

CORDOBA, ARGENTINA—1969—III FESTIVAL NACIONAL DE TEATRO DE LA ARGENTINA

| Fechas | Título | Autor | Director | Compañía o Teatro |
|---------|--|---|------------------------------|---|
| Nov. 7 | La manzana (Trad. Alberto Minero, Adapt. Susana Degoy) | Jack Gelber | Julián Romero | Teatro Estable de la U.N. de Córdoba |
| Nov. 8 | Ubu encadenado | Alfred Jarry | José Luis Andreone | Teatro Universitario-Resistencia- Chaco |
| Nov. 9 | La escalera | (Trabajo en equipo del conjunto) | Abel Poletti | Teatro Experimental Zarate |
| Nov. 9 | El cepillo de dientes | Jorge Díaz | Boyce Díaz Ulloque | Teatro Universitario de la U.N. de Tucumán |
| Nov. 10 | Ceremonia para un Negro asesinado | Fernando Arrabal | Hugo Gramajo | Teatro Estudio (TEST)-Tucumán |
| Nov. 11 | Verde Julia | Paul Ableman | Nina Cortese | Teatro Estudio de la Plata |
| Nov. 11 | La intrusa | Maurice Maeterlinck | | Teatro Estudio de Córdoba |
| Nov. 12 | El te se enfriá | Roberto Espina | Colectiva del Grupo Talía | Grupo Talía de Río Cuarto |
| Nov. 13 | La noche de los asesinos | José Triana | Huberto Copello | Centro de Estudios Teatrales-Rosario |
| Nov. 14 | Yezidas | (Sobre idea y dirección de Juan Carlos de Petre) | Juan Carlos de Petre | Grupo 67-Santa Fe |
| Nov. 15 | El campo | Griselda Gambaro | Carlos Owens | Nuestro Teatro-Mendoza |

III National Theatre Festival (Cordoba, Argentina)

BONNIE ISMAN

Assuming that *La Prensa* or another of Buenos Aires' newspapers is the average reader's guide to Argentina's "Broadway" and "Off-Broadway," it may come as a surprise that the city of Córdoba, an industrial center of more than a half million inhabitants, in 1969 opened some of Argentina's most exciting theatre fare.

In November, the Escuela de Artes hosted the Tercer Festival Nacional de Teatro in the Universidad de Córdoba. The first and second festivals had been organized by the Provincial Ministry of Culture and had comprised competitive events. The festival of 1969 was designed as a learning experience, an opportunity for the exchange of ideas and criticism, and discussion of the problems common to all theatre groups and suggestions for possible solutions.

At the request of the public and with the firm support of the Council, the critique sessions evolved into two hours of public debate with the actors and director of the work presented the previous evening. Near the end of the sessions, ten minutes were given to each member of the Council to voice his own impressions of the achievements and failures of the group's effort. Because of the cross-section of Argentina represented by the participants of the *seminarios* and the fact that the majority of them were members of the fabled *juventud en lucha* and a new generation of theatre people; because of the seriousness and honesty of the debates and the depth of the discussions on basic issues and problems of the development of theatre everywhere, the Festival revealed with clarity the present attitudes and the new directions of Argentine theatre.

The first thing that struck outsiders was the relatively low level of radical political commitment. Some of us had just come from Uruguay and the activist theatre in Montevideo; it was evident in Córdoba that when Argentinian young people talk about "helping the working class," and of the poverty of the *villas miserias*, they still think in very theoretical terms. I know of no theatre group in Argentina that compares with the commitment of "El Galpón" in Uruguay, for example. Although a real concern for political and social realities exists in

the younger generation, I sensed a greater questioning of the meaning of success in artistic creation, and more interest in producing good theatre than good propaganda. Looking at the Arrabal and Triana plays performed, one was conscious of the psychological rather than the political emphasis; the violence inherent in both plays was missing. This I understood was not the case of the general attitude taken at the Segundo Festival Latinoamericano de Teatros Universitarios in Manizales this year. The Uruguayos—which in this case is synonymous with leftist activists—Del Cioppo and Wolff were well accepted, however, and they both delivered discourses on the meaning of the theatre in political change which received enthusiastic receptions.

One of the most popular concepts to come out of these exchanges was that of *trabajo de equipo* or *creación grupal*. In some cases for lack of qualified directors, in others because of personal preference and knowledge of the technique's advantages, this was the method used by the more successful groups. It is also a reaction against the *teatro de oficio* which is alive and well in Buenos Aires. The best effort of the festival was *Yezidas* by the Santafecinos, completely a product of their own inner experiences, even to the exclusion of recognizable words. It was the only work presented in the round with a limited seating capacity. I was amazed that the group was later criticized for these two things. The overall comment was favorable, but the professionals were rather bewildered with what seemed to be an acting exercise that insisted on calling itself theatre with a dramatic form. The director based his defense on the ideas of ritual communication, repetition of daily acts in bare existential form, a re-living of situation and emotion. These terms pin-point the reasons for the production's effectiveness for me. Many people were deeply impressed.

