

SANTIAGO DE CHILE: UNIVERSIDAD CATOLICA—1968—FESTIVAL DE TEATRO UNIVERSITARIO OBRERO

Fechas	Título	Autor	Grupo
25 oct	Historias para ser contadas	Oswaldo Dragún (argentino)	Facultad de Medicina de la Universidad de Chile
26 oct	Ceremonia para un negro asesinado Un crimen en mi pueblo Nuestra América	Fernando Arrabal (español) Armando Mookk (chileno) Carlos Bokler (chileno)	FEUC "Eureka" "Ñancahuazu," Universidad Católica de Valparaíso
27 oct	Le escalera 5.088.554	Bernardo Rojas (chileno) Jorge Maldonado (colombiano)	"Escalera," de la Construcción TEUA, Universidad Austral de Valdivia
28 oct	Escena para 4 personajes Ausen de nieve y sangre El génesis fue mañana	Eugenio Ionesco Rene Rojas (chileno) Jorge Díaz (chileno)	Residencia Universitaria Cardenal Caro "Los Ñires," de Coyhaique Residencia Universitaria Cardenal Caro
29 oct	La noche del seis de diciembre Historias de un hombre solo ¡Hip, hip, ufa!	Enrique Durán (chileno) Hugo Cáceres (chileno) Dalmiro Sáenz (argentino)	"Población Carrera" "Laboratorio Chile" "Aleph"
30 oct	Tres para un paraguas La escalera El arbolito de la virtud El secreto	Miguel Litvin (chileno) Bernardo Rojas (chileno) Manuel Garrido (chileno) Enrique Gajardo V. (chileno)	"Guía" "Gasco" "Los Copihues" "Hector Barreto," de Coquimbo
31 oct	Animas de día claro A ojo frío Historias de un hombre solo	Alejandro Sieveking (chileno) Alvaro Medina (chileno) Hugo Cáceres (chileno)	"Manuel Rodríguez," de Santiago Rural CEUT, Universidad Santa María de Valparaíso "Excelstor"
1 nov	Una mariposa blanca Los de la mesa diez El umbral (Gran Premio)	Gabriela Roepeke (chilena) Oswaldo Dragún (argentino) José Chestá (chileno)	"Garfeco," de FF. EE. de Coquimbo Universidad de Chile de Temuco "C.U.T."

## SAN JOSE, COSTA RICA—1968—PRIMER FESTIVAL CULTURAL CENTROAMERICANO

Fechas	Título	Autor	Director	Grupo
31 ago	La visita	Friedrich Dürrenmatt	Daniel Gallegos	Teatro Universitario (Costa Rica)
1 sep	Rikulubik (Boda indígena en San Juan Sacatepéquez) Programa de danzas Luz negra	Guillermo Tulio G. Dora de Zárate Alvaro Menéndez Leal	Edmundo Barbero	Danza Folklórica (San Carlos, Guatemala) Conjunto Típico Oficial (U. de Panamá) Teatro Universitario (El Salvador)
2 sep	Cinco estados de ánimo (adaptación) Historia del zoológico	Shakespeare Edward Albee	David Trejos Francisco Salvador	Teatro de Facultad de Derecho (Univ. Nac. Autonomía de Honduras) Grupo de Teatro (U. de Honduras)
3 sep	Asesinato frustrado	Alberto Ycaza	Alberto Ycaza	Atelier de Teatro Universitario (Univ. Nac. Autonomía de Nicaragua)
4 sep	Algo más que dos sueños Gobierno de alcoba La cantante calva	Alberto Cañas Samuel Rowinski Eugene Ionesco	Daniel Gallegos Carlos Catania	Grupo Israelita de Teatro (Costa Rica) Teatro Arlequín (Costa Rica)
5 sep	¿Quién le teme a Virginia Woolf?	Edward Albee	Edison Velásquez	Teatro Universitario (Panamá)
6 sep	Programa de danzas La colina	Daniel Gallegos	Alcira Alonso Carlos Catania	Ballet Folklórico Universitario (El Salvador) Teatro Arlequín (Costa Rica)

