

LATIN AMERICAN THEATRE REVIEW

*a Journal Devoted to
the Theatre and Drama
of Spanish and Portuguese
America*

Editor	Jacqueline E. Bixler
Managing Editor	Stuart A. Day
Associate Editor	Vicky Unruh
Book Review Editor	Paola Hernández
Interview Editors	Jorge Dubatti, Beatriz Rizk
Assistant Editors	Danny Anderson, Santa Arias, Jill Kuhnheim, Cacilda Rêgo, Paul Sneed, Yajaira Padilla, Antonio Luciano Tosta
Editorial Assistant	Angélica García Genel
Publisher	Center of Latin American Studies The University of Kansas

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

Please send manuscripts (in MLA style) and other items to be considered for publication directly to Dr. Jacqueline E. Bixler, Editor, *Latin American Theatre Review*, Department of Foreign Languages & Literatures, Virginia Tech, Blacksburg, VA 24061-0225 USA (jbixler@vt.edu). Manuscripts should be sent as an email attachment when possible. Please send book reviews to Dr. Paola Hernández, Department of Spanish and Portuguese, University of Wisconsin, 1018 Van Hise Hall, Madison, WI 53706 USA (pshernandez@wisc.edu).

Please direct all business correspondence to the *Latin American Theatre Review*, Department of Spanish and Portuguese, University of Kansas, Lawrence, Kansas 66045-2168 USA.

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

Critical studies:	25 pages	Reviews:	500 words for critical study
Interviews:	2000 words		750 words for published play
Festival Reports:	2000 words		1000 words for play collection
Performance Reviews:	500 words plus photos		

Submissions that exceed these limits will be returned without consideration.

LATIN AMERICAN THEATRE REVIEW

47/2

Spring 2014

Contents

Abstracts	3
Hemispheric Travelers on the Rioplatense Stage <i>William Acree</i>	5
Staging Postmemory: Self-representation and Parental Biography in Lagartijas Tiradas al Sol's <i>El rumor del incendio</i> <i>Julie Ward</i>	25
Musicalized Metatheater: The <i>Bolero</i> as Intertext in <i>Quintuples</i> by Luis Rafael Sánchez <i>Sarah Piazza</i>	45
Frustración magnífica y drama puro: el teatro de Legom <i>Daniel Vázquez Touriño</i>	63
Entrevista a Estela Leñero <i>Alfonso Varona</i>	81
Rosa Ileana Boudet: "Todo está en el archivo" <i>Carlos A. Aguilera</i>	91
Panamanian Theatre for Social Change: Notes from an Interview with Playwright Raúl Leis <i>Katherine Zien</i>	109
Con pluma de ganso revolucionario: Entrevista a Abelardo Estorino <i>David Lisenby</i>	117
Entrevista con Andrea Ubal sobre <i>Beckett y Godot</i> de Radrigán <i>Curtis Russell</i>	123

In Memoriam. Fallece connotado actor chileno, Franklin Caicedo (1928-2013) <i>Pedro Bravo-Elizondo</i>	129
In Memoriam. Abelardo Estorino (1925-2013) <i>David Lisenby</i>	131
Book Reviews	133
XXVIII Festival Iberoamericano de Teatro de Cádiz 2013: importante oferta teatral a pesar de la crisis <i>Miguel Angel Giella</i>	145
Segundo Coloquio Miradas al Teatro Popular en Yucatán: Expresiones escénicas comunitarias en la península. <i>Haley Honeman</i>	157
Zona de cruce, <i>ProyectoManual</i> <i>Lucas Rimoldi y Daniel Vázquez Touriño</i>	163
Nuevas formas en el vínculo entre realidad y representación: <i>Museo Ezeiza</i> <i>Larisa Rivarola</i>	175
Performance Review of <i>Un puto peón negro chueco</i> : A Mexican Play by a Spaniard, Directed by a Mexican, in Madrid <i>Timothy G. Compton</i>	183
Luis Alfaro's <i>Mojada</i> Premieres at Victory Gardens Theater, Chicago <i>Regan L. Postma</i>	187
<i>Mariela en el desierto / Mariela in the Desert</i> by Karen Zacarías <i>Jane Barnette</i>	191
<i>Verano, verano</i> : Performance Review <i>Wilma Feliciano</i>	195
El Galpón de Uruguay: 64 años en la brecha <i>Pedro Bravo-Elizondo</i>	199

