

# IMPORTANT ANNOUNCEMENT TO READERS

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# LATIN AMERICAN THEATRE REVIEW

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## Abstracts

### Tamara Holzapfel, "Griselda Gambaro's Theatre of the Absurd."

Griselda Gámbaro is one of the most important young talents in the Argentine Theatre today. Three of her plays which have been staged with great success by the Centro de Experimentación Audiovisual del Instituto Torcuato di Tella are discussed in this paper. *El desatino* suggests an allegory about the middle class male and his frustrations in Argentine or Latin American society. A more universally human conflict, expressed as a kind of Cain and Abel myth, is presented in *Los siameses*. The most recent play, *El campo*, by evoking the brutalities of Nazi concentration camps, shows how the pressures exerted by political dictatorships destroy the arts and individual freedom. Griselda Gámbaro's dramas combine the techniques of Antonin Artaud's Theatre of Cruelty and the French Theatre of the Absurd. They constitute outstanding examples of the present trend toward Total Theatre in Latin America. (TH)

### Donald L. Shaw, "A Propos of Ricardo Rojas' *Ollantay*."

In *Ollantay* Rojas attempted to extend the range of the Argentine theatre by turning afresh to Greek models. At the same time he endeavored to provide an artistic illustration of the theories contained in his book *Eurindia*. The result is a work which, though of importance in the development of modern Latin American drama, does not justify all the claims made on its behalf by the author. A consideration of the major characters suggests that Rojas was not completely successful in reconciling their symbolic role with their presentation as human beings; also, that his ultimately optimistic vision conflicts with his desire to provoke tragic emotion. The play is a heroic tragedy of situation rather than of inner psychological evolution. (DLS)

### Willis Knapp Jones, "Women in the Early Spanish American Theatre."\*

For 2,000 years the theatrical stage was a man's world. Boys played women's roles till the fifteenth century when a few Italian and French women were given parts; an English actress did not appear until 1656. In Spain, the mid-sixteenth century saw women performing in barnstorming troupes, though their position was not legalized till the proclamation of November 17, 1587, signed by Philip II. After that, it was logical to find them in acting companies sailing for the New World where for many years their Indian sisters had been appearing in religious plays. Their names and stories form the main portion of this study on Latin American pioneer actresses, as well as those who followed. (WKJ)

\* Presented as a paper at the Southern Illinois University Latin American Institute, December 1969.

### Leon F. Lyday, "The Colombian Theatre Before 1800."

While records, commentaries and studies have pointed to a scattered theatrical tradition in Colombia prior to 1800, no attempt has heretofore been made to bring together all the existing information pertaining to the theatre and thereby to arrive at some tentative conclusions about its stature. The first recorded dramatic production dates from the early 1580's, and for the period between then and 1800, four plays written by Colombians or residents of Colombia have survived. The four plays—two *coloquios*, a *loa*, and an *entremés*—range in date from 1629 to 1752 and are typical of the types of plays written in other parts of the New World during that period. While all are of generally greater historical than artistic interest, when set in the framework of the existing data on lost plays, playwrights whose works have not survived, theatrical companies and seasons, etc., they do provide evidence of a measure of sustained dramatic activity for the period. Additional material must be uncovered before we can accurately determine the popularity and importance of this tradition; however, the information brought together here should provide a solid base for continued investigations. (LFL)

### Edward J. Mullen, "A Note on the Dramas of Carlos Díaz Dufoo, Hijo."

The Mexican dramatist Carlos Díaz Dufoo, hijo has received very little attention from critics of Hispanic literature. An examination of his two dramas, *Temis municipal* and *El barco* links the writer with the experimental theatre groups, the Teatro de Ulises and Teatro Orientación. In *Temis municipal*, a one-act allegory, Díaz Dufoo bitterly parodies the power of contemporary mass society. The play's fundamental theme, that the decadence of modern society is due to the absence of rule by the intellectual elite, is developed more explicitly in *El barco*. Here, using the backdrop of a tragedy at sea, the author speculates again on the plight of modern man. Most importantly, however, both plays synthesize a fundamental theme in Mexican letters of the thirties: the fear of the annihilation of man's spiritual values by the advancing forms of technology. (EJM)

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**Robert J. Morris, "The Theatre of Sebastian Salazar Bondy."**

Sebastián Salazar Bondy is the only Peruvian dramatist, other than Enrique Solari Swayne, whose works have attracted international attention during the past two decades. The majority of his ten major works is a criticism of national socio-political weaknesses. His remaining pieces include a satirical musical comedy, two historical dramas, and a long one-act play which reflects his interest in the avant-garde theatre. An analysis and evaluation of each of Salazar's major works is given to substantiate the claim that his reputation is related to his innovative spirit, his artistic capabilities, and the thematic variety of his entire dramatic production. Final comments point out that Salazar passed through at least three stages of dramatic and thematic development during his career. (RJM)

### Special Announcement

“Studies in the Latin American Theatre, 1960-69,” a bibliography of nearly 700 items of secondary source materials on the Latin American theatre during the 1960’s, has been prepared by George W. Woodyard and Leon F. Lyday, and published in *Theatre Documentation*, 2/1-2 (1969-70). Glossed for geographical orientation, and with cross-indexing, the bibliography should prove useful to professors and students in the field. Copies in reprint form are available, at a cost of \$1.00 each, from the Center of Latin American Studies, The University of Kansas, Lawrence, Kansas 66044.