## SAN JUAN, PUERTO RICO—1968—CUARTO FESTIVAL INTERNACIONAL DE TEATRO

Fechas	Título	Autor	Director	Grupo
5-8 sep	Mirando atrás con ira	John Osborne	Alberto Rodríguez	Alta Escena
12-15 sep	Ana de los milagros	William Gibson	Myrna Casas	Producciones Cisne
19-22 sep	Largo viaje del día hacia la noche	Eugene O'Neill	Arturo Machuca Padín	Pro Becas de Arte
26-29 sep	Requiem para una mujer	Albert Camus	Alberto Rodríguez	La Comedia Puertorriqueña
3-6 oct	El hombre la bestia y la virtud	Luigi Pirandello	José Luis Marrero	Teatro El Cemi
10-13 oct	La rosa tatuada	Tennessee Williams	Dean Zayas	Teatro del Sesenta
17-20 oct	Giselle	Coreografía: Ana García y Juan Anduze		Ballets de San Juan

## Institutional Reports

### NICARAGUA TENDRÁ UN NUEVO TEATRO

La construcción del nuevo Teatro Nacional Rubén Darío en Managua, Nicaragua, está casi terminada. El teatro que costará el equivalente de 2½ millones de dólares (U.S.) es un proyecto de la Sociedad Pro-Arte Rubén Darío. La Sra. Doña Hope de Somoza, esposa del Presidente de Nicaragua, sirve como Presidenta de la Junta Directiva de dicha Sociedad Pro-Arte. Los fondos para la construcción vienen de fuentes privadas y gubernamentales.

El Teatro Nacional Rubén Darío está situado entre la costa del Lago de Managua y el parque nombrado también Rubén Darío en honor del famoso poeta nicaragüense. El teatro que tiene un cupo de 1300 personas, fue diseñado por el Arquitecto nicaragüense don José Francisco Terán. El edificio está construido de acuerdo con todas las normas internacionales de teatros profesionales. La iluminación del escenario está controlada por un tablero electrónico de dos escenas de preparación. La escena mide 24 metros de largo y 14 metros de ancho (profundidad). La torre del edificio del escenario mide 27 metros.

Está planeado comenzar la primera temporada de dicho teatro en mayo de 1969. Se presentarán una serie de danza, música y teatro extranjero. Además se formará una Compañía Nacional que desempeñará durante la temporada. La administración del Teatro Nacional ya comenzó a ponerse en contacto con compañías internacionales haciendo arreglos para la primera temporada.

La Junta Directiva de la Sociedad Pro-Arte dicta la política administrativa del teatro. Un Director Ejecutivo junto con un Gerente de Operaciones realizan la operación actual. La Presidenta de la Junta Directiva ha nombrado al Señor Stephen H. Arnold, de Boston, Massachusetts, EE.UU., como Gerente de Operaciones. Se espera que la Junta Directiva designe a una figura prominente del sector empresarial y cultural de Nicaragua como Director Ejecutivo. En el Teatro se emplearán personas con talento artístico disponibles en Nicaragua.

### TEATRO "LAS MÁSCARAS" EN MIAMI

El teatro estudio "Las Máscaras," la primera sala teatro permanente establecida por jóvenes artistas exiliados cubanos, fue inaugurada el viernes 28 de febrero, con el propósito de "preservar la cultura cultural que teníamos en Cuba y que desgraciadamente se ha extinguido totalmente en el exilio," según dijeron sus organizadores.

Alfonso Cremata es el Director artístico de la empresa, que aspira no solamente a hacer teatro permanente, sino también a establecer una Escuela teatral y a realizar concursos para escritores cubanos en el exilio. . . .

La sala se encuentra en el 3058 SW 8th St. en el corazón de la llamada "Pequeña Habana." . . . Cada fin de semana: viernes, sábado y domingo

ofrecerán su arte, a las 8:30 de la noche y una matinée dominical a las 5:30 de la tarde.

Segun María Malgrat, "Nuestro propósito es hacer un teatro de calidad. Para ello alternaremos comedias y dramas. Aspiramos a que dure un mes cada obra en nuestro escenario."

—Reprinted from *Diario las Américas*  
(Miami, Florida), 26 de febrero de 1969.

## Play Synopses

This section is devoted to 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.

LOS SIAMESES. Griselda Gambaro (Argentina). Buenos Aires: Imprenta Anzilotti, 1967. 93 pp. (32 photos)  
2 acts; 7 men; 1 interior, 2 exteriors.

