scripps College.

APRIL 24-26, 1969

Kentucky Foreign Language Conference. Lexington, Kentucky. Latin American section devoted to theatre.

SUMMER 1969

Institute for Contemporary Latin American Studies. CIDOC/Center of Intercultural Documentation (Cuernavaca, Mexico). The summer semester, 1969, theme at CIDOC will be "Social Change and its Impact on the Creative and Performing Arts." Thirty courses will be offered in this area, many of them in theatre. Larry Grimes, Director.

JUNE 1969

International Theatre Institute, Congress (13th), Hungary. UNESCO sponsored.

AUGUST 24-28, 1969

International Institute of Iberoamerican Literature, Congress (14th), Toronto. Dr. Kurt Levy, University of Toronto, Canada.

AUGUST 19-27, 1969

International Federation of Translators, Congress (6th). Prague. Section des Traducteurs de l'Union des Ecrivains Tchécoslovaques, Narochni Tr. 11, Prague I, Czechoslovakia.

AUGUST 27-29, 1969

American Educational Theatre Association, Annual Meeting, Detroit. Panels on Latin American theatre will be announced in our Spring issue. Future AETA meeting cities: Washington (1970); Vancouver (1971); Atlanta (1972); New York (1973).

SEPTEMBER 4-7, 1969

International Amateur Theatre Association, Congress (9th), Monte Carlo. Mieuwe Uitleg 22, The Hague, Netherlands. In connection with the 4th World Festival of Amateur Theatre.

OCTOBER 1969

International Conference on Theatre Research (5th), New York. Ifan Kyrle Fletcher, 22 Buckingham Gate, London, S.W. 1, England.

OCTOBER 1969

International Congress of the Museums and Libraries of the Performing Arts (9th), New York. A. Thompson, International Federation of Library Associations, 13 Vine Court Road, Sevenoaks, Kent, England.

AUGUST 1970

International Comparative Literature Association, Congress (6th), Bordeaux. Prof. Wiesgerber, 6, Rue Jules Lejeune, Brussels 6, Belgium.

Visiting Professor

WASHINGTON UNIVERSITY

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

Publications Received

[The following recent publications received by the Editors of the *Latin American Theatre Review* may prove to be of interest to readers.]

RICARDO CANO. "El teatro: una tarea por realizar," *Letras nacionales*, Núm. 12 (enero-febrero 1967), 54-61.

JOSÉ CID-PÉREZ. *Men of Two Worlds*. Translated by Mary H. Jackson. Maryville, Missouri: Northwest Missouri State College Bulletin, 1966.

OSCAR FERNÁNDEZ. *U.S. and Canadian Foreign Periodical Holdings Giving Coverage to Portuguese and Brazilian Language and Literature*. Iowa City: The University of Iowa, 1968. 28 pp.

JED LINDE. "Cinco rostros del nuevo teatro mexicano," *Américas*, 20, No. 3 (marzo de 1968), 16-25. Also in the English version: Jed Linde. "Five Faces in Mexico's New Theater," *Américas*, 20, No. 2 (February 1968), 16-25.

Four works under the direction of Luis Ordaz in the series *Historia de la literatura*, published by Centro Editor de America Latina (Buenos Aires):

Núm. 31. Florencio Sánchez. *Barranca abajo; En familia*. Buenos Aires, 1968.

Fascículo: "El teatro en la vuelta del siglo: Florencio Sánchez."

Núm. 32. Gregorio de Laferrère. *¡Jettatore!; Las de Barranco*. Buenos Aires, 1968.

Fascículo: "El teatro: Gregorio de Laferrère."

Núm. 43. Samuel Eichelbaum. *Un guapo del 900*.

Armando Discépolo. *Stéfano*.

Francisco Defilippis Novoa. *He visto a Dios*. Buenos Aires, 1968.

Fascículo: "Madurez del teatro: Samuel Eichelbaum."

Núm. 52. Conrado Nalé Roxlo. *La cola de la sirena*.

Román Gómez Masía. *Temístocles en Salamina*.

Oswaldo Dragún. *Los de la mesa 10*. Buenos Aires, 1968.

Fascículo: "Teatro: desde la generación intermedia a la actualidad."

JOEL PONTES. "Dramaturgia Contemporânea no Brasil," *Luso-Brazilian Review*, III, No. 2 (Winter 1966), 25-42. This article is No. 39 in the University of Texas Institute of Latin American Studies Offprint Series. *Theses in Latin American Studies at British Universities in Progress and Completed*. Number 2 (1967-68). University of London: Institute of Latin American Studies. Contains 152 entries, provided by correspondents of the Institute in the universities of the United Kingdom.