A second enjoyable experiment was *La Escalera*, a series of satirical sketches. It used the style of the *payaso criollo*, but the group denied any intention of consciously working within that tradition. The completely personal and therefore also Argentine nature of these two successful works further supports the conviction that imported plays stifle a certain amount of native creativity. In the long run constant dependency on foreign playwrights warps the nature of the professional, i.e. commercial, stage in Argentina and in Latin America in general.

The two Argentine playwrights presented in the Festival were not well done; both the plays and the interpretations showed weaknesses. Juan Carlos Gené commented during the sessions that Argentine dramatists are "hung up" on realism. Their difficulties are caused not so much by Realism or Naturalism as by a limitation of concept that blocks their efforts to get above and beyond detail. It seems to me that the well-known playwrights, the ones that are produced in Buenos Aires and later published, focus their efforts on describing reality and not on commenting on it. The example in mind is Julio Mauricio's *La valija*, in which the author succeeds in showing us Argentines but not much else. The big issues very much at stake in Argentina—such as political freedom, relationship of church and state, and land reform—are avoided.

Another interpretation was voiced by Jorge Petraglia, successful actor-director. He suggests that most playwrights in Argentina are trying to describe a personalized universe, one which refuses to be examined objectively. I believe that Argentine playwrights seem to be writing either for the Calle Corrientes-bourgeoisie or for the DiTella intellectuals, rather than actually trying to achieve the human response and communication of a true art form. DiTella is the center for people working full time in all fields of artistic experimentation. This clan's favorite playwright is Griselda Gambaro. Among theatre people she is considered to be an internationally known playwright. If there were new playwrights working in the interior, I would have expected to find them at this festival. In the absence of a congenial Argentine playwright to use as a medium of communication, the idea of group creation and that of basing a presentation on improvisation from daily, personal experience, offer feasible solutions.

Another key idea that was widely accepted concerns the relationship of the *equipo* and its audience. I have already implied the rejection of the idea that theatre should be a form to educate the masses with political propaganda. Neither are the more serious young people looking only for the applause and the pecuniary rewards of stars of the stage and screen. The purpose of the theatre as they see it is to establish real, human communication between performing group and audience. This is not only a goal but also the situation in which these groups evolved. They grew out of a need for theatre in their communities and are staying in their communities to fill that need. And they will stay there. The idea is to use the improvisation idea to create stories about the towns where they are located. *La escalera* is an example of this. Instead of having a single "national" theatre, Argentina seems to be moving toward several local theatres, each of which expresses the personality of its area.

Whether or not this is revolutionary in the development of theatre worldwide, it certainly is a radical change for Argentina, where the Buenos Aires theatre has traditionally skimmed off the best talent to the capital. The difference can almost be seen in the two generations of people attending the *seminarios*. The older people were more concerned about getting more cooperation from Buenos Aires, while the younger ones were virtually ignoring what went on there aside from other experimenting. Local theatre, representing the human experience of its resident area, may be the only possible direction that Argentines can take. Finding a mind capable of making the synthesis necessary to express "national" theatre may take a decade or two.

Regarding one other aspect of the festival:: Eugenio Dittborn, with Gené and Del Cioppo the most impressive of the *Consejo*, made a special plea at the last *plenario* for a center of Latin American theatre in Córdoba to operate in connection with the *festivales*. Although it is extremely doubtful that this center will appear in the next twelve-month period, Dittborn himself promised to head the effort, and so it may be something to watch for in the future.

Córdoba, Argentina

MEXICO (IMSS) TEATRO TEPEYAC—OCTOBER—NOVEMBER 1969—PRIMER CONCURSO DE ARTE
 DRAMATICO (Compiled by John Sarnacki—Albion College)