Two brothers, or separated Siamese twins or friends, live in the same room. Lorenzo is sadistic, cruel, and self-centered; Ignacio accepts his lot and even needs and desires the company and identity of Lorenzo. Since the play tends toward the absurd and grotesque, various interpretations of the themes are possible; the two men may represent two facets of one personality or of man in general. From the first there is difficulty in communication between the two, and Lorenzo begins to abandon Ignacio, breaking up the sadistic-masochistic games that seemingly have united them in the past. Their relationship worsens with only momentary attempts of both to reunite, and eventually the sadistic Lorenzo allows the policemen, two bumbling, absurd characters, to jail Ignacio. Lorenzo, disguised as a Jew, visits the jail; there he carries on an absurd conversation with a blind man but denies his relation to Ignacio. The two policemen come out of the jail with the body of Ignacio. Lorenzo helps to bury him though he still denies knowing him; he is left alone, mourning Ignacio who was the only object of his love. The play raises questions about conventional morality—the absurd dialogue functionally breaking the "moral" conventions—and about tortured relationships, lack of communication and solitude. The scenes of grotesque cruelty and pathetic lack of communication between the two friends make the play quite powerful. (Doris Rolfe)

NO HAY FUNCIÓN. Néstor Kraly (Argentina). Buenos Aires: Editorial Talía, 1967. 31 pp. 1 act, 3 scenes prologue/epilogue; 3 men, 1 woman; 1 interior.

Through the protagonist, Alvaro, the author notes in the prologue that there are three epochs in the theatre. The first period dealt with man's struggle with God, the second with man's struggle with society, and the third contemporary man's struggle with himself. This play is a presentation of man's inability to face himself and reality. It takes place in a theatre where Alvaro has gone, only to find out that there is no "función" that night. He then decides to tell a portion of his life story to the handful of people in the audience, giving it the title

"I Against Everyone." With three of the onlookers participating, the first scene begins with Alvaro telling the Old Man about a series of mysterious apparitions he has been experiencing. Alvaro decides his roommate, Man, is to blame and begins to attack him. As he does so his closet door opens and is transformed, symbolizing Alvaro's horrifying realization that his whole life has been an attempt to escape reality. Alvaro feels like a person starting life anew; the only ghostly vision haunting him had been himself, not his roommate. In this didactic work the author makes it clear that there is no escape from reality. We all have faults, guilts, and fears, but heaven and hell are what each of us makes of them within ourselves. In the epilogue, Alvaro decides to change the title of his story to "I With Everyone" and concludes that "hell is one's self." (Candy Wobker)

LEGACIES FOR LOVERS (AS PROVAS DE AMOR). João Bethencourt (Brazil). Manuscript.

Frederick, a young man, resolves to demonstrate his love for Helen by offering his life to her through suicide. Lucrece, a friend tired of life, wants to make it a double event, although she nurses an affection for shy, stuttering Arthur. She convinces Frederick against his better judgment, but then runs off when Arthur arrives. Frederick is just about to put his head in the noose when a stranger appears. An insurance salesman, he convinces Frederick that the least he can do is to leave Helen something more tangible than a lovely memory, and sells him a policy. Back home, waiting for the doctor who will give him the medical examination, Frederick is visited by the owner of a restaurant, who has heard about the proposed suicide, and offers him a sum of money to die in the restaurant of a competitor. This visit is followed by another from two politicians who want him to become the victim of the government after arrest and torture as a subversive agent. Next comes a commercial television executive who wants to put Frederick's gesture on a world-wide program. Offers are showering in, and Frederick is forced to open an office. Meanwhile, Helen and Arthur have met up, and are looking for Frederick and Lucrece all over the city, calling in all the public services to their assistance. Frederick is then visited by Lucrece, who scorns him for his sudden mercenary attitude after his former noble gesture. He repents and agrees to join her on a beach; with a perfect view of the planet Venus they will drink a painless poison draught. They are discovered, however, and complete confusion results as everyone converges on the spot at the same time. There they all fall under the influence of Venus, and are united in a happy ending. Large cast, but considerable doubling is possible, and the several locations can be combined into a unit set. (John D. Procter)

O FARDÃO (AN ACT OF DIGNITY). Bráulio Pedrosa (Brazil). Rio de Janeiro: Editorial Saga.

2 men, 3 women; 1 set.

