

### From the Editor

This silver-covered issue of the *Latin American Theatre Review* marks the completion of 25 years of publication. The first number of *LATR* was published in the fall of 1967 by the Center of Latin American Studies under the rubric of its Occasional Publications Series. In that first issue in 1967 we published two articles, one theatre season report, one bibliography, two book reviews and three pages of miscellaneous data for a total of 59 pages. There were no photos. In size and scope it is clear that the journal has come a long way in the intervening years.

The *LATR* has always maintained an open and eclectic approach, independent of the orthodoxy of critical schools or political positions. The journal looks upon theatre as a performance activity as well as an object of scholarly investigation, and our objective has been and continues to be to illuminate both areas. We have sought to provide the vehicle for better communication not only between Latin America and the United States but also within the many and diverse regions of Latin America.

None of this would have been possible, of course, without continuing support from the University of Kansas through various administrative offices, including Research, Graduate Studies and Public Service, the Center of Latin American Studies under several directors (John Augelli, Bill Griffith, Charles Stansifer and Jon Vincent), the Hall Center for the Humanities (directors Ted Wilson and Andrew Debicki), my colleagues in the Department of Spanish and Portuguese who have contributed sage advice and counsel (especially the two associate directors, first John Brushwood and now Vicky Unruh), and the many editorial assistants who have tracked manuscripts and read galleys, most recently Laurietz Seda. To our tireless members of the Editorial Board who have read and evaluated manuscripts over the years, we are especially grateful. Naturally our greatest debt of gratitude goes to the playwrights, directors, actors and other theatre artists who have provided the material and the performances to stimulate our interest.

To all who have been engaged in this 25 year history, we salute you with hearty and sincere thanks!

George Woodyard

This special edition of the *Latin American Theatre Review*, organized by the editors, represents an effort to capture the dynamism of the recent theatre in a comprehensive way. Theatre, as other art forms, finds itself in a constant process of change. By focusing on the theatre of the decade just past, we have tried to provide a compendium of useful information that will serve scholars and others interested in this theatre as they seek to identify and analyze this process of change and development.

The essays themselves, as will be clear to the reader, show remarkable variations in content, organization and style. The common denominator is, nonetheless, the serious effort to report as comprehensively as possible the distinguishing characteristics of the theatre movement in each country.

To those faithful contributors who submitted their essays on time, who made the special effort to participate in this endeavor, who identified photos that we could use, we extend our most hearty thanks. Not all countries are represented because of certain failures in communication or resolve. To the readers of *LATR* we are pleased to offer this special edition, hoping that it will serve to stimulate further interest and activity in this field.

As we go to press with this issue, we want to share with you the excitement we feel about the conference scheduled to take place at the University of Kansas between April 28 and May 2 of this year. The response has been overwhelming and we are looking forward to interesting sessions that focus on the four major topics under consideration: history, gender, genre and performance. The performances that are scheduled include an exciting variety of canonical plays (*Flores de papel*, *La noche de los asesinos*, etc.) as well as many new plays or performances of popular theatre. If you are on your way to Lawrence, we look forward to seeing you here. If you're not going to be here, we extend our sympathies on missing what promises to be a major event in Latin American Theatre.

We take this opportunity to extend thanks publicly to the National Endowment for the Humanities for its generous support, to the Program of Cultural Cooperation between Spain's Ministry of Culture and United States' Universities, and to the many departments and offices of the University of Kansas which have contributed so willingly with resources and personnel time.