

Diario "Pueblo" - June 9, 1961.

"Español" - Premier of "Deja que los Perros Ladren" by Sergio Vodanovic, presented by the Teatro de Ensayo de Chile.

The public who completely filled the historical theater at Plaza Santa Ana rendered its admiration in identical grade of enthusiasm not only to the interpretative work exhibited by the Professional Company of the Catholic University of Chile, but also to the play chosen as second sample of its select repertoire, to be shown in Madrid during its brief stay in our capital.

In relation to the first aspect, it is most difficult to find appropriate adjectives which will truly reveal its exquisite quality. Within the reduced cast - only five characters - we must point out the magnificent work of Silvia Piñeiro. She is an eminent actress, full of nuance, expressiveness, tenderness and dramatic vigour. Mario Montilles is also full of merit in a very difficult and emotional role, as is the young actor, Hector Noguera; and in secondary roles, Justo Ugarte and Mario Hugo Sepúlveda can be said to rival in their superb acting. Pedro Mortheiru's direction, Detmer Aising's scenography and lights by Bernardo Trumper, need also be praised.

Sergio Vodanovic, the author of "Deja que los Perros Ladren" has also been successful in other plays, and obtained the maximum prize <sup>in</sup> in a contest of Chilean plays in 1958. We must <sup>mention</sup> cite here some of his works: "El Senador no es Honorable", "Mi Mujer Necesita Marido" and "La Cigueña también espera". The comedy which we have now admired has a marked social intention, and if we looked for its Spanish background, we would remember some of the works of Benavente, Linares Rivas, Alfonso Paso and Calvo Sotelo, regarding similar themes and intentions.

The play refers to the struggle a public servant has with his own conscience when he is induced by his superiors to transgress the rules, and in search of better economical position for his wife and son, he succumbs to the tentation. He then goes back and chooses moral purity, confronting an insecure material future. Apart from this basic problem we have another just as deep: the disoriented son who is tempted by the "golden calf". Technically and esthetically, the instructive and audacious fable was built up in an exemplary form, which can be appraised by its action and dialogue.

At the end of the representation, the spectators standing up, tributed the play and its interpreters a long final ovation, thus accentuating the complacency with which they had received each one of the five acts contained in "Deja que los Perros Ladren".

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