| Fechas | Título | Autor | Director | Grupo del Centro Social |
|-----------|---|-------------------------|----------------------------|-------------------------|
| oct 17 | Estampas del teatro español | anónimo | Mario del Razo | Independencia |
| 17 | Nacimiento de Nuestro Señor (auto sacramental) | Gómez Manrique | Mario del Razo | Independencia |
| 17 | Eufemia | Lope de Rueda | Mario del Razo | Independencia |
| 17 | Reinar después de morir (escenas) | Vélez de Guevara | Mario del Razo | Independencia |
| 17 | Cosquillas y Talegote (farsa entremés) | Quiñones de Benavente | Mario del Razo | Independencia |
| 18 | La zorra y las uvas | Guilherme Figueiredo | José Gelada | |
| 19 | La paz del hogar | Georges Courteline | Estela Bracamontes Suárez | Xola |
| 19 | La novia de tinta | Gabriela Perches | Estela Bracamontes Suárez | Xola |
| 19 | No quiero ir a la ópera | Carlos Llopis | Estela Bracamontes Suárez | Xola |
| 20 | Zapata | José Muñoz Cota | Julio Luna Sierra | Número 7 |
| 21 | Todos son mis hijos | Arthur Miller | Jorge Berry Arteaga | Hidalgo |
| 22 | Mi marido es un asesino | Clemente Soto Alvarez | Jenaro Sevilla | Independencia |
| 23 | El censo | Emilio Carballido | Rafael Hernández Estrada | Cuahtémoc |
| 23 | A las 6 en la esquina del boulevard | Enrique Jardiel Poncela | Rafael Hernández Estrada | Cuahtémoc |
| 24 | Elegía a Zapata | José López Bermúdez | José Luis Morales Martínez | Santa Fe |
| 24 | Viento de la Sementera | Jorge I. Saldaña | José Luis Morales Martínez | Santa Fe |
| 25 | Los años de prueba | María Luisa Algarra | Alejandro Yáñez | Azcapotzalco |

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|-----|---|--------------------------|-----------------------------|---------------|
| 26 | Los hombrecillos de gris | Pablo Salinas | Carlos Villarreal | Contreras |
| 27 | Escribir por ejemplo El auto de la triple porfía Tangentes | Emilio Carballido | Jorge Berry Arteaga | Hidalgo |
| 28 | El gesticulador | Rodolfo Usigli | Carmen Herrera de la Fuente | Tepeyac |
| 29 | El color de nuestra piel | Celestino Gorostiza | Genaro Sevilla | Hidalgo |
| 30 | Mujer que sale a ver al psiquiatra | Anya Herrera | Anya Herrera | Número 10 |
| | | | Pedro Román | Legaría |
| nov | | | | |
| 1 | Las cosas simples | Héctor Mendoza | Salvador López Mata | Tepeyac |
| 2 | Medio tono | Rodolfo Usigli | Rafael Hernández Estrada | Cuauhtémoc |
| 3 | ¿Dónde está la señal de la cruz? | Eugene O'Neill | Mario del Brazo | Independencia |
| 3 | Cuento para la hora de acostarse | Sean O'Casey | Mario del Brazo | Independencia |
| 3 | El suplicante | Sergio Magaña | Mario del Brazo | Independencia |
| 4 | Se vende una burra | Felipe Rivera | Reynaldo Rivera González | Número 6 |
| 4 | Idilio en las chinampas | anónimo | Reynaldo Rivera González | Número 6 |
| 5 | El lepero | Carlos Prieto | Vicente Echeverría | Santa Fe |
| 5 | El crucificado | Carlos Solórzano | Vicente Echeverría | Santa Fe |
| 6 | Antígona | Sófocles | Luis Robles | Cuauhtémoc |
| 7 | *La triste historia del Pascola Cenobio (adaptación de este cuento hecha por Stella Inda) | Francisco Rojas González | | Número 1 |
| 7 | *dos Diálogos: Sor Juana y Pita Adán y Eva | Salvador Novo | Stella Inda | Número 1 |
| 7 | *Parábolas y monólogos | Gibrán Jalil Gibrán | Stella Inda | Número 1 |

| Fechas | Título | Autor | Director | Centro Social |
|--------|--|-------------------|------------------------|---------------|
| 8 | Rosalba y los llaveros | Emilio Carballido | Carlos Villarreal | San Rafael |
| 9 | Los arrieros con sus burros por la hermosa capital | Wilebaldo López | Iván García Baraño | Número 8 |
| 10 | El robo del cochino | Abelardo Estorino | Felio Eliel | Morelos |
| 11 | Casamiento a la fuerza El médico fingido | Molière | Roberto Gálvez Montroy | Morelos |
| 12 | Un sombrero de paja de Italia | Eugene Labiche | Juan Felipe Preciado | Narvarte |

* Fuera del concurso.