WALTER RELA. *Florencio Sánchez, guía bibliográfica*. Montevideo: Editorial Ulises, 1967.

RICARDO TALESNIK. *La fiaca*. Buenos Aires: Talía, 1967. (See Play Synopses) *Reseña de la actividad desarrollada durante la Temporada 1967*. El Teatro Colón de Buenos Aires, Argentina.

Offprints from *Aisthesis* (Pontificia Universidad Católica, Santiago de Chile), I (1966):

Nicolás Dobrée. "Dios en el teatro actual"

Alfonso M. Escudero. "Apuntes sobre el teatro en Chile"

Raimundo Kupareo, O.P. "Dramatología"

Marta Quintana de Raposo. "Adecuación del espacio teatral"

Boletín (México: Comunidad Latinoamericana de Escritores), No. 1 (mayo de 1968). Además de homenajes a Ciro Alegría, João Guimarães Rosa, Miguel Angel Asturias, Benjamín Carrión, y Mario Vargas Llosa, esta primera publicación de la Comunidad Latinoamericana de Escritores contiene un anuncio sobre el Primer Festival del Teatro Nuevo Latinoamericano. El festival consta de una serie de obras breves del teatro latinoamericano, y es patrocinado por el gobierno mexicano como parte de la Olimpiada Cultural.

Conjunto, revista de teatro latinoamericano (La Habana, Cuba: Organo del Comité Permanente de los Festivales), 3, No. 6 (enero-marzo 1968). Sumario: "Congreso cultural y seminario de teatro"; "Llamamiento de La Habana"; "Declaración de principios del primer seminario de teatro"; "Siete autores en busca de un teatro"; "La violencia en el teatro de hoy"; *Pascual Abah*, una farsa mágica en un prólogo y dos actos, de Manuel Galich; "Pliego gráfico"; "Cuba" (un resumen del año teatral); "Argentina" (un año muy censurado); "Uruguay" (una visión dinámica); "Entreactos."

Cuaderno (Universidad Central de Venezuela: Centro de Investigación y Desarrollo del Teatro), No. 4 (noviembre de 1967). Contenido: Discursos pronunciados en el "Colloquio 67," encuentro internacional sobre escenografía y tecnología teatrales, organizado por el centro canadiense del Instituto Internacional de Teatro, conjuntamente con "Expo 67." Montreal, 19-25 junio 1967.

Cuaderno, No. 5 (diciembre de 1967). Contenido: Una recopilación de la mayoría de los artículos de prensa escritos por conocidos críticos teatrales sobre las obras montadas en el III Festival de Teatro Venezolano.

Revista de teatro (Caracas), I, No. 1 (septiembre-noviembre 1967). Published by El nuevo grupo, Román Chalbaud, Director. Contenido: Miriam Dembo, "Inauguramos, estrenamos, editamos. . ."; Juana Sujo, "Caracas: Sentimiento contradictorio"; "Autor en busca de Pirandello"; Gilberto Agüero, "La identificación" (Obra en un acto); Rafael Briceño, "25 años de teatro"; Santiago Magariños, "Tric-trac de Isaac Chocrón, juegos de hombres"; Román Chalbaud, "A los actores de Tric-trac"; Ugo Ulive, "En Londres con Arnold Wesker"; Romeo Costea, "Raíces"; Herman Lejter, "Fiesole o la contradicción"; José Ignacio Cabrujas, "Antes de Fiesole"; "Teatro en Venezuela"; "Teatro en el mundo"; Elías Pérez Borjas, "Danza"; Marcel Roche, "Un día en Caracas."

Revista de teatro (Caracas), I, No. 2 (diciembre-febrero 1968). El nuevo grupo, Miriam Dembo, Directora. Contenido: "Ciento y tantas veces los separó el telón"; Adolfo Marsillach, "Los actores y el teatro español"; Rubén Monasterios, "Notas para una introducción a la dramática de Román Chalbaud"; "El nuevo grupo y la crítica"; "Estrenos del nuevo grupo"; Genevieve Serreau, "Murray Schisgal"; Edward Albee, "Historia del zoológico"; Ugo Ulive, "Instrucciones para manipular correctamente *El regreso al hogar* de Harold Pinter"; "Alberto de Paz y Mateos"; Rafael Alvarado, "De 7,15 a 8 la entrada es por el aro"; "Teatro en Venezuela"; "Teatro en el Mundo"; Elías Pérez Borjas, "Danza."