Abstracts

William Acree, “Hemispheric Travelers on the Rioplatense Stage”

In mid-July 1886 Sarah Bernhardt arrived to Buenos Aires, where she gave a limited number of functions before traveling to nearby towns and across the Río de la Plata to Montevideo. Her tour tells us about her fearlessness to brave Transatlantic travel. But beyond this quality of her character, her time in the Plata river region reveals a rich entertainment market whose performers followed a circuit including Rio de Janeiro, Porto Alegre, and, above all, Montevideo, Buenos Aires, and smaller towns along the tributary rivers leading to the Río de la Plata. The decade of 1880 was a moment of significant growth in the number of participants in this entertainment market, but by this time it already had a history half a century deep. Beginning with Bernhardt’s tour and then working backward to uncover the widespread presence of Italian, French, and North American performers in Argentina and Uruguay, this article showcases performance circuits and hemispheric travelers who staged opera, the bizarre, and circus and equestrian spectacles, and who were especially successful in attracting crowds. The result was the emergence of an entertainment market that ignited a passion for attending the circus and the theater.

Julie Ward, “Staging Postmemory: Self-representation and Parental Biography in Lagartijas Tiradas al Sol’s *El rumor del incendio*”

Mexico in the 1970s was at the peak of what Vargas Llosa called its “perfect dictatorship” under the Partido Revolucionario Institucional (PRI). This perfection, however, did not preclude resistance from student groups, militias, and peasant movements. Decades later, theatre company Lagartijas Tiradas al Sol would stage this rebellion in their documentary play *El rumor del incendio* (2010) and its accompanying textual and digital publications. Director and actor Luisa Pardo plays both herself and her real-life mother, Margarita, in the play. This study examines the strategies used to convey the family ties between Margarita and Pardo, which include documentary evidence, bodily relationships, and genealogical connections. It shows the way that theatrical self-representation challenges the auto/biographical genre by blurring lines between biography and autobiography, as well as redefining drama, asking spectators to consider the stage as an alternative source of historical fact.

Sarah Piazza, “Musicalized Metatheater: The *Bolero* as Intertext in *Quintuples* by Luis Rafael Sánchez”

The present article analyzes the ways in which the drama *Quintuples* (1984) by Puerto Rican playwright Luis Rafael Sánchez uses the *bolero* as an important intertext. The essay traces the parallels between the *bolero* as a culturally syncretistic musical genre and *Quintuples* as a fusion of dramatic and narrative elements. The play’s narrative elements include the incorporation of an author figure, monologue, and metaliterary comments. This article examines how spectator and reader involvement in *Quintuples* relates to the *bolerista*’s

affective communication with the audience. The analysis focuses on the three most ostentatiously melodramatic characters, who reveal connections to the entertainment industry and enact different characteristics of the *bolero*: Dafne, Mandrake, and Papá Morrison. The article ultimately explores how the characters deconstruct the act of performing, inviting readers to reflect on the nature of theater and the necessary complicity between actor and spectator, writer and reader.

Daniel Vázquez Touriño, “Frustración magnífica y drama puro: el teatro de Legom”

The characters that populate the plays of Legom (Luis Enrique Gutiérrez Ortiz Monasterio) pertain to a family of literary beings who are unable to adapt to a dysfunctional society. This phenomenon links to the concept of the “pelado” featured in Cantinflas films and to the “utopia of the hunter” described by Zygmunt Bauman as a postmodern, hegemonic system that excludes and alienates. The tension between local and global is a fundamental aspect in the characters created by Legom. While the use of uniquely Mexican vulgarities establishes the “mexicanness” of his characters, their ideals and aspirations, albeit twisted and often misunderstood, are unmistakably transnational. Critics tend to use the term *narraturgia* to describe Legom’s dramatic production, yet closer analysis suggests that the playwright indeed strives to exclude the extra-dramatic in the creation and development of his characters.