MANIZALES, COLOMBIA—OCTOBER 1969—SEGUNDO FESTIVAL LATINOAMERICANO DE TEATRO UNIVERSITARIO

| Fechas | Título | Autor | Director | Grupo | Procedente |
|--------|---|-----------------------|--------------------------------------|--|----------------------------------|
| 4 Oct | Comala (adaptación de <i>Pedro Páramo</i>) | Juan Ruifo | Mario Ricardo Piacentinni | Pontificia Universidad Católica | São Paulo, Brazil |
| 5 Oct | Esperando a Godot | Samuel Beckett | Ignacio Frías y Godoy | Cómicos de la Legua de la Universidad Autónoma | Querétaro, México |
| 6 Oct | El rey se muere | Eugene Ionesco | Omar Arriechi | "Triángulo"—Instituto Pedagógico Experimental | Barquisimeto, Venezuela |
| 7 Oct | *Los amores de don Perimplín con Belisa en su jardín | Federico García Lorca | Carlos Giménez | Teatro "El Juglar" | Córdoba, Argentina |
| 7 Oct | *Pedro Pedreiro | Renata Pallottini | Silnei Siqueira | Escuela de Arte Dramático-Universidad de São Paulo | Brazil |
| 8 Oct | Pirámide 179 | Máximo Avilés Blonda | Máximo Avilés Blonda | Universidad Autónoma | Santo Domingo Dominican Republic |
| 9 Oct | Topografía de un desnudo | Jorge Díaz | Raúl Osorio (temp. Eugenio Dittborn) | Universidad Católica | Santiago, Chile |
| 10 Oct | La Celestina (Adaptación de Margarita Villaseñor y Miguel Sabido) | Fernando de Rojas | Miguel Sabido | Universidad de Guanajuato | Guanajuato, México |
| 11 Oct | Esperando a Godot | Samuel Beckett | Juan Aznar Campos | Escuela de Artes-Universidad Nacional | Córdoba, Argentina |
| 12 Oct | Canto del fantoche lusitano | Peter Weiss | Ricardo Camacho | Teatro Experimental-Universidad de los Andes | Colombia |

*Fuera del concurso.

Segundo Festival Latinoamericano de Teatro Universitario

The success of the First Latin American University Theatre Festival (1968) was repeated once more in Manizales, Colombia, in October, 1969. Under the capable direction of its president, Enrique Mejía Ruiz, and Director General, Emilio Echeverr Meja, the Second Festival sponsored performances by eight groups from seven different Latin American countries, with two additional performances outside the official contest. (See corresponding table.) The jury, composed of Alfonso Sastre, Sergio Vodanovic, and Rubn Monasterios, awarded the first prize to the Theatre Study Group of the Universidad de los Andes (Colombia) for its performance of Peter Weiss' *Canto del fantoche lusitano*, and honorable mention to the group from the Pontificia Universidad Catlica of So Paulo for *Comala*, the adaptation of the Mexican Juan Rulfo's novel, *Pedro Pramo*. The jury made its decision considering the following criteria: 1) the aesthetic currents operating in theatrical culture, among which documentary-theatre is especially important; 2) the necessity that the productions of Latin American theatre be carried out within the austere framework which corresponds to the socio-economic conditions of the continent; and 3) the indispensable condition that a university theatre be oriented toward research, which is one of the most basic and definitive characteristics of the concept of a university.

In addition to the theatre performances indicated on the accompanying table, the schedule of events was supplemented by a series of roundtables relating to the performances themselves, and by a lecture series which included the following: Alfonso Sastre, "Antecedentes y perspectivas del teatro espaol actual"; Rubn Monasterios, "El teatro venezolano de los ltimos tiempos"; Sergio Vodanovic, "Visin del nuevo teatro"; Javier Arango Ferrer, "Elementos de la mitologa colombiana"; Mximo Avils Blonda, "Trayectoria del teatro dominicano"; a dialogue on Brazilian theatre conducted by the members of the group from the Pontificia Universidad Catlica of So Paulo; and three lectures on Mexican theatre and literature by Salvador Vsquez Araujo, David Piera Ramrez, and Margarita Villaseor. Ernesto Sbato, the honorary president of the festival, spoke on "Problemas de la literatura contempornea."

The Third Festival of Latin American University Theatre is being planned for September 12-20, 1970, in Manizales, with a colloquium on Latin American theatre as an integral part of the proceedings. The winning groups in the respective national theatre festivals will be invited, as well as others expressly invited by the Festival Corporation. The Organizing Committee, composed of the Director General Dr. Emilio Echeverr Meja, Subdirector Carlos Ariel Betancur, and Secretary Esneda Morales Grajales, can be addressed: Apartado Areo 117, Nacional 4, Manizales, Colombia. (G.W.W.)

Book Review

Ned A. Bowman. *Índice colectivo de obras teatrales en seis bibliotecas de Bogotá, Colombia*. Pittsburgh: Department of Speech and Theatre Arts and the Center for Latin American Studies, University of Pittsburgh, 1968. n.p.