Rubem Clodoal is a 57-year-old writer who once produced an avant-garde novel. Now he writes a daily newspaper column, and dreams of election to the Brazilian Academy of Letters. His wife, Olga, is frustrated by Rubem's lack of interest in her over the past years. She falls into a fruitless affair with a car salesman, while Rubem has erotic dreams about a young admirer, Beatriz, and holds imaginary conversations with the President of the Academy, both of whom appear on stage. The Clodoals have a young maid, Rita, who confides to them her passion for a young man whom she courts from the balcony of the Clodoal apartment. Finally, she admits to Rubem that he is a figment of her imagination (just as Beatriz exists only in Rubem's imagination). This brings him down to earth just as Olga comes in with the result of a test which shows she is pregnant (by the car salesman), who has already abandoned her. Rubem and Olga are thrown together again, he agrees to accept the baby as his, and the final note of hope is struck by a call from the Academy. (John D. Procter)

BOCA DE OURO. Nelson Rodrigues (Brazil). Rio de Janeiro: Edições Tempo Brasileiro, Ltda., 1966. 120 pp.

3 acts; 11 men, 6 women; 4 interiors, 2 exteriors.

A murder presented from three different angles provides the plot for this "tragédia carioca." Bôca de Ouro, so named because of his gold dentures, is a brutal, lustful, sadistic king of Rio's gambling underworld. Almost at the outset of the play the news of his assassination is released. Two reporters are assigned to interview Guigui, a former mistress of Bôca's, to gather background information for a story on him. In each of the three acts, under different emotional stresses, Guigui gives a distorted account of one of Bôca's innumerable murders; this one of a husband and wife, Leleco and Celeste. Each time Guigui retells the story Bôca appears as a different character; this inconsistency is supposed to accentuate the mythical aura built around him. At the end we are given to understand that Bôca was stabbed to death by Maria Luísa, a woman he tried to seduce after she had witnessed the murder of Celeste. (Pablo La Rosa)

O MORRO SELVAGEM. Nilson Santos (Brazil). Mimeographed, 1964/65. 80 pp.  
3 acts, 12 scenes; 12 men, 5 women; 1 exterior varied with props.

The confrontation between city and slum is depicted when two reporters come to a "morro" of Rio de Janeiro to do a story on the people who live there. These drug peddlers, fences, assassins and gang leaders, as in Gianfrancesco Guarnieri's *Gimba*, are not placed in a completely negative light, rather they are excused as victims of society and of their environment. One of the reporters and the girlfriend of a gang leader fall in love and decide to leave this Brazilian ghetto; before they can, however, the gang leader appears and challenges them. He is stabbed in the back by a fellow member of the gang who has decided to reform; but, before dying, the gangleader shoots his girlfriend, feeling if he cannot have her, no one will. She dies in the arms of the reporter saying that she always knew she would never be able to escape her environment. Although a bit melodramatic, this play serves to show that ghettos and their types are not a preoccupation of the United States alone. (Terry L. Louis)

EL CEPILLO DE DIENTES o NAÚFRAGOS EN EL PARQUE DE ATRACCIONES. Jorge Díaz (Chile). Madrid: Taurus Ediciones, S.A., 1967. 38 pp.  
2 acts; 1 man, 1 woman; 1 interior and same interior turned 180°.

The play is a treatment of the extreme measures two people employ to keep their marriage exciting. He and She fill the first act with an absurd word game of mutual provocation. The climax occurs when He finds that She has used his toothbrush to whiten her shoes. Furious and feeling that She has robbed him of his individuality, He strangles her with the carrying strap of her transistor radio and drags her corpse off-stage to the bedroom. A key is heard turning in the front door. A voice asks, "May I enter?" He responds, "Come in, Antona; the corpse is in the usual place." She enters as a maid (Antona). He engages her in a conversation which becomes an obvious seduction attempt. She allegedly discovers the corpse and confronts him with ridiculous threats, the police, her innocence, and his vileness. He continues to woo her, and she succumbs. They perform a grotesque pantomime copulation, the violence of which makes a shambles of the scene. Then She assumes the manners and voice of the wife from the first act. He asks, "Must we go through this every morning in order to make love?" They convince themselves that their game successfully enhances their marriage and end the play by showering compliments on each other. By the last two words in the play, however, they betray the fact that they find each other intolerable. (Fred Carothers)

FULGOR Y MUERTE DE JOAQUIN MURIETA. Pablo Neruda (Chile). Santiago: Empresa Editora Zig-Zag, S.A., 1966. 96 pp. Illustrated.  
6 scenes; 9 men, 5 women; 1 interior, 4 exteriors.