Professor Bowman's *Índice colectivo* . . . represents, as its title indicates, a listing of theatrical works in six Bogotá libraries. The works listed are those catalogued between 312.0 and 313.0 in the Dewey Decimal System, and the libraries represented are the Luis Angel Arango and those of the Asociación Colombiana de Universidades, the British Council, the Centro Colombo-Americano of Bogotá, the Universidad de los Andes, and the Facultad de Humanidades of the Universidad Nacional.

As noted in the Introduction to the *Índice*, several of Bogotá's most important libraries are not included, particularly the Biblioteca Nacional and the Instituto Caro y Cuervo library at Yerbabuena. However, since the compiler's avowed purpose is to demonstrate that a substantial number of plays are available to theatre groups in Bogotá and to provide an index to these plays, the absence of given libraries is not of great concern.

A consideration of the contents of the *Índice* reveals that the six libraries have reasonably good holdings in European classical theatre and in the major French, English and American playwrights of the 20th century. Holdings in Benavente, Alfonso Paso, Buero Vallejo and other Spanish playwrights of the past generation are also generally adequate, but there is a clear deficiency in works by national and Latin American dramatists. For example, Oswaldo Díaz Díaz does not appear at all, and the combined works by Alvarez Lleras and Luis Enrique Osorio are far from complete. Most of the prominent playwrights from elsewhere in Latin America are represented by no more than one or two works. One might hope that the libraries in question will use this survey to strengthen their weaknesses in the area of dramatic literature.

The *Índice* itself contains a relatively large number of typographical errors, primarily with Spanish names and titles, but only a few are so distorted as to prove difficult to the reader of that language. Occasional names are also listed out of alphabetical order or otherwise incorrectly, though again most pose no real problem. In spite of these generally minor editorial shortcomings, the index clearly accomplishes its purpose in that it does demonstrate the availability of a large number of theatrical works in Bogotá and provides a guide to the location of these works.

Professor Bowman's *Índice* should prove to be a valuable tool for theatre groups in Colombia as well as for classes in theatre in the various Bogotá universities, and he is to be thanked for this contribution to the theatre arts in Colombia.

(Leon F. Lyday)

Play Synopses

REVOLUÇÃO NA AMÉRICA DO SUL. Augusto Boal (Brazil). São Paulo: Massao Ohno Editôra, Coleção dos Novíssimos no. 7, 1960. 104 pp. (10 photos)

2 acts, 15 scenes; 17 men, 5 women; 12 interiors, 3 exteriors.

A political satire with a blend of humor and sadness, this is one of the many protest plays written and staged in Brazil during the 1960's. It is about the everyday lives of the different social classes of Brazil, but especially the poorer ones. Boal uses a satiric, jocose, and sometimes anarchistic tone. It is a complex and indefinable play because of the many aspects of the social question it presents, but clearly it is a denunciation of the arbitrariness of man in exploiting his own kind.

The victims are "the people," represented here in the person of José da Silva, a worker who is exploited by his boss and even by his own guardian angel. He is neglected by his government and betrayed by his best friend, Zêquinha Tapioca. Influenced by Zêquinha, who is instigating a hypothetical revolution, and pressed by his wife to ask for an increase in salary, Zé da Silva loses his job. He is unable to find other work, and the resulting hunger, misery and poverty become unbearable and increase his family's despair. Zé tries everything he can think of, but finds no solutions. Even the local jail refuses to accept him, and the only honorable solution is to starve to death with his family. As the play progresses, we can feel the ever-present force of a destructive political mechanism, and observe how it annihilates man's dignity.

Zêquinha, on the other hand, sells himself cheaply. Formerly an idealist and revolutionary worker, he becomes a politician after compromising himself dishonestly with a group of politicians and a millionaire. He changes his status and steps into a higher social life. He betrays his old friend José (Zé), after the latter sells his vote in an election, and then no longer appears to know him.

There are no heroes in the play. It ends without offering concrete answers to Zé's case. Zé dies after eating the first true good meal of his life. He dies, and with him die the people, the workers, and the relevance of the vote. The election that takes place is meaningless. There are no longer any people to be governed. All that remains are corrupt politicians who claim to represent the governed. The question is raised, "Is it possible to have a country without the people, or governors without the governed?" (Antonio Vieira)

TIO PATINHAS E A PILULA. Augusto Boal (Brazil). São Paulo. Mimeographed. n.d. 94 pp.

2 acts; 7 women, 33 men, various exterior and other men and women; interior, and combinations.

The play is a hilarious farce that consists of a rapid succession of scenes in two acts. The time is the present, and the setting is in Brazil, but could be in any other Latin American nation. The scene changes constantly to various parts of the capital city, sometimes being in two places at once. The characters include such well known figures as Superman, Batman and Robin, Uncle Scrooge MacDuck, and Joe Carioca. They represent stereotypes of different groups of people, and since their traditional character roles are so familiar to everyone, one feels right at home with the play and can concentrate on other aspects of it. The dialogue employs graphic images and is full of political and social gibes and plays on ideas. Farical humor is invoked by the comic characters, the absurd plot, and the dialogue. Below the surface, the humor is a biting social and political comment, and many times serves to point out ridiculous conditions that are only too true. Songs are sung which extend the farce and present irony. The theme is the struggle between two opposing sides—the governments of Brazil and the U.S. versus the masses—for liberty, and the struggle of each side toward different concepts of the same ideal. The central conflict is between the existing Brazilian president's desire to maintain power, the U.S. desire to maintain peace at all costs to protect its business interests there, and the people's desire for social reform. The whole nation becomes alienated from the government. The government simply attributes its attitude to the infestation of invisible creatures from outer space which made everyone go mad, and to overpopulation. With the assistance of the U.S. military and the "Super Heroes" it kills them all. The economy is wrecked, there are no people to buy any products, but in the eyes of the president and of the U.S. interests all is well—"Now we can finally all breathe and live in peace. This is liberty!" (Kaye Meyer)

EL GUERRERO DE LA PAZ. Fernando Debesa (Chile). *Mapocho* (Santiago), No. 18 (1969), 113-164.

2 acts; fifteen men, some Indians and soldiers; empty stage.

This play takes place in early fifteenth-century Chile. The main character, Valdivia, unlike the Valdivia who founded Santiago by killing the Araucanians, is a priest who comes to Chile as an emissary of the King to establish peace and freedom for the Indians. Carlos de Montarco, an attorney and old friend of Valdivia's, becomes his aide. Although Valdivia's motives are altruistic, Montarco is driven by ambitions to serve as magistrate for the Audiencia. Three *encomendores* (Toro Mazote, Narváez, and Sánchez) attempt to squelch every effort of Valdivia to impose justice for the Indian slaves whom they are exploiting. Undaunted, Valdivia has them arrested. They appeal to the Bishop, the Viceroy and Valdivia's Father General who in turn inform the King. The King, anxious about the restlessness that Valdivia is causing, sends a new Governor to arbitrate. Montarco sees the opportunity to realize his ambitions in the new Governor and turns against Valdivia, testifying with the three *encomendores*. Valdivia is called back to Spain by the Church. The play ends with Montarco's realizing the good of Valdivia's fight and his promise that he will continue it for him. This play, by relating history, points to the need for men of peace in Chile's turbulent society of today, the need for men of justice to demonstrate that justice is possible. (John Lincoln)

EL WURLITZER. Juan Guzmán Améstica (Chile). *Mapocho* (Santiago), No. 19 (1969), 119-75.

2 acts, 4 scenes; 5 men, 6 women; 2 interiors.

The plot for this drama of character reveals the struggle of a professor's adolescent son, Patricio, to find an adequate ethical adjustment to society. He is torn between the corrupt materialism symbolized by an ice cream parlor and the discipline of self-sacrifice symbolized by his home. This dichotomy is dramatized by the alternation of these two settings from scene to scene. The music of the Wurlitzer jukebox that wafts from the ice cream parlor serves as a transitional device between scenes. Patricio is first attracted to the ice cream parlor by this music and by the charms of Lucy, whose parents own the business. This parlor, however, also serves as the headquarters for a "mafia" of smugglers. Lucy convinces Patricio to join the gang. He becomes a successful salesman of foreign wares, wins Lucy's affections, and loses his initial timidity. At the same time Patricio disregards his academic obligations

at the *liceo* where he studies. When Lucy abandons him, and his own sister, Natacha, becomes involved with Ricardo, head of the "mafia," Patricio develops a critical attitude toward others. Besides this disillusionment, Patricio must also suffer the consequences of wasted time: he is expelled from the *liceo*. During the youth's escapade, his parents have observed with mild reproach and a permissive attitude, as well as additional self-sacrifice. However, the lesson of experience awakens in Patricio a new sense of ethical values. The final scene brings Patricio's inner struggle to a climax as he confesses all to his father, exhibits active self-criticism, and almost demands a paternal judgment. Gastón, his father, finally concedes the condemning "No." Patricio, now humbled and more critical of his own values, leaves home. This leaves the play with an "open end" that permits the audience to form its own conclusions about the final terms of ethical social adjustment that Patricio is bound to reach somewhere beyond the scope of the Wurlitzer as well as beyond the limits of his home. (Karen-Jean Lacina)

EN AGOSTO HIZO DOS AÑOS. Alberto Cañas (Costa Rica). San José: Editorial Costa Rica, 1968. 120 pp.

3 acts;

2 women, 5 men;

1 exterior.