A tragedy in the form of a melodrama, this play evokes the figure of the Chilean bandit, Joaquín Murieta, killed in California in 1853. The action represented begins with the departure of a group of Chileans including Murieta from Valparaíso to seek their fortune in gold in California. During the voyage by ship Murieta falls in love with and marries Teresa, also from Chile. In California the Chileans find little gold and long for their native country. Along with the Mexicans and other foreign groups they find themselves the victims of the racial discrimination of the "gringos." In one of the attacks made by the "vigilantes" on the Chileans Teresa is killed. To avenge the death of his wife and many of his fellow Chileans Murieta begins his career of robbing and killing. Finally, while placing a rose on Teresa's grave, he is attacked and beheaded by a group of rangers. The friends of Murieta recover his head which has been put on display in a fair booth and bury it in Teresa's grave. The action of the play is limited and no more than a silhouette of the protagonist is seen during the play. However the story of Murieta's life and death is related effectively by the short dialogues supplemented with songs, poetic monologues and choral recitations. (Donna Lawson)

YO, BERTOLT BRECHT. Maximo Aviles Blonda (Dominican Republic). Mimeographed, 1965. 27 pp.  
1 act; 8 men; 1 interior.

In this protest play against the oppression of the poor and downtrodden, the dramatist emphasizes the discontinuity in life, for although reform may occur, the situation will change and the powerful will again subdue the weak. Based on a poem written by Brecht, the play illustrates the theme of human alienation in a world devoid of any logical sequence of events. The opening lines focus attention on the hunger theme as a child begs for money. A rebellious student further explains that protesting (especially by the youth) will lead to reform. A reader then speaks as Brecht to exemplify the narrow, self-concern of many individuals; he describes himself as a dramatic writer who has seen the ignorance, confusion, and apathy of society. On an optimistic note, a voice declares that some day the oppression will end. Yet, the tone once more turns negative as the characters discuss the chalk cross

on the backs of non-conformists—a mark of those who strive for better conditions by telling the truth. A Señor K elucidates the terrible stigma that the chalk cross places upon its bearer because the powerful usurp the possessions of these free-thinkers. Thus, once again we see this cyclical return to a negative attitude toward life, as the strong remain on top, the underdogs below. (Joan Frederick)

MÁS ALLÁ DE LA BÚSQUEDA. Ivan García (Dominican Republic). Santiago, Dominican Republic: Universidad Católica Madre y Maestra, 1967. 14 pp.

1 act; 1 man, 1 woman; 1 interior.

With a predominance of monologue, this short play shows a confrontation between two characters borrowed from the Greek myth, Prometheus and Pandora. They lead an absurd existence surrounded by masks which Pandora, an old woman, dusts endlessly and Prometheus, a young man, addresses with useless speeches hoping to bring life to them. Prometheus lives in a constant state of anguish and solitude, fearing the entrance of the outside world, represented by the door which Pandora always leaves open. He also fears Pandora, thinking that she spies on him to learn his weaknesses. He forbids her to speak to him and even threatens to kill her, although he recognizes that he is strangely attracted to her. In a state of crisis, he decides that he needs her because he sees that he will never find rest from his anguish. With a maternal gesture, she embraces him and tells him that he must have hope since she has become part of him. They have become symbols of mankind's suffering and together they will face adversity, in search of something to destroy them. The endlessness of the quest is indicated by the author's final instructions: to raise the curtain and start the performance once again. (Stella Clark)

MEA CULPA. Carlos Solórzano (Mexico). *La Palabra y el Hombre*, 11, No. 45, (July-September 1967).

1 act; 4 men; 1 interior.

This drama takes place in the interior of a church. Man is a character representing a former Judge who goes to confession knowing that he is about to die. Although honest in his profession, he fears for his salvation. He sentenced a man to die—a beggar, preacher and revolutionary—who had twelve followers who called him "master" (Jesus). Man requests absolution but the Bishop inside the confessional refuses. On the contrary, the Bishop, who embodies the figure of Jesus, insists that Man sit as Confessor to absolve him; he claims that for twenty centuries he has deceived mankind by inoculating him with fear. It is Man who must forgive God. Universal in scope, the problem dealing with blame, fear and doubt in conjunction with death, sin and salvation is handled by Solórzano within a Sartrean existentialistic position. (Antonio León)

DETRAS DE LA NOCHE. Eustorgio A. Chong Ruiz (Panamá). Panamá: Imprenta Cervantes, 1966. 65 pp.