Two years ago, Esteban died in an airplane accident, but now he has inexplicably returned, and Laura, his wife, is confronted with determining his fate. As events in the drunken party preceding his death reoccur, duplicate themselves, she realizes that she can prevent him from leaving on a hunting trip with the owners of the plane, which she knows will crash. Still, her choice is not an easy one, for Esteban is not the model husband of her memory. Her uncle, Dr. Rodríguez, points out that her husband's presence in a world which has progressed without him could have dire consequences. Her former *novio*, Ricardo, also tries to persuade her to let destiny run its former course. Now almost totally confused, she is invited to accompany the hunting party, and reluctantly accepts. When the plane is about to take off, she hears Ricardo's ominous cries, and rushes back, panic-stricken to the scene of the action, pursued by Esteban. The plane takes off, and she has saved him, but the play ends ambiguously, since she is unable to thank Ricardo, and Esteban, now furious, returns to his drinking. Laura is still uncertain that her second chance has turned out any more successfully than the previous one. The author states in a short epilogue that his characters rebelled against his original intentions from the moment Esteban became a sadist and Laura began to consider allowing him to die a second time. Much to the play's credit, Laura's vacillations draw the curiosity of the audience away from the unexplained causes of Esteban's resurrection. The play seems to imply that the anguished decision is a constant very human element, even when the consequences of one's acts are foreseen. (Richard H. Eldridge)

EL HOMBRE EN LA MASCARA. Carlos Villasis Endara (Ecuador). Quito: Casa de la Cultura Ecuatoriana, 1967. 23 pp.

1 act;

1 man;

1 interior.

The curtain rises revealing a single chair. A few minutes pass, and as no actor appears on stage, the curtain is closed and the house lights are turned on. Then suddenly, a man in the audience stands up to protest that the audience has been robbed of a performance, and shouts that he has a right to speak out as he wants. On stage, he calls for the audience to become the actors and to stage its own play, since the theatre in general has failed to create many plays of quality. While talking with the audience and to himself, he realizes that the audience already wears the same masks that the actors do, and that each has his own role to play, dictated by society and by those with the controlling money and power. He ironically begins selling masks to the audience—masks of power, hypocrisy, conventionalism, etc.—all the time talking to various members of the audience about their own particular masks and roles. Concluding that man has always been masked and forced into his role, he decides that only the masks have been living, not the people behind them. This passionate and short monologue is a very agile piece with many surprises and ironic twists. The harsh criticism found at the end is toned down by the final statement: "Creo, sinceramente, no hemos perdido absolutamente nada con esta representación. . . !" (Marilyn McAmis)

EL CRUCE SOBRE EL NIAGARA. Alonso Alegría (Peru). Havana: Casa de las Américas, 1969. 120 pp. (Lima: Teatro Universitario de San Marcos, 1968.)

6 scenes with a prologue;

2 men, voices;

1 interior, 1 exterior.

The prologue is a recorded encyclopedic account of the life of Blondin, the French tight-rope walker famous for his numerous crossings above the Niagara. The play is a fictional reconstruction of Blondin's crossing with a man on his shoulders. Carlo, 18 years old, has always idolized Blondin for his courage and ability, but he finally confronts Blondin when he is disillusioned by the increasing commercialism and decreasing art in Blondin's work; he accuses Blondin, now 45, of resting on past fame instead of developing a technique for a greater feat each time. Despite his façade of aloof politeness, Blondin is interested in Carlo's idealistic criticism, for it reawakens his own confidence, perhaps even to continue walking to

the sun. The agreement to cross together begins as an objective interest in testing Carlo's method for their training: eventually for the two to work as one man, whom he has named Icarón. But more important than the physical training is the creation of a friendship and an interdependence, for both had previously been independent and alone. Each wants to cross to gain self-respect, Blondin by rebuilding his reputation and Carlo by proving his courage. The crossing is successful only after terror binds them together; Icarón is finally created midpoint on the wire amid the roar of the wind and the water. (Margaret Goldsmith.)

MI SEÑORÍA. Luis Rechani Agrait (Puerto Rico). Barcelona: Ediciones Rumbos, 1968. 132 pp.

3 acts;

24 men, 4 women;

3 interiors.

This political satire, a well-known work in Puerto Rican theatre, was written in 1937 and first performed in 1940. It deals with the plight of an honorable man, Buenaventura Padilla, in a completely corrupt political system. After twenty years of fighting for his party to gain control, Buenaventura finally becomes President of the Chamber of Deputies by resorting to the same unethical methods that his enemies have used successfully in past elections. Once in office, he tries to bring about much needed social reforms, but the uneducated, unscrupulous types whom he appoints to positions in his government quickly abuse their power and betray him. Even Juan, his most faithful follower, and Jaime, his secretary and protégé, eventually betray him. At the end of the play the rich villain Ramón Torres is put in the curious position of supporting Padilla's social reforms by his son Jorge, who is in love with Padilla's daughter Carmela. The support comes too late, however, for Padilla. Physically weakened by age and conflict, he talks deliriously about a need for a social reform even greater than his program. Then he falls, presumably dead. This play is successful primarily because of Padilla's hilariously funny language—a grandiloquent style combined with malapropisms and historical and grammatical errors. Another effective device is the change that takes place in Padilla's supporters when they gain control. Power and money corrupt the corruptible. (Susan Levine)

TODOS LOS RUISEÑORES CANTAN. Luis Rechani Agrait (Puerto Rico). Barcelona: Ediciones Rumbos, 1966. 206 pp.

3 acts, prologue;

16 men, 4 women, group with instruments;

1 interior.

In this comedy, Alejandro, a middle-aged restaurant owner, clings to the hope that his son Arturo will one day become a doctor. When Arturo leaves his studies in the U.S., he tricks his parents into believing that he is a famous Italian opera singer in order not to disappoint them. At first Alejandro is delighted. As the word of his son's fame spreads through town, he gains self-respect and becomes a new man. In his enthusiasm, he imitates his son, learning Italian and converting his establishment into an Italian restaurant. When he tries to sing opera, however, he soon discovers that neither he nor anyone else in the family can sing. He then becomes obsessed with the thought that Arturo may not be his legitimate son. Arturo's arrival brings the play to a happy conclusion, however. At first Arturo pretends to have lost his voice in order to escape some embarrassing opera engagements. Later he convinces his relieved father that he never has nor will sing. As is indicated in the prologue of the play (which is presented by Arturo between the second and third acts), the primary purpose of this light comedy, which treats the excesses of fatherly love is to entertain and delight. (Judith M. Clinton)

CICLÓN SOBRE LOS BARCOS DE PAPEL. Gilberto Agüero Gómez (Venezuela). Maracaibo: Universidad de Zulia, 1967. 183 pp.

3 acts;

4 women, 6 men;

1 interior set.

This reflection of society is shown primarily through the eyes of a youth, Eduardo, who has just returned from Europe. Sympathy lies with him from the beginning in his attempts to be just amidst the constant battle of personalities in his family. Carola, his mother, tries to smooth over the differences for his benefit, but the dialogue becomes mechanical and cold, emphasizing the absence of understanding and compassion in their relationship. Using the metaphor of the sea as life and the boats as people, Eduardo accuses his family of being boats made of paper. They are incapable of mastering life because they are unwilling to face the truth about themselves. When the characters begin to discuss the expected cyclone, we become aware that a potential metaphorical one has already arrived in the person of Eduardo. Disillusioned, frustrated, and enebriated, Eduardo decides to force a confrontation with reality. He bluntly tells his family the truth about themselves as he sees it, but the family concludes that his accusations are "sin sentido." As the play closes Carola and her husband resume command of the house, concealing any effect the scene has had on them. (Claudia Haeefe)

A TODA VELOCIDAD. Paúl Williams (Venezuela). Maracaibo: Universidad del Zulia, Facultad de Humanidades, 1967. 59 pp. (Mención especial en el V Concurso de Ensayo, Cuento, Poesía y Teatro, Caracas, 1966.)

1 act;

1 man, 1 woman;

1 exterior.

The author tells us the story of two young people, a boy and a girl, who had been hurt by their respective parents. Instead of facing reality, they run, trying to escape from it. The several walks and repetitious dialogues which take place within the single act develop their relationship. After the first walk the dialogue becomes more serious and the escapism problem is more evident: the girl escapes through sexual dreams about a monkey, and the boy through using his car. The second walk brings the "tuteo" and a more informal relationship. The new motif that separates the encounters after a fight or disagreement is "chiclets." They talk more about their families and sexual matters and both of them reveal their problems. They read the monotonous news from all over the world in a sarcastic way. After the second reading the boy begins a desperate prayer to God, showing existential anguish by recognizing that God can do nothing for the miseries of the world. They resolve to help each other. Forgetting the monkey and the car, they walk toward the lake, a symbol of peace.

(Cecilia Rodríguez)

The news section of the *Latin American Theatre Review*, which normally appears in these pages and contains information on works in progress, works by students, plays in performance, conferences, lectures, and visiting theatre personnel, does not appear in this issue. An unfortunate delay in the mailing of 3/1 (Fall 1969) confused our calculated time-table for the spring questionnaire. The section *will* appear in the next number (Fall 1970); we ask only that you kindly return the enclosed questionnaire, reporting items of interest to the readers of the *LATR*. For announcements of forthcoming events, please send notices with as much anticipation as possible.