2 acts; 3 women, 5 men, voices; 1 interior.

In this play, Chong Ruiz combines the fantastic and the realistic to portray Death as a state of complete spiritual freedom, where the individual can shape a true world. Gume is a beggar whose husband, Ventura, was killed by the local "cacique," Maño Izquierdo, while trying to defend his land. She suffers the hardships of a meager life and the anguish of loneliness. It is a static existence with no motives to give it meaning. Death appears to her in the form of her husband who offers Gume freedom from this unconscious and corrupt world, and the opportunity to build the life they had planned but never had. The limited horizons of the corrupt exterior world are seen in the election being held in the locality. The "cacique" Maño is trying to have his son elected local political leader by intimidating the people with his power. The opponent is Juvenal, "el candidato del pueblo," who is trying to win the election by buying the votes at ten pesos apiece. There is ironic justice in the fact that Maño is killed by Antonio, an ambitious young politician, at a political rally. Gume's desire to join her husband and share his poetical world is achieved by her death. The author makes death such a positive activity that the dead are seen as the only true living. (David Conde)

SI LA HUMANIDAD NO PINTARA COLORES. Enrique Jaramillo Levi (Panamá). Panamá: Imprenta Cervantes, 1966. 61 pp. (3 photos)

3 acts; 6 men, 3 women; 1 interior.

This play deals with the social injustice that comes from racial prejudice. Fabio is a mestizo who is hated by his white stepmother Rebeca, because he is dark. His Indian mother died when he was very young, and his white father married again after becoming a well-known writer. After his father supposedly died in an aircraft accident, Rebeca treats him like a slave. Even though it is his stepbrother who usually does wrong, it is Fabio who gets

blamed. Fabio is allowed to remain at home and finish school only because a mysterious benefactor sends liberal amounts of money for his education and for the family. In spite of his home life, Fabio becomes a promising young writer and graduates at the head of his class. At this point, his supposedly dead father arrives and identifies himself as the mysterious benefactor. He is seen as a type of "avenging angel" who judges and condemns Rebeca for her cruelty. Throughout the play, the author makes obvious his preoccupation with racial prejudice as a type of inhumanity that still haunts modern society. (David Conde)

EL DIABLO EN EL CONVENTILLO. Carlos M. Pacheco (Uruguay). Buenos Aires: Ediciones del Carro de Tespis, 1966. 40 pp.

1 act; 16 men & boys, 9 women, neighbors; 2 exteriors.

This play, which the author describes as a "sainete" in one act, takes place in and around the patio of a lower-class apartment house whose inhabitants become convinced that a neighbor, Quiñones, is the devil in human form. Quiñones accepts the role and takes advantage of it to acquire money from a young man who is willing to sell his soul for the love of another resident's daughter. A parallel plot concerns two girls, Sara and Zulema, who are befriended by a wealthy lady who takes them to the theatre every night and gives them small gifts. The girls' father disapproves, distrusting the motives of their benefactress and fearing that the girls are becoming discontented with their humble but honorable life. In the final scene, which takes place at night, a nervous resident shoots at Quiñones; amidst the resulting confusion Sara and her mother arrive with the news that Zulema has disappeared, whereupon her father declares that the real devil is not Quiñones but the lady who befriended his daughters. The author does not insist on this point. He has maintained the light tone and popular elements typical of the traditional "sainete," and the result is an entertaining, though not very profound, play. (Tizby Grogan)

## Works in Progress

HALTY-DUBÉ, ADOLFO

Translation of *Las ranas* by Mauricio Rosencof. Four plays in bilingual form accepted by Alfa Editorial in Montevideo.

JONES, WILLIS KNAPP (Miami University)

Three Latin American plays in translation (Southern Illinois University Press) *Short Plays from Spanish America*, Barron Educational Series (1969). Also contributed nine sections to the George Freedley *History of the Theatre*, 3rd edition, 1968. Also see George B. Parks, editor, *Bibliography of South American Books in English Translation*, to be published soon by Frederick Ungar.

LAMB, RUTH S. (Scripps College)

Translation of Rodolfo Usigli's *Otra Primavera* (Another Springtime).

RAMIREZ, MANUEL D. (University of Georgia)

Articles: The Dramatic work of Luis Enrique Osorio; The Dramatic Works of Joracy Camargo: A Reevaluation; Historical Figures in the Contemporary Mexican Theatre.

ROSEMAN, LUCY GORDON (School of Living for Adult Education)

A History of Argentine Drama and Cinema (School of Living Press); and Argentine Literature in Translation: Volume 1—Drama (School of Living Press)

SCOTT, WILDER PATTILLO (University of Georgia)

*Three Plays and a Prologue*, by Rodolfo Usigli, introduction by W. P. Scott. Article: Rodolfo Usigli and Contemporary Dramatic Theory, accepted for publication in *Romance Notes*.

SPINDLER, FRANK MACD. (George Mason College of the University of Virginia)  
Juan Montalvo's Plays.



## Works by Students

### UNIVERSITY OF ARIZONA

George Iwanaga. *Life and Works of Alejandro Casona*. Ph.D. dissertation. Advisor: Renato Rosaldo.

### UNIVERSITY OF GEORGIA

Ellis Eugene Williams. *Character and Characterization in the Plays of Rodolfo Usigli*. Ph.D. dissertation. Advisor: Manuel D. Ramírez.

### UNIVERSITY OF ILLINOIS

Sylvia Brann. *El teatro y las novelas de Luisa Josefina Hernández (Mexico)*. Ph.D. dissertation. Advisor: Luis Leal.

Jordan B. Phillips. *Thirty Years of Puerto Rican Drama: 1938-1968*. Ph.D. dissertation. Advisor: Merlin Forster.

### UNIVERSITY OF LIVERPOOL

Penelope Turpin. *The Theatre of Jorge Díaz (Chile)*. Thesis for B. Phil. Advisor: James Higgins.

### UNIVERSITY OF MISSOURI

Eleanore Maxwell Dial. *Critical Reaction to a Decade of Spanish Theatre in Mexico, 1950-1959*. Ph.D. dissertation, 1968. Advisor: Albert Brent.

### SOUTHERN ILLINOIS UNIVERSITY

Charles Gibbs. *Luis Baralt and the Theatre (Cuba)*. M.A. thesis. Advisor: W. A. Bork.

### WASHINGTON UNIVERSITY

Erminio G. Neglia. *Pirandello en la dramática rioplatense*. Ph.D. dissertation. Advisor: Ivan A. Schulman.

### UNIVERSITY OF WISCONSIN (Madison)

John F. St. Clair. *The Development of Characterization in the Plays of Nelson Rodrigues*. Ph.D. dissertation. Advisor: Jorge de Sena.

## Plays in Performance

### BALL STATE UNIVERSITY

*El color de nuestra piel* by Celestino Gorostiza (Mexico), performed by Mexican theatre class as a dramatic reading in Spanish. Director: James W. Brown. November 14, 1968.

### GAINESVILLE (Georgia) CIVIC THEATRE

*The Blind Lion (El león ciego)* by Ernesto Herrera (Uruguay). Translated and directed by Joseph Edward Cabell, professor of drama at Gainesville College. Gainesville Playhouse, premiere April 10, 1969.

### UNIVERSITY OF NEBRASKA

*The Rogues' Trial (Auto da Compadecida)* by Ariano Suassuna (Brazil), translated by Dillwyn F. Ratcliff. Director: Donald Sobolik. November 22 and 25, 1968.

### UNIVERSITY OF PITTSBURGH

Two Latin American plays now under selection will be staged in 1969-70 in cooperation with The Latin American Center, Dr. Carmelo Mesa-Lago, Director.

### SAINT PAUL'S EASTSIDE THEATRE

*Asia and the Far East* by Isaac Chocrón (Venezuela). Eastside commissioned Minnesota playwright Fred Gaines to do a new English adaptation of the play, and through a grant from the Minnesota State Arts Council,

commissioned a new score by composer James Galloway, resident composer with the Harkness Ballet in New York. Chocrón will be in residence. Director: Scott McCoy. Premiere March 27, 1969.

SCRIPPS COLLEGE

*Shut up, you Plucked Chickens, You're Going to Be Fed (Silencio, pollos pelones, ya les van a echar su maíz)* by Emilio Carballido (Mexico), translated by Ruth S. Lamb. Director: Jesse Swan. February 28-March 2, 1969. Carballido was in residence from February 26-March 5, 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.]

*Contemporary Latin America*, A Selection of Papers Presented at the Second Annual Conference on Latin America, University of Houston (April 27-29, 1967), Harvey L. Johnson and Richard V. Weekes, editors. Includes: "Transcendencia de Antonio Acevedo Hernández en la dramaturgia chilena" by Carlos H. Monsanto.

COCCA, ALDO ARMANDO. *El teatro de Juan Bautista Alberdi*. Buenos Aires: Talía, 1960.

RELA, WALTER. *Historia del teatro uruguayo, 1808-1968*. Montevideo: Ediciones de la Banda Oriental, 1969.

RELA, WALTER. *Fuentes para el estudio de la literatura uruguaya, 1835-1968*. Montevideo: Ediciones de la Banda Oriental, 1969.

MONDRAGÓN, MAGDALENA. *¡Porque me da la gana!*, John Sarnacki, editor. New York: The Odyssey Press, 1968.

IRVING, T. B. "Los Clásicos Mayas," *Revista, Universidad de San Carlos* (Guatemala), XLIV (1958), 127-36.

YÁÑEZ SILVA, NATHANAEL. *Memorias de un hombre de teatro*. Santiago de Chile: Zig-Zag, 1966.

"TEATRO E REALIDADE BRASILEIRA," *Revista Civilização Brasileira*, IV, Caderno Especial No. 2 (Julho 1968). Indice: Dias Gomes, "O Engajamento: Uma Prática de Liberdade"; Maria Helena Kuhner, "Um Teatro em Tempo de Síntese"; Luiz Carlos Maciel, "Quem é Quem no Teatro Brasileiro"; Oduvaldo Vianna Filho, "Um Pouco de Pessedismo não Faz Mal a Ninguém"; Anatol Rosenfeld, "O Herói Humilde"; "Pesquisa de Opinião"; Nelson Werneck Sodre, "O Novo Teatro"; "A Guinada de José Celso," entrevista a Tite de Lemos; Hermilo Borba Filho, "Por uma Arte Popular Total"; Tite de Lemos, "Dar Uma, Duas, Tres, Muitas Bofetadas"; "Teatro é Festa para o Povo," depoimento de Luiz Mendonça; "Paulo Autran: O Público Reclama a Realidade Brasileira no Palco," entrevista a Paulo Pontes; Joracy Camargo "O Velho e o Novo Teatro"; Fernando Peixoto, "O Público, esse Desconhecido"; Abdias do Nascimento, "Teatro Negro do Brasil: Uma Experiência Socio-Racial"; Documentario.

RECHANI AGRAIT, LUIS. *Mi señoría*. Barcelona: Ediciones Rumbos, 1968.

RECHANI AGRAIT, LUIS. *Todos los ruiseñores cantan*. Barcelona: Ediciones Rumbos, 1966.

ISMAN, BONNIE (BEISECKER). Scrapbook of theatre clippings of the Montevideo theatre (1968-69), plus about 50 theatre programs.

VALLECILLO IERN, IRMA. Clippings of the San Juan, Puerto Rico theatre. (See chart on Fourth International Theatre Festival.)

*Boletín* (México: Comunidad Latinoamericana de Escritores), No. 2 (octubre de 1968). Contenido: Julio Ortega, "Pedro Páramo"; Pedro F. de Andrea, "Miguel Angel Asturias en México" (ensayo bibliográfico); Emilia Romero de Valle, "Estudios sobre Ruben Darío"; MMV, "Los juegos verdaderos (una novela importante)," etc.

## Conferences

24-29 March 1969

Latin American Theatre Institute (ILAT), Congress (4th), Mexico. ITI regional conference. (See p. 20.)

24-26 April 1969

Kentucky Foreign Language Conference. Lexington, Kentucky.

June 1969

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

24-28 August 1969

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

27-29 August 1969

American Educational Theatre Association, Annual Meeting, Detroit.

4-7 September 1969

International Amateur Theatre Association, Congress (9th), Monte Carlo. Mieuwe Uitleg 22, The Hague, Netherlands.

October 1969

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

4-12 October 1969

Festival of Latin American University Theatre, II. Manizales, Colombia. Director General: Emilio Echeverrú Mejía, Apartado Aéreo 117, Nacional 4, Manizales, Colombia. (See p. 40.)

27-30 December 1969

Modern Language Association, Annual Meeting, Denver.